

OPTION INTERNATIONALE DU BACCALAURÉAT SESSION 2019

SECTION : BRITANNIQUE

ÉPREUVE : LANGUE ET LITTÉRATURE

DURÉE TOTALE : 4 HEURES

Answer both Part One and Part Two.

You may answer the questions in any order.

You are advised to spend 1 hour 20 minutes on EACH question in Part One and 1 hour 20 minutes on Part Two.

Reminder to all candidates: you will have prepared additional texts for the oral examination. You must not use any of these as the basis for an answer in this written paper.

L'usage de la calculatrice et des dictionnaires est interdit.

Part One (two thirds of total marks)

Answer **TWO** questions. The two questions may not be taken from the same section.

Section A: Drama

William Congreve: *The Way of the World*

1. How important is playfulness in *The Way of the World*?
2. How and to what effect does Congreve evoke sympathy in the play?

Oscar Wilde: *The Importance of Being Earnest*

1. How is innocence or the lack of it central to *The Importance of Being Earnest*?
2. 'The play is a triumph of style over substance.' To what extent do you agree with this judgement of the play?

Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

1. To what extent is Stoppard's *Rosencrantz and Guildenstern are Dead* a play about drama itself?
2. How and to what effect does *Rosencrantz and Guildenstern are Dead* both surprise and entertain?

Section B: Poetry

In your answer in this section you should consider carefully the effects of the writing in the poems you discuss.

Lord Byron: *Selected Poems*

1. Discuss the tensions between romance and rebellion in Byron's poetry.
2. How and to what effect does Byron experiment with poetic form?

Ezra Pound: *Selected Poems*

1. 'Pound has created beautiful chaos from fragmented worlds.' How far do you agree with this statement?

2. In what ways, and to what effect, does Pound explore loneliness?

Kei Miller: *The Cartographer Tries to Map a Way to Zion*

1. How does Miller explore poetically notions of maps and mapping in this collection?
2. Discuss the link between language and identity in this collection.

Section C: Prose

Jane Austen: *Sense and Sensibility*

1. In what ways are secrets essential to the society Austen portrays in *Sense and Sensibility*?
2. How reliable is the narrator in *Sense and Sensibility* and what effect does this create?

Rose Tremain: *The Road Home*

1. How significant are dreams in *The Road Home*?
2. 'An optimistic tale for our times.' Do you consider this to be an accurate description of Tremain's novel?

Julian Barnes: *The Sense of an Ending*

1. To what extent is *The Sense of an Ending* a novel about forgetting as well as remembering?
2. How and to what effect is Part One of *The Sense of an Ending* deconstructed in Part Two?

Part Two: Critical Appreciation (one third of total marks)

Answer **ONE** question.

1. Write a critical appreciation of the following poem, *To a Poet a Thousand Years Hence* by James Elroy Flecker, a British writer who died in 1915. In your answer, pay particular attention to the poet's use of voice and tone, imagery and poetic effects as he describes the impact of poetry.

To a Poet a Thousand Years Hence

I who am dead a thousand years,
And wrote this sweet archaic song,
Send you my words for messengers
The way I shall not pass along.

- 5 I care not if you bridge the seas,
Or ride secure the cruel sky,
Or build consummate palaces
Of metal or of masonry.

- 10 But have you wine and music still,
And statues and a bright-eyed love,
And foolish thoughts of good and ill,
And prayers to them who sit above?

- 15 How shall we conquer? Like a wind
That falls at eve our fancies blow,
And old Mæonides the blind*
Said it three thousand years ago.

- 20 O friend unseen, unborn, unknown,
Student of our sweet English tongue,
Read out my words at night, alone:
I was a poet, I was young.

Since I can never see your face,
And never shake you by the hand,
I send my soul through time and space
To greet you. You will understand.

*Homer, the blind ancient Greek poet

2. Write a critical comparison of the following passages. Passage (a) is the opening of *After Me Comes the Flood* (2014), a novel by Sarah Perry. The poem (b) is by Robert Graves, a British poet and novelist who died in 1985. In your answer compare carefully the tone and techniques adopted by the writers as they convey a sense of unease.

(a) I'm writing this in a stranger's room on a broken chair at an old school desk. The chair creaks if I move, and so I must keep very still. The lid of the desk is scored with symbols that might have been made by children or men, and at the bottom of the inkwell a beetle is lying on its back. Just
5 now I thought I saw it move, but it's dry as a husk and must've died long before I came.

There's a lamp on the floor by my feet with painted moths on the paper shade. The bulb has a covering of dust thick as felt, and I daren't turn it on in case they see and come and find me again. There are two windows
10 at my side, and a bright light at the end of the garden throws a pair of slanted panels on the wall. It makes this paper yellow, and the skin of my hands: they don't look as if they have anything to do with me, and it makes me wonder where mine are, and what they're doing. I've been listening for footsteps on the stairs or voices in the garden, but there's only
15 the sound of a household keeping quiet. They gave me too much drink – there's a kind of buzzing in my ears and if I close my eyes they sting...

I've never kept a diary before – nothing ever happens to me worth the trouble of writing it down. But I hardly believe what happened today, or what I've done – I'm afraid that in a month's time I'll think it was all some
20 foolish novel I read years ago when I was young and knew no better. I brought nothing with me, and found this notebook pushed to the back of the drawer in the desk where I sit now, hidden by newspapers buckled with damp. The paper smells dank and all the pages are empty except the last, where someone's written the same name on every line as if they were practising a signature. It's a strange name and I know it though I can't remember why: EADWACER, EADWACER, EADWACER.

(b)

The Foreboding

	Looking by chance in at the open window	Would it be tomorrow, would it be next year?	20
	I saw my own self seated in his chair	But the vision was not false, this much I	
	With gaze abstracted, furrowed	knew;	
5	forehead,	And I turned angrily from the open	
	Unkempt hair.	window	
		Aghast at you.	25
	I thought that I had suddenly come to die,	Why never a warning, either by speech or	
	That to a cold corpse this was my	look,	
10	farewell,	That the love you cruelly gave me could	29
	Until the pen moved slowly upon the	not last?	
	paper	Already it was too late: the bait	
	And tears fell.	swallowed,	
		The hook fast.	
	He had written a name, yours, in printed		
15	letters		
	One word on which bemusedly to pore:		
	No protest, no desire, your naked name,		
	Nothing more.		