BACCALAURÉAT FRANÇAIS INTERNATIONAL
SESSION 2026

SECTION : BRITANNIQUE

ÉPREUVE : APPROFONDISSEMENT CULTUREL ET LINGUISTIQUE

DURÉE TOTALE : 4 HEURES

PARCOURS BILINGUE, TRILINGUE ET QUADRILINGUE

En prenant appui sur le même corpus, le candidat traitera le sujet correspondant à son parcours (bilingue ou trilingue/quadrilingue) :

- les candidats du parcours bilingue traitent **trois questions** : une question au choix sur la partie 1 (Shakespeare) et deux questions sur la partie 2, choisies dans deux sections différentes ;

- les candidats du parcours trilingue/quadrilingue traitent **deux questions** choisies dans les parties 1 et 2 **ou deux questions** choisies dans la partie 2 uniquement, mais relevant de deux sections différentes.

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 **8** pages numérotées de **1/8** à **8/8**.

Le candidat mentionne sur sa copie le parcours suivi : bilingue, trilingue ou quadrilingue

PARCOURS BILINGUE	PARCOURS TRILINGUE/QUADRILINGUE
Answer **three** questions: • **Part One - Answer ONE question** from this section on one Shakespeare text (Q1 or Q2, both parts a and b). • **Part Two - Answer TWO questions** from two different sections (Drama, Prose or Poetry) You are advised to spend 1 hour 20 minutes on each question. You may answer the questions in any order.	Answer **two** questions: • **EITHER one** question from Part One (on one Shakespeare text - Q1 or Q2, both parts a and b) and **one** question from Part Two. • **OR two** questions from Part Two but from two different sections (Drama, Prose or Poetry). You are advised to spend 2 hours on each question. You may answer the questions in any order.

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.

Part One

SHAKESPEARE: HAMLET

Answer one question, both parts (a) and (b), from this section. Parcours bilingue should spend about 1 hour and 20 minutes on this section: 10 minutes' reading time, 35 minutes for each part, a) and b). Parcours trilingue/quadrilingue have 2 hours.

Q1 *Hamlet*

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

CLAUDIUS Take thy fair hour, Laertes, time be thine,
And thy best graces spend it at thy will.
But now my cousin Hamlet, and my son -

HAMLET *(Aside)* A little more than kin, and less than kind.

CLAUDIUS How is it that the clouds still hang on you?

HAMLET Not so my lord. I am too much i' th' sun.

GERTRUDE Good Hamlet cast thy nighted colour off,
And let thine eye look like a friend on Denmark.
Do not forever with thy vailèd lids
Seek for thy noble father in the dust.
Thou know'st 'tis common, all that lives must die,
Passing through nature to eternity.

HAMLET Ay madam, it is common.

GERTRUDE If it be,
Why seems it so particular with thee?

HAMLET Seems madam? nay it is. I know not seems.
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye,
Nor the dejected havior of the visage,
Together with all forms, moods, shapes of grief,
That can denote me truly. These indeed seem,
For they are actions that a man might play,
But I have that within which passes show -
These but the trappings and the suits of woe. (Act 1, Scene 2)

b) How does Shakespeare use soliloquies in the play?

OR

Q2 ***Hamlet***

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

GERTRUDE One woe doth tread upon another's heel,
So fast they follow. Your sister's drowned, Laertes.

LAERTES Drowned! Oh where?

GERTRUDE There is a willow grows askant a brook,
That shows his hoar leaves in the glassy stream.
Therewith fantastic garlands did she make,
Of crow-flowers, nettles, daisies, and long purples,
That liberal shepherds give a grosser name,
But our cold maids do dead men's fingers call them.
There on the pendant boughs her cronet weeds
Clamb'ring to hang, an envious sliver broke,
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide,
And mermaid-like awhile they bore her up,
Which time she chanted snatches of old lauds
As one incapable of her own distress,
Or like a creature native and indued
Unto that element. But long it could not be
Till that her garments, heavy with their drink,
Pulled the poor wretch from her melodious lay
To muddy death.

LAERTES Alas, then she is drowned?

GERTRUDE Drowned, drowned.

LAERTES Too much of water hast thou, poor Ophelia,
And therefore I forbid my tears. But yet
It is our trick; nature her custom holds,
Let shame say what it will. When these are gone,
The woman will be out. Adieu my lord.
I have a speech of fire that fain would blaze,
But that this folly douts it. (Act 4, Scene 7)

b) What role does obsession play in *Hamlet*?

SHAKESPEARE: TWELFTH NIGHT

Answer one question, both parts (a) and (b), from this section. Parcours bilingue should spend about 1 hour and 20 minutes on this section: 10 minutes' reading time, 35 minutes for each part, a) and b). Parcours trilingue/quadrilingue have 2 hours.

EITHER

Q1 *Twelfth Night*

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

VIOLA 'Tis beauty truly blent, whose red and white
Nature's own sweet and cunning hand laid on.
Lady, you are the cruell'st she alive,
If you will lead these graces to the grave,
And leave the world no copy.

OLIVIA O, sir, I will not be so hard-hearted: I will give out divers
schedules of my beauty. It shall be inventoried and every particle
and utensil labelled to my will, as, *item*, two lips, indifferent red;
item, two grey eyes, with lids to them; *item*, one neck, one chin,
and so forth. Were you sent hither to 'praise me?

VIOLA I see you what you are. You are too proud;
But if you were the devil, you are fair!
My lord and master loves you. O such love
Could be but recompensed, though you were crowned
The nonpareil of beauty.

OLIVIA How does he love me?

VIOLA With adorations, fertile tears,
With groans that thunder love, with sighs of fire.

OLIVIA Your lord does know my mind. I cannot love him.
Yet I suppose him virtuous, know him noble,
Of great estate, of fresh and stainless youth;
In voices well divulged, free, learned, and valiant,
And in dimension, and the shape of nature,
A gracious person. But yet I cannot love him.
He might have took his answer long ago. (Act 1, Scene 5)

b) How does Shakespeare use the subplot in the play?

OR

Q2 ***Twelfth Night***

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

ORSINO There is no woman's sides
Can bide the beating of so strong a passion
As love doth give my heart; no woman's heart
So big, to hold so much. They lack retention.
Alas, their love may be called appetite,
No motion of the liver, but the palate,
That suffers surfeit, cloyment, and revolt,
But mine is all as hungry as the sea,
And can digest as much. Make no compare
Between that love a woman can bear me,
And that I owe Olivia.
VIOLA Ay, but I know -
ORSINO What dost thou know?
VIOLA Too well what love women to men may owe.
In faith, they are as true of heart as we.
My father had a daughter loved a man
As it might be perhaps, were I a woman,
I should your lordship.
ORSINO And what's her history?
VIOLA A blank, my lord. She never told her love,
But let concealment like a worm i'th'bud
Feed on her damask cheek. She pined in thought,
And with a green and yellow melancholy
She sat like Patience on a monument,
Smiling at grief. Was not this love indeed?
We men may say more, swear more, but indeed
Our shows are more than will: for still we prove
Much in our vows, but little in our love.
ORSINO But died thy sister of her love, my boy?
VIOLA I am all the daughters of my father's house,
And all the brothers, too - and yet I know not.
Sir, shall I to this lady?
ORSINO Ay, that's the theme.
To her in haste; give her this jewel; say
My love can give no place, bide no denay. (Act 2, Scene 4)

b) Which universal elements of human nature are revealed in the play?

Part Two

SECTION A: DRAMA

Christopher Marlowe: *Doctor Faustus*

1. How far does comedy in *Doctor Faustus* detract from the main plot?
2. In what ways does *Doctor Faustus* present the pursuit of knowledge as both admirable and destructive?

Dylan Thomas: *Under Milk Wood*

1. To what extent is *Under Milk Wood* a play about love?
2. 'Thomas celebrates ordinary life in an extraordinary way.' How far does this statement apply to *Under Milk Wood?*

Caryl Churchill: *Top Girls*

1. '*Top Girls* is fundamentally about the sacrifices women make for success.' Discuss.
2. How and to what effect is the audience challenged by *Top Girls*?

SECTION B: POETRY

William Blake: *Selected Poems*

1. How far do you agree that Blake's poetry presents a radical challenge to the social and religious order of his time?
2. 'Blake's poetry is both simple and complex.' Discuss.

Derek Walcott: *Selected Poems*

1. Would it be fair to say that sorrow is a major feature in Walcott's poetry?
2. Explain how Walcott presents history as both a burden and a source of creativity in his poetry.

Gillian Clarke: *Collected Poems*

1. In what ways and to what effect are setting and landscape used in Clarke's poetry?
2. Explore the presentation of maternal bonds in Clarke's poems.

SECTION C: PROSE

Charles Dickens: *Great Expectations*

1. 'Dickens's greatest characters are his villains.' To what extent do you agree with this statement with reference to *Great Expectations*?

2. How and to what effect does Dickens portray the tension between reality and expectation in the novel?

Joseph Conrad: *The Secret Agent*

1. How does Conrad explore isolation in *The Secret Agent*?

2. To what extent are secrets and lies fundamental to the novel?

Kamila Shamsie: *Home Fire*

1. Explore how cultural expectations and personal choices interact in *Home Fire*.

2. In what sense could *Home Fire* be called an optimistic novel?