

**BACCALAURÉAT FRANÇAIS INTERNATIONAL
SESSION 2025**

SECTION : AUSTRALIENNE

ÉPREUVE : APPROFONDISSEMENT CULTUREL ET LINGUISTIQUE

DURÉE TOTALE : 4 HEURES

Le candidat traitera au choix un des deux exercices proposés pour chacune des deux parties du sujet

L'usage de la calculatrice, des objets électroniques et des dictionnaires est interdit.

Dès que ce sujet vous est remis, assurez-vous qu'il est complet.
Ce sujet comporte 4 pages numérotées de 1/4 à 4/4.

PART I: TEXT COMMENTARY

Comment on ONE of the following excerpts:

EXCERPT 1:

He scratches his head, dropping ash onto the thick milky carpet as he lowers his cigarette out toward the chair.

‘Sit, sit. You want some cordial, May?’

‘Yeah, thanks.’

5 ‘Well, little June, hey, ahh jeez ... where is she now?’

‘She’s gone ...I mean, she’s dead?’

‘Ahh shit, how long,’

10 ‘Six years. ‘It’s funny when you said gone I thought ya meant walkin, you know travellin, cos her mother, Alice, your grandmother, my aunty, she was a gypsy, all your Gibson family, lots of gypsies. ‘Spose you’re gypsy too, ha?’ He looks at my small backpack and down at my feet. His lip crawls cruelly. ‘What d’ya want anyway love, ya come here for money, ha? Like your grandmother?’

‘No.’

15 ‘No? Well what ya come here for? Where’d ya come from anyway?’ His voice is louder and intruding.

‘Wollongong, sort of. I came here, well I don’t know really, not for friggin money though!’

‘Gotta a bit cheek too, ha?’

‘I’m not the person you’re lookin at me like, I’m not a criminal’

20 ‘Never said you were, love. Not for money, ha? I believe ya. Spit it out then, I got golf in a minute.’

‘Just wanted to know about my family, you know, the Gibsons, where they come from and stuff. My mum, she told me loads of stories and stuff and I just was expecting to find, I dunno, some family or something...’

25 ‘Stories, ha! What do you want to know? Where ya get ya skin from, ya tribal name, ya totem, ya star chart, the meaning of the world? Thought us Gibsons’d give ya the answers, ha!’

I back toward the door.

‘Nah nah, look here?’ He waves me back to sit. ‘Look’ He balances the meeting out 30 on his knees, asking his hands for words.

I interrupt the silence. ‘It’s all right, I’ll just go, sorry.

Tara June WINCH, *Swallow the Air*, “Country”, 2006

EXCERPT 2:

“The Night Ride”

Gas flaring on the yellow platform; voices running up and down;
Milk-tins in cold dented silver; half-awake I stare,
Pull up the blind, blink out – all sounds are drugged;
the slow blowing of passengers asleep;
5 engines yawning; water in heavy drips;
Black, sinister travellers, lumbering up the station,
one moment in the window, hooked over bags;
hurrying, unknown faces – boxes with strange labels –
all groping clumsily to mysterious ends,
10 out of the gaslight, dragged by private Fates,
their echoes die. The dark train shakes and plunges;
bells cry out, the night-ride starts again.
Soon I shall look out into nothing but blackness,
pale, windy fields, the old roar and knock of the rails
15 melts in dull fury. Pull down the blind. Sleep. Sleep
Nothing but grey, rushing rivers of bush outside.
Gaslight and milk-cans. Of Rapptown I recall nothing else.

Kenneth Slessor, 1944

PART II: ESSAY

Choose ONE of the following essay topics:

ESSAY TOPIC 1:

What does M.L. Stedman's novel *The Light Between Oceans* have to say about justice and accountability?

ESSAY TOPIC 2:

How does David MILROY use storytelling techniques to represent Aboriginal cultures in *Windmill Baby*?