

**OPTION INTERNATIONALE DU BACCALAURÉAT
SESSION 2019**

SECTION : AMÉRICAINNE

ÉPREUVE : LANGUE ET LITTÉRATURE

DURÉE TOTALE : 4 HEURES

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

Choose either option A or option B or option C

- A) **Option A:** Write on **two** of the following essay topics in Part I. Those candidates choosing two essay questions may not refer to the same works in both essays.
- B) **Option B:** Write on one of the following essay topics in Part I and compose a **creative writing piece** from the prompt in Part II.
- C) **Option C :** Write on one of the following essay topics in Part I and write a **commentary** on **one** of the two passages in Part III, either poetry or prose.

PART I - Essays

1. The playwright Tom Stoppard wrote, « Every exit is an entry elsewhere. » Discuss how this quotation relates to two works from the OIB syllabus.
2. Regardless of whether a father is present or absent in his child's life, he has an an impact and influence. Discuss how the influence of fathers is depicted in two of the OIB works you have studied.
3. The ways that different characters speak reveal their education, their character, and their personality. Examine how two writers on your OIB syllabus use language as a key element of characterization, and what this contributes to the overall meaning of each work.
4. « My yesterdays walk with me. They keep step, they are gray faces that peer over my shoulder. » Discuss the role of the past in two OIB works.

PART II - Creative Writing

Write a story, poem, or dramatic scene which centers on a character who perceives the world in a radically different way from others around them. Your response may or may not be inspired by a work on your OIB syllabus. If inspired by an OIB work, write the title.

PART III - Commentary

Poetry: Comment on the following poem by Ada Limón.

A New National Anthem

The truth is, I've never cared for the National Anthem. If you think about it, it's not a good song. Too high for most of us with "the rockets red glare" and then there are the bombs. (Always, always, there is war and bombs.) Once, I sang it at homecoming and threw even the tenacious high school band off key. But the song didn't mean anything, just a call to the field, something to get through before the pummeling of youth. And what of the stanzas we never sing, the third that mentions "no refuge could save the hireling and the slave"? Perhaps, the truth is, every song of this country has an unsung third stanza, something brutal snaking underneath us as we blindly sing the high notes with a beer sloshing in the stands hoping our team wins. Don't get me wrong, I do like the flag, how it undulates in the wind like water, elemental, and best when it's humbled, brought to its knees, clung to by someone who has lost everything, when it's not a weapon, when it flickers, when it folds up so perfectly you can keep it until it's needed, until you can love it again, until the song in your mouth feels like sustenance, a song where the notes are sung by even the ageless woods, the short-grass plains, the Red River Gorge, the fistful of land left unpoisoned, that song that's our birthright, that's sung in silence when it's too hard to go on, that sounds like someone's rough fingers weaving into another's, that sounds like a match being lit in an endless cave, the song that says my bones are your bones, and your bones are my bones, and isn't that enough?

Prose: Comment on the following extract from « A Vision of Charity, » by Eudora Welty.

It was mid-morning – a very cold, bright day. Holding a potted plant before her, a girl of fourteen jumped off the bus in front of the Old Ladies' Home, on the outskirts of town. She wore a red coat, and her straight yellow hair was hanging down loose from the pointed white cap all the little girls were wearing that year. She stopped for a moment beside one of the prickly dark shrubs with which the city had beautified the Home, and then proceeded slowly toward the building, which was of whitewashed brick and reflected the winter sunlight like a block of ice. As she walked vaguely up the steps she shifted the small pot from hand to hand; then she had to set it down and remove her mittens before she could open the heavy door.

"I'm a Campfire Girl*... I have to pay a visit to some old lady," she told the nurse at the desk. This was a woman in a white uniform who looked as if she were cold; she had close-cut hair which stood up on the very top of her head exactly like a sea wave. Marian, the little girl, did not tell her that this visit would give her a minimum of only three points in her score.

"Acquainted with any of our residents?" asked the nurse. She lifted one eyebrow and spoke like a man.

"With any old ladies? No – but – that is, any of them will do," Marian stammered. With her free hand she pushed her hair behind her ears, as she did when it was time to study Science.

The nurse shrugged and rose. "You have a nice *multiflora cineraria* there," she remarked as she walked ahead down the hall of closed doors to pick out an old lady.

There was loose, bulging linoleum on the floor. Marian felt as if she were walking on the waves, but the nurse paid no attention to it. There was a smell in the hall like the interior of a clock. Everything was silent until, behind one of the doors, an old lady of some kind cleared her throat like a sheep bleating. This decided the nurse. Stopping in her tracks, she first extended her arm, bent her elbow, and leaned forward from the hips, all to examine the watch strapped to her wrist; then she gave a loud double-rap on the door.

"There are two in each room," the nurse remarked over her shoulder.

"Two what?" asked Marian without thinking. The sound like a sheep's bleating almost made her turn around and run back.

One old woman was pulling the door open in short, gradual jerks, and when she saw the nurse a strange smile forced her old face dangerously awry. Marian, suddenly propelled by the strong, impatient arm of the nurse, saw next the side-face of another woman, even older, who was lying flat in bed with a cap on and a counterpane drawn up to her chin.

"Visitor," said the nurse, and after one more shove she was off up the hall.

Marian stood tongue-tied; both hands held the potted plant. The old woman, still with that terrible, square smile (which was a smile of welcome) stamped on her bony face, was waiting...Perhaps she said something. The old woman in bed said nothing at all, and she did not look around.

Suddenly Marian saw a hand, quick as a bird claw, reach up in the air and pluck the white cap off her head. At the same time, another claw to match drew her all the way into the room, and the next moment the door closed behind her.

"My, my, my," said the old lady at her side.

Marian stood enclosed by a bed, a washstand and a chair; the tiny room had altogether too much furniture. Everything smelled wet – even the bare floor. She held

on to the back of the chair, which was wicker and felt soft and damp. Her heart beat more and more slowly, her hands got colder and colder, and she could not hear whether the old women were saying anything or not. She could not see them very clearly. How dark it was! The window shade was down, and the only door was shut. Marian looked at the ceiling... It was like being caught in a robbers' cave, just before one was murdered.

*Campfire Girls : A national youth program similar to the Girl Scouts