

<p>OPTION INTERNATIONALE DU BACCALAURÉAT SESSION 2023</p>

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.

Dès que ce sujet vous est remis, assurez-vous qu'il est complet.

Ce sujet comporte 7 pages numérotées de 1/7 à 7/7.

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.

OTHELLO That's a fault. That handkerchief
Did an Egyptian to my mother give:
She was a charmer and could almost read
The thoughts of people. She told her, while she kept it,
5 'Twould make her amiable and subdue my father
Entirely to her love; but if she lost it
Or made gift of it, my father's eye
Should hold her loathèd and his spirits should hunt
After new fancies. She dying gave it me,
10 And bid me when my fate would have me wive,
To give it her. I did so, and take heed on't:
Make it a darling, like your precious eye.
To lose't or give't away were such perdition
As nothing else could match.

15 **DESDEMONA** Is't possible?

OTHELLO 'Tis true. There's magic in the web of it:
A sibyl, that had numbered in the world
The sun to course two hundred compasses,
In her prophetic fury sewed the work;
20 The worms were hallowed that did breed the silk,
And it was dyed in mummy, which the skilful
Conserved of maidens' hearts.

DESDEMONA I'faith, is't true?

OTHELLO Most veritable; therefore look to't well.

25 **DESDEMONA** Then would to God that I had never seen't!

OTHELLO Ha? Wherefore?

DESDEMONA Why do you speak so startingly and rash?

OTHELLO Is't lost? Is't gone? Speak, is't out of th'way?

DESDEMONA Heaven bless us!

30 **OTHELLO** Say you?

DESDEMONA It is not lost; but what and if it were? (Act 3, Scene 4)

- b) Explore Shakespeare's treatment of the theme of honour in the play.

OR

Q2 Othello

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

IAGO Good sir, be a man:

Think every bearded fellow that's but yoked
May draw with you. There's millions now alive
That nightly lie in those improper beds

- 5 Which they dare swear peculiar. Your case is better.
O, 'tis the spite of hell, the fiend's arch-mock,
To lip a wanton in a secure couch
And to suppose her chaste! No, let me know;
And knowing what I am, I know what she shall be.

- 10 **OTHELLO** O, thou art wise; 'tis certain.

IAGO Stand you awhile apart,
Confine yourself but in a patient list.
Whilst you were here, o'erwhelmèd with your grief -
A passion most unsuited such a man -

- 15 Cassio came hither. I shifted him away
And laid good scuse upon your ecstasy;
Bade him anon return and here speak with me,
The which he promised. Do but encave yourself,
And mark the fleers, the gibes, and notable scorns
20 That dwell in every region of his face;
For I will make him tell the tale anew,
Where, how, how oft, how long ago, and when
He hath and is again to cope your wife.
I say but mark his gesture. Marry, patience,
25 Or I shall say you are all in all in spleen
And nothing of a man.

OTHELLO Dost thou hear, Iago?

I will be found most cunning in my patience,
But - dost thou hear - most bloody. (Act 4, Scene 1)

- b) How does Shakespeare balance the themes of good and evil 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.

ORLANDO Who's there?

[Enter ADAM]

- ADAM** What, my young master! O my gentle master,
O my sweet master, O you memory
5 Of old Sir Roland, why, what make you here?
Why are you virtuous? Why do people love you?
And wherefore are you gentle, strong, and valiant?
Why would you be so fond to overcome
The bonny prizer of the humorous Duke?
10 Your praise is come too swiftly home before you.
Know you not, master, to some kind of men
Their graces serve them but as enemies?
No more do yours: your virtues, gentle master,
Are sanctified and holy traitors to you.
15 O what a world is this when what is comely
Envenoms him that bears it!

ORLANDO Why, what's the matter?

- ADAM** O unhappy youth,
Come not within these doors: within this roof
20 The enemy of all your graces lives
Your brother - no, no brother - yet the son -
Yet not the son, I will not call him son
Of him I was about to call his father -
Hath heard your praises, and this night he means
25 To burn the lodging where you use to lie
And you within it. If he fail of that,
He will have other means to cut you off:
I overheard him and his practices.
This is no place, this house is but a butchery:
30 Abhor it, fear it, do not enter it. (Act 2, Scene 3)

- b) Comment on Shakespeare's use of poetry and prose in the play.

OR

Q2 As You Like It

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

DUKE SENIOR Sit down and feed, and welcome to our table.

ORLANDO Speak you so gently? Pardon me, I pray you:

I thought that all things had been savage here

And therefore put I on the countenance

5 Of stern commandment. But whate'er you are

That in this desert inaccessible,

Under the shade of melancholy boughs,

Lose and neglect the creeping hours of time -

If ever you have looked on better days,

10 If ever been where bells have knolled to church,

If ever sat at any goodman's feast,

If ever from your eyelids wiped a tear,

And know what 'tis to pity and be pitied,

Let gentleness my strong enforcement be,

15 In the which hope, I blush, and hide my sword.

DUKE SENIOR True is it that we have seen better days,

And have with holy bell been knolled to church,

And sat at goodmen's feasts, and wiped our eyes

Of drops that sacred pity hath engendered:

20 And therefore sit you down in gentleness

And take upon command what help we have

That to your wanting may be ministered.

ORLANDO Then but forbear your food a little while

Whiles, like a doe, I go to find my fawn

25 And give it food: there is an old poor man

Who after me hath many a weary step

Limped in pure love. Till he be first sufficed,

Oppressed with two weak evils, age and hunger,

I will not touch a bit. (Act 2, Scene 7)

- b) Explore the relationship between Rosalind and Celia as it develops 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

Ben Jonson: *The Alchemist*

1. How and to what effect does Jonson create tension in the play?
2. How and to what effect does Jonson explore the sense of place and time in *The Alchemist*?

Tennessee Williams: *A Streetcar Named Desire*

1. How does Williams dramatise conflict in the play?
2. '*A Streetcar Named Desire* is a play about secrets and lies.' How far do you agree?

Alan Ayckbourn: *Absurd Person Singular*

1. How far do you agree with the assertion that *Absurd Person Singular* is a serious critique of the values of an age?
2. Discuss Ayckbourn's dramatic presentation of violence in *Absurd Person Singular*.

SECTION B: POETRY

P.B. Shelley: *Selected Poems*

1. Explore the ways in which Shelley uses language to express energy and emotion.
2. How and to what effect does Shelley evoke the power of time in his poems?

Ted Hughes: *Crow*

1. How central is the quest for identity in the collection?
2. How and to what effect does Hughes explore the role of the natural world in the collection?

Jackie Kay: *Darling: New and Selected Poems*

1. To what extent is change a key theme in the poems that you have studied?
2. How far would you agree that humour is central in Kay's writing?

SECTION C: PROSE

Wilkie Collins: *The Moonstone*

1. 'Family is an essential component of *The Moonstone*.' How far do you agree with this statement?
2. To what extent is *The Moonstone* a novel about imperialism?

Virginia Woolf: *Orlando*

1. '*Orlando* is a truly timeless novel.' To what extent do you agree with this statement?
2. '*Orlando* provides escapism and inspiration in equal measure.' How far do you agree?

Mohsin Hamid: *The Reluctant Fundamentalist*

1. How and to what effect does Hamid explore the idea of nostalgia in the novel?
2. How and to what effect does Hamid explore the tension between the familiar and the unfamiliar in *The Reluctant Fundamentalist*?