

<p style="text-align: center;">OPTION INTERNATIONALE DU BACCALAURÉAT SESSION 2022</p>
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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.

IAGO

How now, my lord!

OTHELLO What sense had I of her stolen hours of lust?

I saw't not, thought it not, it harmed not me.

I slept the next night well, fed well, was free and merry;

5 I found not Cassio's kisses on her lips.

He that is robbed, not wanting what is stolen,

Let him not know't, and he's not robbed at all.

IAGO I am sorry to hear this.

OTHELLO I had been happy, if the general camp,

10 Pioners and all, had tasted her sweet body

So I had nothing known. O, now for ever

Farewell the tranquil mind! Farewell content!

Farewell the plumèd troop, and the big wars

That makes ambition virtue - O farewell!

15 Farewell the neighing steed and the shrill trump,

The spirit-stirring drum, th'ear-piercing fife,

The royal banner, and all quality,

Pride, pomp, and circumstance of glorious war!

And, O you mortal engines, whose rude throats

20 Th'immortal Jove's dread clamours counterfeit,

Farewell! Othello's occupation's gone!

IAGO Is't possible, my lord?

OTHELLO Villain, be sure thou prove my love a whore;

Be sure of it. Give me the ocular proof,

25 Or by the worth of mine eternal soul,

Thou hadst been better have been born a dog

Than answer my waked wrath!

(Act 3, Scene 3)

- b) Comment on the significance of the theme of betrayal in the play.

OR

Q2 Othello

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

OTHELLO It is the cause, it is the cause, my soul:
Let me not name it to you, you chaste stars.
It is the cause. Yet I'll not shed her blood,
Nor scar that whiter skin of hers than snow
5 And smooth as monumental alabaster -
Yet she must die, else she'll betray more men.
Put out the light, and then put out the light:
If I quench thee, thou flaming minister,
I can again thy former light restore,
10 Should I repent me; but once put out thy light,
Thou cunning'st pattern of excelling nature,
I know not where is that Promethean heat
That can thy light relume. When I have plucked thy rose,
I cannot give it vital growth again;
15 It must needs wither. I'll smell it on the tree.
He kisses her.
O balmy breath, that dost almost persuade
Justice to break her sword! One more, one more!
Be thus when thou art dead, and I will kill thee
20 And love thee after. One more, and this the last,
So sweet was ne'er so fatal. I must weep.
But they are cruel tears: this sorrow's heavenly -
It strikes where it doth love. She wakes.

(Act 5, Scene 2)

- b) Examine Shakespeare's treatment of the theme of prejudice in *Othello*.

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.

OLIVER Charles, I thank thee for thy love to me, which thou shalt find I will most kindly requite. I had myself notice of my brother's purpose herein, and have by underhand means laboured to dissuade him from it - but he is resolute. I'll tell thee, Charles, it is the
5 stubbornest young fellow of France, full of ambition, an envious emulator of every man's good parts, a secret and villainous contriver against me, his natural brother. Therefore use thy discretion: I had as lief thou didst break his neck as his finger. And thou wert best
10 look to't - for if thou dost him any slight disgrace or if he do not mightily grace himself on thee, he will practise against thee by poison, entrap thee by some treacherous device, and never leave thee till he hath ta'en thy life by some indirect means or other. For I assure thee - and almost with tears I speak it - there is not one so young and so villainous this day living. I speak but brotherly of him,
15 but should I anatomise him to thee as he is, I must blush and weep, and thou must look pale and wonder.

CHARLES I am heartily glad I came hither to you. If he come tomorrow, I'll give him his payment; if ever he go alone again, I'll never wrestle for prize more - and so God keep your worship! *Exit*

20 **OLIVER** Farewell, good Charles. - Now will I stir this gamester. I hope I shall see an end of him, for my soul - yet I know not why - hates nothing more than he. Yet he's gentle, never schooled and yet learned, full of noble device, of all sorts enchantingly beloved, and indeed so much in the heart of the world, and especially of my own
25 people who best know him, that I am altogether misprized. But it shall not be so long; this wrestler shall clear all: nothing remains but that I kindle the boy thither, which now I'll go about. *Exit*

(Act 1, Scene 1)

- b) Examine the role of friendship in the play.

OR

Q2 As You Like It

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

5 **ROSALIND** Alas the day! what shall I do with my doublet and hose? What did he when thou saw'st him? What said he? How looked he? Wherein went he? What makes he here? Did he ask for me? Where remains he? How parted he with thee? And when shalt thou see him again? Answer me in one word.

CELIA You must borrow me Gargantua's mouth first: 'tis a word too great for any mouth of this age's size. To say 'aye' and 'no' to these particulars is more than to answer in a catechism.

10 **ROSALIND** But doth he know that I am in this forest and in man's apparel? Looks he as freshly as he did the day he wrestled?

CELIA It is as easy to count atomies as to resolve the propositions of a lover; but take a taste of my finding him, and relish it with good observance. I found him under a tree, like a dropped acorn.

15 **ROSALIND** [*Aside*] It may well be called Jove's tree, when it drops forth such fruit.

CELIA Give me audience, good madam.

ROSALIND Proceed.

CELIA There lay he stretched along like a wounded knight.

20 **ROSALIND** Though it be pity to see such a sight, it well becomes the ground.

CELIA Cry 'holla' to thy tongue, I prithee: it curvets unseasonably. He was furnished like a hunter.

ROSALIND O ominous: he comes to kill my heart.

25 **CELIA** I would sing my song without a burden; thou bring'st me out of tune.

ROSALIND Do you not know I am a woman? When I think, I must speak. Sweet, say on.

Enter ORLANDO and JAQUES

CELIA You bring me out. – Soft, comes he not here? (Act 3, Scene 3)

- b) What is the role of disguise 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 and to what effect does Webster explore revenge in *The Duchess of Malfi*?
2. How and to what effect does Webster use theatrical devices in *The Duchess of Malfi*?

Arthur Miller: *Death of a Salesman*

1. How important is the notion of time in Miller's play *Death of a Salesman*?
2. How does Miller explore the relationship between work and identity in *Death of a Salesman*?

Alan Ayckbourn: *Absurd Person Singular*

1. '*Absurd Person Singular* expresses a sadness and hollowness at the heart of respectable British society.' How far do you agree?
2. Comment on Ayckbourn's use of space and time in *Absurd Person Singular*.

SECTION B: POETRY

P.B. Shelley: *Selected Poems*

1. To what extent is Shelley's poetry revolutionary?
2. How and to what effect does Shelley portray the power of nature in the poems you have studied?

Ted Hughes: *Crow*

1. In what ways and to what effect does Hughes explore the theme of isolation in *Crow*?
2. 'These poems may be savage, but they are also joyful.' How far would you agree with this view of the collection?

Carol Ann Duffy: *The World's Wife*

1. What would you consider to be distinctive about Duffy's poetic voice and approach in *The World's Wife*?
2. '*The World's Wife* is a celebration of women and their achievements.' How far do you agree with this assessment of Duffy's collection?

SECTION C: PROSE

Wilkie Collins: *The Moonstone*

1. To what purpose and effect is the story of *The Moonstone* 'told by more than one pen'?
2. *The Moonstone* has been described as the first and best detective novel. To what extent would you agree?

Virginia Woolf: *Orlando*

1. How and to what effect does Woolf explore the questions of gender and identity in *Orlando*?
2. How far and to what effect does Woolf examine the theme of writing in *Orlando*?

Margaret Atwood: *The Handmaid's Tale*

1. How successful is Margaret Atwood in reaching a balance between hope and despair in *The Handmaid's Tale*?
2. To what extent would you agree that language is the ultimate form of power in *The Handmaid's Tale*?