

BACCALAURÉAT GÉNÉRAL

SESSION 2014

LANGUE VIVANTE I : ANGLAIS

Séries L, ES et S

- SÉRIES ES et S : Durée de l'épreuve : 3 heures – Coefficient 3
- SÉRIE L - Durée de l'épreuve : 3 heures – Coefficient 4
- SÉRIE L – LVA : Durée de l'épreuve : 3 heures – Coefficient 4

L'usage du dictionnaire et des calculatrices est interdit.
Dès que le sujet vous est remis, assurez-vous qu'il est complet.
Ce sujet comporte 5 pages numérotées 1/5 à 5/5.

Répartition des points

| | |
|---------------|-----------|
| Compréhension | 10 points |
| Expression | 10 points |

Les candidats répondront aux questions de compréhension et d'expression qui correspondent à leur série et enseignement de spécialité.

Text A

One weekend in the vacation, I was invited to meet her family. They lived in Kent, out on the Orpington line, in one of those suburbs which had stopped concreting over nature at the very last minute, and ever since smugly claimed rural status. On the train down from Charing Cross, I worried that my suitcase – the only one I owned – was so large it made me look like a potential burglar. At the station Veronica introduced me to her father, who opened the boot of his car, took the suitcase from my hand, and laughed.

‘Looks like you’re planning to move in, young man.’

He was large, fleshy and red-faced; he struck me as gross. Was that beer on his breath? At this time of day? How could this man have fathered such an elfin daughter?

He drove a Humber Super Snipe¹ with a sighing impatience at the folly of others. I sat in the back, alone. Occasionally, he would point things out, presumably to me, though I couldn’t tell if I was meant to reply. ‘St Michael’s brick and flint, much improved by Victorian restorers.’ ‘Our very own Café Royal – *voilà!*’ ‘Note the distinguished off-licence with period half-timbering on your right.’ I looked at Veronica’s profile for a clue, but received none.

They lived in a detached, red-bricked, tile-hung house with a strip of gravel in front of it. Mr Ford opened the front door and shouted to no one in particular,

‘The boy’s come for a month.’

[...] Veronica’s father seized my case by responding to the distant laws of hospitality and, farcically exaggerating its weight, carried it up to an attic room and threw it on the bed. He pointed to a small plumbed-in basin.

‘Pee in there in the night if you want to.’

I nodded in reply. I couldn’t tell if he was being all matily male, or treating me as lower-class scum.

Julian Barnes, *The Sense of an Ending*, 2011

¹ A British car from the 1960s.

Text B

Every time I imagine myself and Magnus in front of the altar, hands joined, saying those words to each other in clear, resonant voices, it seems like nothing else matters.

5 But as we approach the house twenty minutes later, my glow of security starts to ebb away. The Tavishes are definitely back. The whole house is lit up and I can hear opera blasting out of the windows. I suddenly remember that time Antony asked me what I thought of *Tannhäuser*¹ and I said I didn't smoke.

Oh God. *Why* didn't I do a crash course on opera?

Magnus swings the front door open, then clicks his tongue.

10 'Damn. Forgot to call Dr Wheeler. I'll just be a couple of minutes.'

I don't believe this. He's bounding up the stairs, towards the study. He can't leave me.

'Magnus.' I try not to sound too panicked.

'Just go through! My parents are in the kitchen.' [...]

15 'Magnus?' comes Wanda's high-pitched, distinctive voice from the kitchen. 'Is that you?'

'No, it's me! Poppy!' My throat is so clenched with nerves I sound like a stranger.

'Poppy! Come on through!'

20 *Relax. Be myself. Come on.*

I grasp the bottle of wine firmly and head into the kitchen, which is warm and smells of Bolognese sauce.

'Hi, how are you?' I say in a nervous rush. 'I brought you some wine. I hope you like it. It's red.'

25 '*Poppy.*' Wanda swoops towards me. Her wild hair has been freshly hennaed and she's wearing one of her odd, capacious dresses made out of what looks like parachute silk, together with rubber-soled Mary-Janes. Her skin is as pale and unadorned as ever, although she's put on an inaccurate slash of red lipstick. Her cheek brushes against mine and I catch a whiff of stale perfume.
30 'The "fi-an-cée"! She enunciates the word with care bordering on ridicule. 'The "betrothed".'

'The "affianced",' chimes in Antony, rising from his seat at the table. He's wearing the tweed jacket he wears in the photo on the back of his book and surveys me with the same off-putting gimlet-eyed smile. "'The Oriole weds his mottled mate. The Lily's bride o' the bee.'" Another for your collection, darling?'
35 he adds to Wanda.

'Quite right! I need a pen. Where's a *pen*?' Wanda starts searching among the papers already littering the counter-top. 'The *damage* that has been done to the feminist cause by *ridiculous*, lazy-minded anthropomorphism. "Weds his mottled mate". I ask you, Poppy!' She appeals to me, and I give a rictus smile.
40

I have no idea what they're talking about. None. Why can't they just say, 'Hello, how are you?' like normal people?

'What's *your* view on the cultural response to anthropomorphism? From a young woman's perspective?'

45 My stomach jumps as I realize Antony is looking my way again. Oh my holy aunt. Is he talking to me?

¹ An opera by Wagner.

Anthro-what?

50

I feel like if only he would write down his questions and give them to me with five minutes to look over (and maybe a dictionary) I'd have half a chance to come up with something intelligent. I mean, I *did* go to university. I *have* written essays with long words in them and a dissertation. My English teacher even once said I had a 'questing mind'.

But I don't have five minutes. He's waiting for me to speak.

Sophie Kinsella, *I've got your Number*, 2012

COMPREHENSION

Vous traiterez les questions dans l'ordre en indiquant clairement leur numéro sur votre copie. Lorsque la réponse doit être développée, le nombre de mots sera indiqué dans la question.

En l'absence d'indications quant au nombre de mots, vous répondrez brièvement (moins de 20 mots sans compter les citations) à la question posée.

Il sera précisé si les questions portent sur le texte A seulement, sur le texte B seulement, ou sur les deux.

ATTENTION, certaines questions ne sont destinées qu'aux candidats de série L ayant choisi l'enseignement de Langue Vivante Approfondie (LVA). Les candidats des autres séries ou les candidats de série L n'ayant pas suivi cet enseignement ne répondront donc pas à ces questions.

POUR TOUS LES CANDIDATS

- 1- **In texts A & B Say where the narrators are and their reasons for being there. Describe their situation in detail.**
- 2- **In each text say how the characters are related.**
- 3- a. **In text A, between line 12 and line 27, say how the narrator feels. Find three elements in the text to justify your answer.**
 b. **In text B, say how the narrator feels. Justify by quoting 3 elements from the text. (30 words)**
 c. **In texts A & B, what part do the narrators' partners play? How does this affect the narrators? (40 words)**
- 4- **In text A & B, how do the narrators perceive the parents? Justify your answer by using 3 elements from each text (at least 50 words).**

- 5- **In texts A & B** there are situations where the narrators are not sure how to react. Find one situation in each text and say why they could be considered humorous. (50 words)

Les questions suivantes seront traitées **EXCLUSIVEMENT** par les candidats de série L ayant choisi l'enseignement de LVA.

- 6- How do the narrators think the parents perceive **them**? (40 words)
- 7- a. **In text A**, how does the description of the setting influence the characterization of the parents? (40 words)
- b. **In text B**, how does the description of clothing and physical appearance influence the characterization of the parents? (40 words)

EXPRESSION

ATTENTION

Les candidats de série L LVA répondront en 400 mots,
Les autres candidats (S / ES / L sans LVA) répondront en 300 mots.

Choose **ONLY ONE** subject. (Subject A OR B)

- A. In both texts people are judged by their appearance and where they live. In your opinion, do appearances really give a true picture of a person? Discuss and illustrate your arguments with examples.
- B. At the end of text B Antony is waiting for Poppy to reply to his question (l.43-45). At that moment, Magnus comes back into the room. Continue Poppy's narrative of the scene. You have to include both dialogue and narrative passages in your text.