

<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.

**ANTONY** Hark! The land bids me tread no more upon't;  
It is ashamed to bear me. Friends, come hither.  
I am so lated in the world that I  
Have lost my way for ever. I have a ship  
Laden with gold. Take that, divide it; fly,  
And make your peace with Caesar.

**ALL** Fly? Not we.

**ANTONY** I have fled myself, and have instructed cowards  
To run and show their shoulders. Friends, begone.  
I have myself resolved upon a course  
Which has no need of you. Begone.  
My treasure's in the harbour. Take it. O,  
I followed that I blush to look upon!  
My very hairs do mutiny, for the white  
Reprove the brown for rashness, and they them  
For fear and doting. Friends, begone. You shall  
Have letters from me to some friends that will  
Sweep your way for you. Pray you, look not sad,  
Nor make replies of loathness. Take the hint  
Which my despair proclaims. Let that be left  
Which leaves itself. To the seaside straightway!  
I will possess you of that ship and treasure.  
Leave me, I pray, a little. Pray you now,  
Nay, do so, for indeed I have lost command.  
Therefore I pray you. I'll see you by and by.

*[Exeunt Attendants. Antony sits down]* (Act 3, Scene 11)

- b) How does Shakespeare's use of language contribute to the unfolding of the tragedy?

OR

**Q2 Antony and Cleopatra**

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

**ANTONY** I am not married, Caesar. Let me hear  
Agrippa further speak.

5 **AGRIPPA** To hold you in perpetual amity,  
To make you brothers, and to knit your hearts  
With an unslipping knot, take Antony  
Octavia to his wife, whose beauty claims  
No worse a husband than the best of men,  
Whose virtue and whose general graces speak  
10 That which none else can utter. By this marriage  
All little jealousies, which now seem great,  
And all great fears, which now import their dangers,  
Would then be nothing. Truths would be tales,  
Where now half tales be truths. Her love to both  
15 Would each to other and all loves to both  
Draw after her. Pardon what I have spoke,  
For 'tis a studied, not a present thought,  
By duty ruminated.

**ANTONY** Will Caesar speak?

20 **CAESAR** Not till he hears how Antony is touched  
With what is spoke already.

**ANTONY** What power is in Agrippa  
If I would say, 'Agrippa, be it so',  
To make this good?

25 **CAESAR** The power of Caesar, and  
His power unto Octavia.

**ANTONY** May I never  
To this good purpose, that so fairly shows,  
Dream of impediment! Let me have thy hand  
Further this act of grace; and from this hour  
30 The heart of brothers govern in our loves  
And sway our great designs! (Act 2, Scene 2)

- b) How does Shakespeare create a sense of Antony's charisma?

## SHAKESPEARE: THE TAMING OF THE SHREW

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 *The Taming of the Shrew*

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

**PETRUCHIO** Such wind as scatters young men through the world

To seek their fortunes farther than at home  
Where small experience grows. But, in a few,  
Signor Hortensio, thus it stands with me:

5 Antonio my father is deceased  
And I have thrust myself into this maze,  
Happily to wive and thrive as best I may.  
Crowns in my purse I have, and goods at home,  
And so am come abroad to see the world.

10 **HORTENSIO** Petruchio, shall I then come roundly to thee  
And wish thee to a shrewd ill-favoured wife?  
Thou'dst thank me but a little for my counsel -  
And yet I'll promise thee she shall be rich,  
And very rich. But th'art too much my friend,  
15 And I'll not wish thee to her.

**PETRUCHIO** Signor Hortensio, 'twixt such friends as we  
Few words suffice, and therefore, if thou know  
One rich enough to be Petruchio's wife -  
As wealth is burden of my wooing dance -  
20 Be she as foul as was Florentius' love,  
As old as Sibyl, and as curst and shrewd  
As Socrates' Xanthippe or a worse,  
She moves me not, or not removes at least  
Affection's edge in me, were she as rough  
25 As are the swelling Adriatic seas.

I come to wive it wealthily in Padua;  
If wealthily, then happily in Padua. (Act 1, Scene 2)

- b) Does Shakespeare create satisfactory male/female relationships in the play?

## Q2 *The Taming of the Shrew*

- KATHERINA** Young budding virgin, fair and fresh and sweet,  
Whither away, or where is thy abode?  
Happy the parents of so fair a child!  
Happier the man whom favourable stars  
Allots thee for his lovely bedfellow.

**KATHERINA** Pardon, old father, my mistaking eyes  
That have been so bedazzled with the sun  
That everything I look on seemeth green.  
Now I perceive thou art a reverend father.  
Pardon, I pray thee, for my mad mistaking.

**VINCENTIO** Fair sir, and you, my merry mistress,  
That with your strange encounter much amazed me,  
My name is called Vincentio, my dwelling Pisa,  
And bound I am to Padua, there to visit  
A son of mine which long I have not seen.

**VINCENTIO** Lucentio, gentle sir.

**b) What is the significance of the role of Christopher Sly?**

## Part Two

### SECTION A: DRAMA

#### Christopher Marlowe: *Doctor Faustus*

1. To what extent is Doctor Faustus manipulated into his bargain with Lucifer?
2. How do the comedic scenes in *Doctor Faustus* enhance the main plot?

#### Samuel Beckett: *Happy Days*

1. In what ways does Beckett explore the tension between the familiar and the strange in *Happy Days*?
2. How far do you agree that the visual is as important as the verbal in *Happy Days*?

#### Caryl Churchill: *Top Girls*

1. How significant is the absence of male characters in the play?
2. Discuss how the play's fragmented structure impacts its themes.

### SECTION B: POETRY

#### John Keats: *Selected Poems*

1. To what extent is Keats's poetry about passion?
2. In what ways does Keats question reality in his poetry?

#### Charlotte Mew: *Selected Poems*

1. Is it fair to say that Mew provides her readers with a sensory experience through her poems?
2. To what extent would you agree that Mew's poetry is characterised by sorrow?

#### Derek Walcott: *Selected Poems*

1. How and to what effect does Walcott explore the notion of memory in his collection?
2. 'Walcott's poetry is both Caribbean and universal.' How far do you agree with this statement?

## SECTION C: PROSE

### Charlotte Brontë: *Jane Eyre*

1. How do the supernatural elements of *Jane Eyre* interact with the novel's realism?
2. Explore the use of setting in *Jane Eyre*.

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

1. 'Forster challenges the conventional ideas of love and marriage in *A Room with a View*.' Discuss.
2. To what extent is *A Room with a View* a modernist novel?

### Kamila Shamsie: *Home Fire*

1. How far do you agree with the idea that Shamsie skilfully balances hope and despair in *Home Fire*?
2. To what extent does *Home Fire* explore the search for identity and belonging?