

BACCALAURÉAT FRANÇAIS INTERNATIONAL SESSION 2025

SECTION : AMERICAINE

ÉPREUVE : APPROFONDISSEMENT CULTUREL ET LINGUISTIQUE

DURÉE TOTALE : 4 HEURES

PARCOURS BILINGUE, TRILINGUE ET QUADRILINGUE

Le candidat traitera un sujet au choix parmi les deux options proposées (option A ou option B) dans son parcours (bilingue ou trilingue/quadrilingue).

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.

Le candidat mentionne sur sa copie le parcours suivi.

Parcours bilingue (LVA)

Choose either option A or option B

Option A. Write on **two** of the following essay topics. In each **comparative essay** compare two works you have studied. **Those candidates choosing two essay questions may not refer to the same works in both essays.**

OR

Option B. Write on **one** of the following four comparative essay topics and write a **commentary** on either the poem or the prose passage.

ESSAY TOPICS

1. How do two works on your BFI syllabus show the pervasive influence of the past on the lives of individuals?
2. In works of literature, characters often speak to one another or to themselves. How do two works on your BFI syllabus use dialogue or monologue to reveal important truths?
3. Literature often presents the meeting of two different worlds, made up of characters with different beliefs, values and education. Using two works from your BFI syllabus, explore the dynamics of these meetings.
4. "You may encounter many defeats, but you must not be defeated. In fact, it may be necessary to encounter the defeats so that you can know who you are, what you can rise from, and how you can still come out of it." (Maya Angelou). Discuss two works on your BFI syllabus in which defeat can lead to self-knowledge.

COMMENTARY (option B)

Poetry:

Manifesto of the Lyric Selfie

Our “I”s.
They are multiple.
We shuffle them
often as we like.
5 They can tag us.
We can untag ourselves.
We’ve got our
to-be-looked-at-ness
oh we have
10 got it.
We peer and cross.
Go lazy.
We’re all girly.
We’re pretty selfie.
15 We write our poems.
We write our manifestos.
While sitting in the photo booth.
While skipping down the street.
We think: if only my camera
20 could see me now.
There is a tranquil lyric
but we recollect emotion
with the speed of the feed.
We pose to show
25 the spontaneous overflow
of powerful feelings.
There are no more countrysides.
There are no more churchyards.
We smudge our vistas.
30 We flip the cam around.
What is burning in our little hearts?
Hashtags of interiority
licking like flames.
We had been reflective.
35 We have been reflected.

Becca Klaver

Prose:

The woman rose and walked to where the gentle surf washed over her ankles. The water was colder than the night air, for it was only mid-June. The woman called back, "You're sure you don't want to come?" But there was no answer from the sleeping man.

5 She backed up a few steps, then ran at the water. At first her strides were long and graceful, but then a small wave crashed into her knees. She faltered, regained her footing, and flung herself over the next waist-high wave. The water was only up to her hips, so she stood, pushed the hair out of her eyes, and continued walking until the water covered her shoulders. There she began to swim—with the jerky, head-above-water stroke of the untutored.

10 A hundred yards offshore, the fish sensed a change in the sea's rhythm. It did not see the woman, nor yet did it smell her. Running within the length of its body were a series of thin canals, filled with mucus and dotted with nerve endings, and these nerves detected vibrations and signaled the brain. The fish turned toward shore.

15 The woman continued to swim away from the beach, stopping now and then to check her position by the lights shining from the house. The tide was slack, so she had not moved up or down the beach. But she was tiring, so she rested for a moment, treading water, and then started for shore.

20 The vibrations were stronger now, and the fish recognized prey. The sweeps of its tail quickened, thrusting the giant body forward with a speed that agitated the tiny phosphorescent animals in the water and caused them to glow, casting a mantle of sparks over the fish.

25 The fish closed on the woman and hurtled past, a dozen feet to the side and six feet below the surface. The woman felt only a wave of pressure that seemed to lift her up in the water and ease her down again. She stopped swimming and held her breath. Feeling nothing further, she resumed her lurching stroke.

The fish smelled her now, and the vibrations—erratic and sharp—signaled distress. The fish began to circle close to the surface. Its dorsal fin broke water, and its tail, thrashing back and forth, cut the glassy surface with a hiss. A series of tremors shook its body.

30 For the first time, the woman felt fear, though she did not know why. Adrenaline shot through her trunk and her limbs, generating a tingling heat and urging her to swim faster. She guessed that she was fifty yards from shore. She could see the line of white foam where the waves broke on the beach. She saw the lights in the house, and for a comforting moment she thought she saw someone pass by one of the windows.

35 The fish was about forty feet from the woman, off to the side, when it turned suddenly to the left, dropped entirely below the surface, and, with two quick thrusts of its tail, was upon her.

At first, the woman thought she had snagged her leg on a rock or a piece of floating wood. There was no initial pain, only one violent tug on her right leg. She reached down to touch her foot, treading water with her left leg to keep her head up, feeling in the blackness with her left hand. She could not find her foot.

Jaws, Peter Benchley

Parcours trilingue/quadrilingue (LVB)

Option A. Write on two of the following essay topics, referring in each to a work you have studied. **Those candidates choosing two essay questions may not refer to the same work in both essays.**

OR

Option B. Write on **one** of the following four essay topics, referring to a work you have studied, and write a **commentary** on either the poem or the prose passage in Part 2.

ESSAY TOPICS

1. How does a work on your BFI syllabus show the pervasive influence of the past on the lives of individuals?
2. In works of literature, characters often speak to one another or to themselves. How does a work on your BFI syllabus use dialogue or monologue to reveal important truths?
3. Literature often presents the meeting of two different worlds, made up of characters with different beliefs, values and education. Using a work from your BFI syllabus, explore the dynamics of these meetings.
4. “You may encounter many defeats, but you must not be defeated. In fact, it may be necessary to encounter the defeats so that you can know who you are, what you can rise from, and how you can still come out of it.” (Maya Angelou). Discuss a work on your BFI syllabus in which defeat can lead to self-knowledge.

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