

# BACCALAURÉAT GÉNÉRAL

**Session 2018**

## ANGLAIS

### Langue Vivante 1

Durée de l'épreuve : **3 heures**

Séries ES/S – coefficient : 3

Série L langue vivante obligatoire (LVO) – coefficient : 4

Série L LVO et langue vivante approfondie (LVA) – coefficient : 8

L'usage de la calculatrice et du dictionnaire n'est pas autorisé.

Ce sujet comporte 7 pages numérotées de 1/7 à 7/7.  
Dès que ce sujet vous est remis, assurez-vous qu'il est complet.

#### Répartition des points

Compréhension	10 points
Expression	10 points

## DOCUMENT A

When Edison was little, my husband and I would watch him sleep. Sometimes Wesley would put his hand on Edison's back, and we'd measure the rise and fall of his lungs. The science of creating another human is remarkable, and no matter how many times I've learned about cells and mitosis and neural tubes and all the rest that goes  
5 into forming a baby, I can't help but think there's a dash of miracle involved, too.

Edison rumbles deep in his chest, and he rubs his eyes. 'Mama?' he says, sitting up, instantly awake. 'What's wrong?'

'Nothing' I tell him. 'Everything is right in the world.'

He exhales, then looks at his clock. 'I have to get ready for school.'

10 I know, from our conversation in the car last night on the drive home, that Edison missed a whole day of classes in order to post bail<sup>1</sup> for me, learning more about mortgages and real estate than I probably know myself. 'I'll call the school secretary. To explain about yesterday.'

15 But we both know there's a difference between *Please excuse Edison for being absent; he had a stomach bug* and *Please excuse Edison for being absent; he was bailing his mother out of jail*. Edison shakes his head. 'That's okay. I'll just talk to my teachers.'

He doesn't meet my eye, and I feel a seismic shift between us.

'Thank you,' I say quietly. 'Again.'

20 'You don't have to thank me, Mama,' he murmurs.

'No, I do.' I realize, to my shock, that all the tears I managed to keep inside during the last twenty-four hours are suddenly swimming in my eyes.

'Hey,' Edison says, and he reaches out to hug me.

25 'I'm sorry,' I say, hiccupping against his shoulder. 'I don't know why I'm falling apart now.'

'It's going to be okay.'

I feel it again, that movement of the earth beneath my feet, the resettling of my bones against the backdrop of my soul. It takes me a second to realize that for the first time in our lives, Edison is the one comforting me, instead of the other way around.

30 I used to wonder if a mother could see the shift when her child became an adult. I wondered if it was clinical, like the onset of puberty; or emotional, like the first time his heart was broken; or temporal, like the moment he said *I do*. I used to wonder if maybe it was a critical mass of life experiences – graduation, first job, first baby – that tipped the balance; if it was the sort of thing you noticed immediately when you saw it, like a  
35 port-wine stain of sudden gravitas, or if it crept up slowly, like age in the mirror.

Now I know: adulthood is a line drawn in the sand. At some point, your child will be standing on the other side.

I thought he'd wander. I thought the line might shift.

I never expected that something I did would be the thing that pushed him over it.

Jodi Picoult, *Small Great Things*, 2016

---

<sup>1</sup> To post bail : *payer une caution pour sortir de prison*

## DOCUMENT B

### When Are You Really an Adult?

In an age when the line between childhood and adulthood is blurrier than ever, what is it that makes people grown up?

5 It would probably be fair to call Henry “aimless.” After he graduated from Harvard, he moved back in with his parents, a boomerang kid straight out of a trend piece about the travails of young adults.

10 Despite graduating into a recession, Henry managed to land a teaching job, but two weeks in, he decided it wasn’t for him and quit. It took him a while to find his calling—he worked in his father’s pencil factory, as a door-to-door magazine salesman, took on other teaching and tutoring gigs, and even spent a brief stint shoveling manure before finding some success with his true passion: writing.

15 Henry published his first book, *A Week on the Concord and Merrimack Rivers*, when he was 31 years old, after 12 years of changing jobs and bouncing back and forth between his parents’ home, living on his own, and crashing with a buddy, who believed in his potential. “[He] is a scholar & a poet & as full of buds of promise as a young apple tree,” his friend wrote, and eventually was proven right. He may have floundered during young adulthood, but Henry David Thoreau<sup>1</sup> turned out pretty okay. (The buddy he crashed with, for the record, was Ralph Waldo Emerson<sup>1</sup>.)

20 And his path was not atypical of the 19th century, at least for a white man in the United States. Young people often went through periods of independence interspersed with periods of dependence. If that seems surprising, it’s only because of the “myth that the transition to adulthood was more seamless and smoother in the past,” writes Steven Mintz, a professor of history at the University of Texas at Austin, in his history of adulthood, *The Prime of Life*.

25 In fact, if you think of the transition to “adulthood” as a collection of markers—getting a job, moving away from your parents, getting married, and having kids—for most of history, with the exception of the 1950s and 60s, people did not become adults any kind of predictable way.

Julie Beck, *The Atlantic*, January 5<sup>th</sup>, 2016

Julie Beck is a senior associate editor at *The Atlantic*, where she covers health and psychology.

*The Atlantic* is an American magazine founded in 1857 in Boston, Massachusetts.

---

<sup>1</sup> Thoreau and Emerson are famous 19th-century American writers

DOCUMENT C



A photomontage illustrating the article (Document B) published in *The Atlantic*, January 5<sup>th</sup>, 2016

### NOTE IMPORTANTE AUX CANDIDATS

Les candidats traitent le sujet **sur la copie qui leur sera fournie** et veillent à :

- respecter l'ordre des questions et reporter les repères sur la copie (numéro ou numéro et lettre, etc) ;
- faire toujours suivre les citations du numéro de la ou des ligne(s) ;
- recopier les phrases à compléter **en soulignant** l'élément introduit ;
- répondre **en anglais** aux questions.

### I. COMPRÉHENSION (10 points)

#### DOCUMENT A

**Tous les candidats traitent les questions 1 à 6.**

1. Name the characters in the extract. Say whether they are present or mentioned. How are the main characters related?
2. Who is the narrator?
3. Focus on lines 1 to 9. Where does the conversation take place? Support your answer with a quote.
4. 'Thank you' (l. 19). Explain the situation and justify with a quote.
5. "I feel a seismic shift between us" (l. 18).
  - a) Focus on lines 18 to 29. Find a quote that reinforces this idea.
  - b) Why is the narrator feeling this way? Support your answer with a quote.
6.
  - a) According to the narrator, what four stages must a child go through in order to become an adult? Give an example for each.
  - b) What actually made Edison become an adult? Support your answer with a quote.

**Seuls les candidats de la série L composant au titre de la LVA (Langue Vivante Approfondie) traitent la question 7.**

7. "Adulthood is a line drawn in the sand." (l. 36). Explain in your own words.

**Tous les candidats traitent les questions 8 à 15.**

#### DOCUMENT B

8. Who is Henry? Give his full name and say where and when he lived.

9. a) What different jobs did he hold?  
b) What occupation led him to success? Support your answer with a quote.
10. Where did he live after university? Find three different living arrangements.
11. a) Explain in your own words why Henry is called a “boomerang kid” (l. 4).  
b) Was it common at the time? Support your answer with a quote.
12. Focus on the language used by the journalist: “tutoring gigs” (l. 9), “turned out pretty okay” (l. 15), “crashing with a buddy”, (l. 13, ll. 16-17). What are the journalist’s intentions by using these modern terms?

### **DOCUMENT C**

13. To what extent is it possible to identify who is who in the picture?
14. How is the passing of time represented in the picture?

### **DOCUMENTS A, B and C**

15. How is the transition to adulthood seen in the three documents?

**Seuls les candidats de la série L composant au titre de la LVA (Langue Vivante Approfondie) traitent la question 16.**

16. “People did not become adults any kind of predictable way” (DOC. B, ll. 26-27). How do the three documents illustrate this quote?

## II. EXPRESSION (10 points)

Afin de respecter l'anonymat de votre copie, vous ne devez pas signer votre composition, citer votre nom, celui d'un camarade ou celui de votre établissement.

Seuls les candidats des séries ES, S, et ceux de la série L qui ne composent pas au titre de la LVA (Langue Vivante Approfondie) traitent l'un des deux sujets suivants.

Choisir un des deux sujets suivants :

1. Two students are discussing the pros and cons of moving back to their parents' home after they finish university. Write their conversation. (300 words ± 10%)

OU

2. Phil or Emma Wilson is delivering a speech on graduation day focusing on the future challenges he or she will face living away from home. Write the speech. (300 words ± 10%)

Seuls les candidats de la série L composant au titre de la LVA (Langue Vivante Approfondie) traitent les deux sujets suivants.

Traiter les deux sujets suivants.

3. After three years of university, Phil or Emma Wilson decides to move back to his/her parents' home. Imagine the conversation when he or she arrives. (150 words ± 10%)

ET

4. Discuss the importance of experience in the transition from childhood to adulthood. (300 words ± 10%)