

**OPTION INTERNATIONALE DU BACCALAURÉAT  
SESSION 2023**

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.

**CASSIO** Reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial. My reputation, Iago, my reputation!

5 **IAGO** As I am an honest man, I thought you had received some bodily wound: there is more sense in that than in reputation.  
Reputation is an idle and most false imposition, oft got without merit, and lost without deserving. You have lost no reputation at all, unless you repute yourself such a loser. What, man! There are ways to recover the general again. You are but now cast  
10 in his mood, a punishment more in policy than in malice, even so as one would beat his offenceless dog to affright an imperious lion. Sue to him again, and he's yours.

15 **CASSIO** I will rather sue to be despised than to deceive so good a commander with so light, so drunken, and so indiscreet an officer. Drunk! And speak parrot! And squabble! Swagger! Swear! And discourse fustian with one's own shadow! O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil!

20 **IAGO** What was he that you followed with your sword? What had he done to you?

**CASSIO** I know not.

**IAGO** Is't possible?

25 **CASSIO** I remember a mass of things, but nothing distinctly: a quarrel, but nothing wherefore. O God, that men should put an enemy in their mouths to steal away their brains! That we should with joy, pleasance, revel and applause, transform ourselves into beasts!

(Act 2, Scene 3)

- b) How important is the military setting in the play?

OR

**Q2 Othello**

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

**DUKE** What would you, Desdemona?

**DESDEMONA** That I did love the Moor to live with him,

My downright violence and storm of fortunes

May trumpet to the world. My heart's subdued

5 Even to the very quality of my lord.

I saw Othello's visage in his mind

And to his honours and his valiant parts

Did I my soul and fortunes consecrate.

So that, dear lords, if I be left behind

10 A moth of peace, and he go to the war,

The rites for which I love him are bereft me,

And I a heavy interim shall support

By his dear absence. Let me go with him.

**OTHELLO** Let her have your voice.

15 Vouch with me, heaven, I therefore beg it not

To please the palate of my appetite,

Nor to comply with heat the young affects

In my distinct and proper satisfaction,

But to be free and bounteous to her mind.

20 And heaven defend your good souls that you think

I will your serious and great business scant

For she is with me. No, when light-winged toys

Of feathered Cupid seel with wanton dullness

My speculative and officed instruments,

25 That my disports corrupt and taint my business,

Let housewives make a skillet of my helm,

And all indign and base adversities

Make head against my estimation!

**DUKE** Be it as you shall privately determine,

30 Either for her stay or going. Th'affair cries haste,

And speed must answer it. You must hence tonight. (Act 1, Scene 3)

- b) How does Shakespeare present the conflict between reason and emotion 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.

**DUKE SENIOR** What fool is this?

**JAQUES** A worthy fool: one that hath been a courtier  
And says, 'If ladies be but young and fair,  
They have the gift to know it'; and in his brain,  
5 Which is as dry as the remainder biscuit  
After a voyage, he hath strange places crammed  
With observation, the which he vents  
In mangled forms. O that I were a fool!  
I am ambitious for a motley coat.

10 **DUKE SENIOR** Thou shalt have one.

**JAQUES** It is my only suit,  
Provided that you weed your better judgments  
Of all opinion that grows rank in them  
That I am wise. I must have liberty  
15 Withal, as large a charter as the wind,  
To blow on whom I please: for so fools have.  
And they that are most galled with my folly,  
They most must laugh. And why, sir, must they so?  
The why is plain as way to parish church:  
20 He that a fool doth very wisely hit,  
Doth very foolishly, although he smart,  
If he seem senseless of the bob. If not,  
The wise man's folly is anatomised  
Even by the squand'ring glances of the fool.  
25 Invest me in my motley; give me leave  
To speak my mind, and I will through and through  
Cleanse the foul body of th' infected world,  
If they will patiently receive my medicine. (Act 2, Scene 7)

- b) Comment on the way in which Shakespeare balances the light-hearted and the serious in the play.

OR

**Q2 As You Like It**

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

**LE BEAU** Good sir, I do in friendship counsel you  
To leave this place. Albeit you have deserved  
High commendation, true applause, and love,  
Yet such is now the Duke's condition  
5 That he misconsters all that you have done.  
The Duke is humorous: what he is, indeed  
More suits you to conceive than I to speak of.

**ORLANDO** I thank you, sir; and pray you tell me this:  
Which of the two was daughter of the Duke,  
10 That here was at the wrestling?

**LE BEAU** Neither his daughter, if we judge by manners,  
But yet indeed the taller is his daughter;  
The other is daughter to the banished Duke  
And here detained by her usurping uncle  
15 To keep his daughter company, whose loves  
Are dearer than the natural bond of sisters.  
But I can tell you that of late this Duke  
Hath ta'en displeasure 'gainst his gentle niece,  
Grounded upon no other argument  
20 But that the people praise her for her virtues  
And pity her for her good father's sake;  
And, on my life, his malice 'gainst the lady  
Will suddenly break forth. Sir, fare you well,  
Hereafter, in a better world than this,  
25 I shall desire more love and knowledge of you.

**ORLANDO** I rest much bounden to you: fare you well.

*[Exit Le Beau]*

Thus must I from the smoke into the smother,  
From tyrant duke unto a tyrant brother.  
But heavenly Rosalind! (Act 1, Scene 2)

*Exit*

- b) Examine the relationship between Orlando and Oliver 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. '*The Alchemist* is too cruel to be funny.' Do you agree?
2. What is the significance of the title?

**Tennessee Williams: *A Streetcar Named Desire***

1. How does Williams explore the influence of the past on the present in *A Streetcar Named Desire*?
2. To what extent do you agree that Williams challenges gender stereotypes in his play?

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

1. How does Ayckbourn portray class warfare in *Absurd Person Singular*?
2. How does Ayckbourn dramatise the fragility of communication?

**SECTION B: POETRY**

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

1. 'Shelley's poetry provides questions but no answers.' How far do you agree with this view?
2. How does Shelley use and explore harmony in his work?

### **Ted Hughes: *Crow***

1. Explore Hughes's use of varied approaches to narrative and story-telling in *Crow*.
2. Discuss the ways in which *Crow* challenges common understanding of good and evil.

### **Jackie Kay: *Darling: New and Selected Poems***

1. Explore the ways in which Kay takes everyday ordinary situations and transforms them into something special and thought-provoking.
2. How and to what effect does Kay explore the notion of time in her collection?

## **SECTION C: PROSE**

### **Wilkie Collins: *The Moonstone***

1. To what extent is *The Moonstone* a novel about mystery?
2. How and to what effect does Collins contrast the public and the private in the novel?

### **Virginia Woolf: *Orlando***

1. In what ways and to what effect does the novel *Orlando* explore human relationships?
2. 'For all its playfulness, *Orlando* is a very serious book.' To what extent do you agree?

### **Mohsin Hamid: *The Reluctant Fundamentalist***

1. 'The narrative voice in this novel is fundamentally unreliable.' How far do you agree?
2. By what means and how effectively does Hamid build up the tension in *The Reluctant Fundamentalist*?

