

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. Dreams can make people move forward or be the instrument of their downfall. How do two works on your BFI syllabus use dreams to shape their characters' fate?
2. Estrangement, loosely defined, is the experience of being "cut off" from oneself, a person, or a group of people. Explore this motif and its significance in shaping the deeper meaning of two works on your BFI syllabus.
3. In literature, the opening of any work usually sets the stage for the understanding of the work as a whole. How do the openings of two works on your BFI syllabus contribute to the overall understanding of the work?
4. "Some people always have to be doing battle with someone, sometimes even with themselves, battling with their own lives" (Paulo Coelho). Discuss how two works on your BFI syllabus reveal internal struggle.

COMMENTARY (option B)

Poetry:

The Heart of the Tree

- What does he plant who plants a tree?
He plants a friend of sun and sky;
He plants the flag of breezes free;
The shaft of beauty, towering high;
5 He plants a home to heaven anigh;
For song and mother-croon of bird
In hushed and happy twilight heard—
The treble of heaven's harmony—
These things he plants who plants a tree.
- 10 What does he plant who plants a tree?
He plants cool shade and tender rain,
And seed and bud of days to be,
And years that fade and flush again;
He plants the glory of the plain;
15 He plants the forest's heritage;
The harvest of a coming age;
The joy that unborn eyes shall see—
These things he plants who plants a tree.
- 20 What does he plant who plants a tree?
He plants, in sap and leaf and wood,
In love of home and loyalty
And far-cast thought of civic good—
His blessings on the neighborhood,
Who in the hollow of His hand
25 Holds all the growth of all our land—
A nation's growth from sea to sea
Stirs in his heart who plants a tree.

Henry Cuyler Bunner

Prose:

Elwood received the best gift of his life on Christmas Day 1962, even if the ideas it put in his head were his undoing. Martin Luther King At Zion Hill was the only album he owned and it never left the turntable. His grandmother Hattie had a few gospel records, which she only played when the world discovered a new mean way to work on her, and Elwood
5 wasn't allowed to listen to the Motown groups or popular songs like that on account of their licentious nature. The rest of his presents that year were clothes – a new red sweater, socks – and he certainly wore those out, but nothing endured such good and constant use as the record. Every scratch and pop it gathered over the months was a mark of his
10 enlightenment, tracking each time he entered into a new understanding of the Reverend's words. The crackle of truth.

They didn't have a TV set but Dr. King's speeches were such a vivid chronicle – containing all that the Negro had been and all that he would be – that the record was almost as good as television. Maybe even better, grander, like the towering screen at the Davis Drive-In, which he'd been to twice. Elwood saw it all: Africans persecuted by the
15 white sin of slavery, Negroes humiliated and kept low by segregation, and that luminous image to come, when all those places closed to his race were opened.

The speeches had been recorded all over, Detroit and Charlotte and Montgomery, connecting Elwood to the rights struggle across the country. One speech even made him feel like a member of the King family. Every kid had heard of Fun Town, been there or
20 envied someone who had. In the third cut on Side A, Dr. King spoke of how his daughter longed to visit the amusement park on Stewart Ave in Atlanta. Yolanda begged her parents whenever she spotted the big sign from the expressway or the commercials came on TV. Dr. King had to tell her in his low, sad rumble about the segregation system that kept colored boys and girls on the other side of the fence. Explain the misguided thinking
25 of some whites – not all whites, but enough whites – that gave it force and meaning. He counseled his daughter to resist the lure of hatred and bitterness and assured her that “Even though you can't go to Fun Town, you are as good as anyone who gets to go to Fun Town.”

That was Elwood – good as anyone. A hundred miles south of Atlanta, in Tallahassee. Sometimes he saw a Fun Town commercial while visiting his cousins in Georgia. Lurching
30 rides and happy music, chipper white kids lining up for the Wild Mouse Roller Coaster, Dick's Mini Golf. Strap into the Atomic Rocket for a Trip to the Moon. A perfect report card guaranteed free admission, the commercials said, if your teacher stamped a red mark on it. Elwood got all A's and kept his stack of evidence for the day they opened Fun Town to
35 all God's children, as Dr. King promised. “I'll get in free every day for a month, easy,” he told his grandmother, lying on the front room rug and tracing a threadbare patch with his thumb.

The Nickel Boys, Colson Whitehead

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. Dreams can make people move forward or be the instrument of their downfall. How does a work on your BFI syllabus use dreams to shape their characters' fate?
2. Estrangement, loosely defined, is the experience of being "cut off" from oneself, a person, or a group of people. Explore this motif and its significance in shaping the deeper meaning of a work on your BFI syllabus.
3. In literature, the opening of any work usually sets the stage for the understanding of the work as a whole. How does the opening of a work on your BFI syllabus contribute to the overall understanding of the work?
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COMMENTARY (option B)

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