

<b>BACCALAURÉAT FRANÇAIS INTERNATIONAL SESSION 2025</b>
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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
<p>Answer <b>three</b> questions:</p> <ul style="list-style-type: none"> <li>• <b>Part One - Answer ONE question</b> from this section on one Shakespeare text (Q1 or Q2, both parts a and b).</li> <li>• <b>Part Two - Answer TWO questions</b> from two different sections (Drama, Prose or Poetry)</li> </ul> <p>You are advised to spend 1 hour 20 minutes on each question.</p> <p>You may answer the questions in any order.</p>	<p>Answer <b>two</b> questions:</p> <ul style="list-style-type: none"> <li>• <b>EITHER one</b> question from Part One (on one Shakespeare text - Q1 or Q2, both parts a and b) and <b>one</b> question from Part Two.</li> <li>• <b>OR two</b> questions from Part Two but from two different sections (Drama, Prose or Poetry).</li> </ul> <p>You are advised to spend 2 hours on each question.</p> <p>You may answer the questions in any order.</p>

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: ANTONY AND CLEOPATRA

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 *Antony and Cleopatra*

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

**CAESAR**

Antony,

5       Leave thy lascivious wassails. When thou once  
Was beaten from Modena, where thou slew'st  
Hirtius and Pansa, consuls, at thy heel  
Did famine follow, whom thou fought'st against,  
Though daintily brought up, with patience more  
Than savages could suffer. Thou didst drink  
The stale of horses and the gilded puddle  
10       Which beasts would cough at. Thy palate then did deign  
The roughest berry on the rudest hedge.  
Yea, like the stag when snow the pasture sheets,  
The barks of trees thou browsèd. On the Alps  
It is reported thou didst eat strange flesh,  
15       Which some did die to look on. And all this -  
It wounds thine honour that I speak it now -  
Was borne so like a soldier that thy cheek  
So much as lankèd not.

**LEPIDUS** 'Tis pity of him.

**CAESAR** Let his shames quickly

20       Drive him to Rome. 'Tis time we twain  
Did show ourselves i'th' field, and to that end  
Assemble we immediate council. Pompey  
Thrives in our idleness.

**LEPIDUS**

To-morrow, Caesar,

25       I shall be furnished to inform you rightly  
Both what by sea and land I can be able  
To front this present time.

**CAESAR**

Till which encounter,

It is my business too. Farewell. (Act 1, Scene 4)

- b) Does Shakespeare create a successful ending to the play?

OR

**Q2 Antony and Cleopatra**

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

**CLEOPATRA** His legs bestrid the ocean; his reared arm  
Crested the world; his voice was propertied  
As all the tuned spheres, and that to friends;  
But when he meant to quail and shake the orb,  
5 He was as rattling thunder. For his bounty,  
There was no winter in't; an autumn 'twas  
That grew the more by reaping. His delights  
Were dolphin-like; they showed his back above  
The element they lived in. In his livery  
10 Walked crowns and crownets; realms and islands were  
As plates dropped from his pocket.

**DOLABELLA** Cleopatra -

**CLEOPATRA** Think you there was or might be such a man  
As this I dreamt of?

15 **DOLABELLA** Gentle madam, no.

**CLEOPATRA** You lie up to the hearing of the gods.  
But if there be nor ever were one such,  
It's past the size of dreaming. Nature wants stuff  
To vie strange forms with fancy; yet t' imagine  
20 An Antony were Nature's piece 'gainst fancy,  
Condemning shadows quite.

**DOLABELLA** Hear me, good madam:  
Your loss is as yourself, great; and you bear it  
As answering to the weight. Would I might never  
25 O'ertake pursued success but I do feel,  
By the rebound of yours, a grief that smites  
My very heart at root.

**CLEOPATRA** I thank you, sir.  
Know you what Caesar means to do with me? (Act 5, Scene 2)

- b) Examine the importance of the role of Enobarbus in the play.

## SHAKESPEARE: THE TAMING OF THE SHREW

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

### EITHER

#### Q1 *The Taming of the Shrew*

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

**PETRUCHIO** Nay, not a whit. I find you passing gentle.

'Twas told me you were rough and coy and sullen,  
And now I find report a very liar,  
For thou art pleasant, gamesome, passing courteous,  
But slow in speech, yet sweet as springtime flowers.  
Thou canst not frown, thou canst not look askance,  
Nor bite the lip as angry wenches will,  
Nor hast thou pleasure to be cross in talk,  
But thou with mildness entertain'st thy wooers,  
With gentle conference, soft and affable.

[*He lets her go.*]

Why does the world report that Kate doth limp?  
O sland'rous world! Kate like the hazel twig  
Is straight and slender, and as brown in hue  
As hazel-nuts and sweeter than the kernels.  
O let me see thee walk. Thou dost not halt.

**KATHERINA** Go, fool, and whom thou keep'st command.

**PETRUCHIO** Did ever Dian so become a grove  
As Kate this chamber with her princely gait?  
O be thou Dian, and let her be Kate,  
And then let Kate be chaste and Dian sportful!

**KATHERINA** Where did you study all this goodly speech?

**PETRUCHIO** It is extempore, from my mother-wit.

**KATHERINA** A witty mother! Witless else her son.

**PETRUCHIO** Am I not wise?

**KATHERINA** Yes, keep you warm. (Act 2, Scene 1)

- b) Why is the play considered to be problematic?

## Q2 *The Taming of the Shrew*

- KATHERINA** Why, sir, I trust I may have leave to speak,  
And speak I will. I am no child, no babe.  
Your betters have endured me say my mind,  
And if you cannot, best you stop your ears.  
My tongue will tell the anger of my heart,  
Or else my heart concealing it will break,  
And, rather than it shall, I will be free  
Even to the uttermost, as I please, in words.

**KATHERINA** Love me or love me not, I like the cap,  
And it I will have, or I will have none.

[Exit Haberdasher]

**HORTENSIO** [*Aside*] I see she's like to have neither cap nor gown.

**PETRUCHIO** Marry, and did. But if you be remembered,  
I did not bid you mar it to the time.  
Go, hop me over every kennel home,  
For you shall hop without my custom, sir.  
I'll none of it. Hence, make your best of it.

**b) How does Shakespeare depict marriage in the play?**

## Part Two

### SECTION A: DRAMA

#### Christopher Marlowe: *Doctor Faustus*

1. To what extent does Marlowe invite the audience to sympathise with Faustus's actions and predicament in *Doctor Faustus*?
2. 'The play *Doctor Faustus* is too sinister to be funny.' Discuss.

#### Samuel Beckett: *Happy Days*

1. Do you consider love to be a key theme in *Happy Days*?
2. Would you agree that *Happy Days* is a provocative play?

#### Caryl Churchill: *Top Girls*

1. Discuss Churchill's portrayal of women's happiness in *Top Girls*.
2. How and to what effect does Churchill experiment with dramatic form in *Top Girls*?

### SECTION B: POETRY

#### John Keats: *Selected Poems*

1. 'Keats's poetry transforms ordinary experiences into acts of reverence and devotion.' Do you agree?
2. In what ways and to what effect does Keats develop drama and suspense in his poems?

#### Charlotte Mew: *Selected Poems*

1. How and in what ways does Mew use her poetry to explore resilience?
2. Discuss Mew's use of narrative voices in her poems.

#### Derek Walcott: *Selected Poems*

1. In what ways and to what effect do places shape Walcott's poetic vision?
2. Is it fair to describe Walcott's poetry as celebratory?

## SECTION C: PROSE

### Charlotte Brontë: *Jane Eyre*

1. How and to what effect is Jane portrayed as an outsider in the novel?
2. Examine the ways in which Brontë contrasts passion and rationality in her novel.

### E.M. Forster: *A Room with a View*

1. To what effect is comedy used in *A Room with a View*?
2. 'Forster gives a voice to the repressed in the novel.' How far do you agree?

### Kamila Shamsie: *Home Fire*

1. In what ways is the contrast between loyalty and betrayal portrayed in *Home Fire*?
2. How does Shamsie adapt the classical structure of a Greek tragedy to suit a modern setting?