

**OPTION INTERNATIONALE DU BACCALAURÉAT  
SESSION 2022**

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 Part 1 (Shakespeare) and the rest of the time on Part 2.

*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** (one third of total marks)

**SHAKESPEARE: OTHELLO**

Answer one question, both parts (a) and (b), from this section. You should spend about 1 hour and 20 minutes on this section: 10 minutes' reading time, 35 minutes for each part, a) and b).

**EITHER**

**Q1 *Othello***

- a) Analyse the following extract, commenting on Shakespeare's use of language and dramatic effects.

**MONTANO** To the platform, masters; come, let's set the watch.

**IAGO** You see this fellow that is gone before;  
He is a soldier fit to stand by Caesar  
And give direction. And do but see his vice -  
5 'Tis to his virtue a just equinox,  
The one as long as th'other. 'Tis pity of him.  
I fear the trust Othello puts him in,  
On some odd time of his infirmity,  
Will shake this island.

10 **MONTANO** But is he often thus?

**IAGO** 'Tis evermore the prologue to his sleep:  
He'll watch the horologe a double set,  
If drink rock not his cradle.

15 **MONTANO** It were well  
The general were put in mind of it.  
Perhaps he sees it not, or his good nature  
Prizes the virtue that appears in Cassio  
And looks not on his evils: is not this true?

*Enter RODERIGO*

20 **IAGO** [*Aside to Roderigo*] How now, Roderigo!  
I pray you, after the lieutenant; go.

*Exit RODERIGO*

25 **MONTANO** And 'tis great pity that the noble Moor  
Should hazard such a place as his own second  
With one of an ingraft infirmity;  
It were an honest action to say so  
To the Moor.

30 **IAGO** Not I, for this fair island:  
I do love Cassio well, and would do much  
To cure him of this evil. (Act 2, Scene 3)

- b) Comment on the importance of the role of Cassio in the play.

OR

**Q2 Othello**

- a) Analyse the following extract, commenting on Shakespeare's use of language and dramatic effects.

**DESDEMONA** Alas the heavy day! Why do you weep?

Am I the motive of these tears, my lord?

If haply you my father do suspect

An instrument of this your calling back,

- 5 Lay not your blame on me: If you have lost him,  
I have lost him too.

**OTHELLO** Had it pleased heaven

To try me with affliction, had they rained

All kind of sores and shames on my bare head.

- 10 Steeped me in poverty to the very lips,  
Given to captivity me and my utmost hopes,  
I should have found in some place of my soul  
A drop of patience. But, alas, to make me  
~~The fixed figure for the time of scorn~~

- 15 To point his slow unmoving finger at!  
Yet could I bear that too, well, very well;  
But there where I have garnered up my heart,  
Where either I must live or bear no life,  
The fountain from the which my current runs  
20 Or else dries up - to be discarded thence  
Or keep it as a cistern for foul toads  
To knot and gender in! Turn thy complexion there,  
Patience, thou young and rose-lipped cherubin;  
Ay, there look grim as hell!

**DESDEMONA** I hope my noble lord esteems me honest. (Act 4 Scene 2)

- b) How is the theme of honesty explored in the play?

## SHAKESPEARE: AS YOU LIKE IT

Answer one question, both parts (a) and (b), from this section. You should spend about 1 hour and 20 minutes on this section: 10 minutes' reading time, 35 minutes for each part, a) and b).

EITHER

### Q1 *As You Like It*

- a) Analyse the following extract, commenting on Shakespeare's use of language and dramatic effects.

**ROSALIND** Never talk to me; I will weep.

**CELIA** Do, I prithee; but yet have the grace to consider that tears do not become a man.

**ROSALIND** But have I not cause to weep?

- 5 **CELIA** As good cause as one would desire: therefore weep.

**ROSALIND** His very hair is of the dissembling colour.

**CELIA** Something browner than Judas's: marry, his kisses are Judas's own children.

**ROSALIND** I' faith, his hair is of a good colour.

- 10 **CELIA** An excellent colour: your chestnut was ever the only colour.

**ROSALIND** And his kissing is as full of sanctity as the touch of holy bread.

**CELIA** He hath bought a pair of cast lips of Diana. A nun of winter's sisterhood kisses not more religiously: the very ice of chastity is in them.

- 15 **ROSALIND** But why did he swear he would come this morning and comes not?

**CELIA** Nay, certainly, there is no truth in him.

**ROSALIND** Do you think so?

**CELIA** Yes, I think he is not a pickpurse nor a horse-stealer but, for his verity in love, I do think him as concave as covered goblet or a worm-eaten nut.

- 20 **ROSALIND** Not true in love?

**CELIA** Yes, when he is in; but I think he is not in.

**ROSALIND** You have heard him swear downright he was.

- 25 **CELIA** 'Was' is not 'is'; besides, the oath of a lover is no stronger than the word of a tapster: they are both the confirmers of false reckonings. He attends here in the forest on the Duke your father.

(Act 3, Scene 5)

- b) Comment on Shakespeare's use of the forest setting in the play.

OR

**Q2 As You Like It**

- a) Analyse the following extract, commenting on Shakespeare's use of language and dramatic effects.

**CELIA** Are you his brother?

**ROSALIND** Was't you he rescued?

**CELIA** Was't you that did so oft contrive to kill him?

5 **OLIVER** 'Twas I, but 'tis not I. I do not shame  
To tell you what I was, since my conversion  
So sweetly tastes, being the thing I am.

**ROSALIND** But for the bloody napkin?

10 **OLIVER** By and by.  
When from the first to last, betwixt us two,  
Tears our recountments had most kindly bathed -  
As how I came into that desert place -  
In brief, he led me to the gentle Duke

15 Who gave me fresh array and entertainment,  
Committing me unto my brother's love,  
Who led me instantly unto his cave;  
There stripped himself and here, upon his arm,  
The lioness had torn some flesh away,  
Which all this while had bled; and now he fainted,  
And cried in fainting upon Rosalind.

20 Brief, I recovered him, bound up his wound,  
And, after some small space, being strong at heart,  
He sent me hither, stranger as I am,  
To tell this story that you might excuse  
His broken promise, and to give this napkin,  
25 Dyed in this blood, unto the shepherd youth  
That he in sport doth call his Rosalind.

*[Rosalind faints]*

(Act 4, Scene 3)

- b) How does Shakespeare explore the theme of identity in the play?

## Part Two (two thirds of total marks)

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

### SECTION A: DRAMA

#### John Webster: *The Duchess of Malfi*

1. In what ways can *The Duchess of Malfi* be seen as a tribute to the strength of women?
2. How and to what effect does Webster explore the responsibility of the individual in *The Duchess of Malfi*?

#### Arthur Miller: *Death of a Salesman*

1. Discuss Miller's presentation of fatherhood in *Death of a Salesman*.
2. Discuss Miller's use of symbols in *Death of a Salesman*.

#### Alan Ayckbourn: *Absurd Person Singular*

1. How does Ayckbourn emphasise the hypocrisy of society in *Absurd Person Singular*?
2. How does Ayckbourn play with expectations in *Absurd Person Singular*?

### SECTION B: POETRY

#### P.B. Shelley: *Selected Poems*

1. To what extent is Shelley an optimistic poet?
2. How does Shelley explore decay and destruction in his poetry?

#### Ted Hughes: *Crow*

1. Explore the ways in which Hughes uses myths and mythmaking to critical ends in *Crow*.
2. In what ways and to what ends does Hughes use poetic means to shock and disturb in *Crow*?

#### Carol Ann Duffy: *The World's Wife*

1. How and to what effect does Duffy explore violence in her poetry?
2. 'Duffy belittles and weakens men.' How far do you agree?



