

# **BACCALAURÉAT GÉNÉRAL**

**SESSION 2013**

## **LANGUE VIVANTE 1 : ANGLAIS**

**Durée de l'épreuve : 3 heures**

**Série L : coefficient 4**

**Séries ES/S : coefficient 3**

**Ce sujet comporte 5 pages, numérotées de 1 à 5.**

**Dès que le sujet vous est remis assurez-vous qu'il est complet.**

**L'usage du dictionnaire ainsi que des calculatrices n'est pas autorisé.**

**N.B. : Le candidat répondra à l'ensemble des questions sur sa feuille de copie.**

## DOCUMENT A

### I was a games addict



'Gaming was a place where I could be a hero' . . . Tom Meltzer.  
Photograph: Graeme Robertson for the Guardian

5 "I would say I was playing 15 hours a day at the peak," says self-confessed gaming addict Daniel, now 24. "I kind of half block it out because I hated school so much but the worst year I can remember was when I was playing EverQuest. I was 16, and I was getting up at two in the morning and going downstairs on to my mum's laptop to play. I was up until eight, and then I'd get back into bed saying I was ill."

10 Daniel's story is not so different from my own; we were both miserable as teens, and we both played truant in the fantasy world of games." Daniel's attendance fell from 100% in his first year of secondary school to 45% in his last. Mine was less extreme – I would miss, on average, a day a week. In both our cases, every day spent off school was a day spent playing video games.

15 At Widey Court primary school in Plymouth, teacher Richard Gribble made headlines this week after conducting a survey of the gaming habits of his class. Of the 26 children aged 10 or 11, he found that over three quarters were playing video games every night, and over a third were playing in the morning as well. Some were staying up until 4am to play, others waking up at 5am before school. They were, he said, so tired they couldn't concentrate at all. A few were falling asleep in the classroom. Gribble wrote to his pupils' unaware parents urging them to curb<sup>1</sup> their children's gaming time.

Tom Meltzer, *The Guardian*, Friday 11 March 2011

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<sup>1</sup> to curb: to reduce



## DOCUMENT B

She set about cooking. Twice a week, Sunday dinner and one other time, she tried to do proper cooking with fresh food. She'd collected steak and kidney from the butcher on the way back from the Tube<sup>1</sup> and now set about making pastry while she listened to drive-time radio. She got the pie in the oven and peeled some potatoes to go with it; she'd given up making greens for Tony, but there was a packet of salad in the fridge that she could have.

The furnishing of the flat meant a lot to her. She looked at celebrity magazines, not at the faces of the soap<sup>2</sup> stars or weather girls but at the background of their houses, to see if there was anything she could copy or adapt. She even bought specialist monthlies, though she didn't like the pictures with stainless steel and toneless colour schemes that looked like a factory; she preferred a cosier look with bright fabrics that suggested somewhere you'd actually want to live. The look of a room through a half-open door and the way the light fell were more to her than house-keeping; they suggested stories and lives: they awakened a longing in her.

That was almost as much reality as Jenni wanted. She ran a bath, lit a scented candle and slid beneath the surface with the winner of the '05 Café Bravo. The novel was still very thin to her way of thinking. The words didn't seem to make any sort of music, they just told you facts, like a manual; but she didn't like to give up on books once she'd started and she plunged once more into its watery gruel. The characters were called Nic and Lilli. The whole thing was, like, tinny. Couldn't one of them just be called Jake or Barbara, she thought, something with a different sound? Even that would have helped.

After tea with Tony, Jenni did what she had been looking forward to all day: she logged on to Parallax<sup>3</sup>. She knew that Jason Dogg wouldn't be online till later, but there was a lot to do first.

She loved being back in Parallax. The game's owners and regulators (a syndicate of twelve Chinese Californians, Jenni had read) seemed to have solved one of the persistent problems of such worlds: the so-called 'uncanny valley' effect<sup>4</sup>. People can identify with humans photographically reproduced; they could also be interested in stick-figures or cartoons. But as representation of humans moved from rough towards complete there came a sudden loss of empathy: the graph started and finished high with stick-man or photo, but dipped badly in the middle. Most manufacturers lacked power to push on to verisimilitude, so pulled back towards the crude, thus reclaiming the empathy line. The Parallax geeks, however, had managed to harness something close to the technology used in epic cinema; their coup was to have done it at real-life speed and at a reasonable cost.

So when Miranda went for a walk or met her neighbours or did some shopping, it was like interacting with people from the movies, real people, if a little smaller. She could bring their faces into extreme close-up and see the pores of their skin. It wasn't like playing a children's computer game; it was like being a star in your own improvised film.

Sebastien Faulks, *A Week In December*, 2010

<sup>1</sup> the Tube: The London Underground

<sup>2</sup> Soap: (opera): TV series

<sup>3</sup> Parallax: a videogame based on living a virtual life, like *Second Life* or *The Sims*

<sup>4</sup> 'uncanny valley' effect: a strange feeling of repulsion when faced to a very 'human' robot since its 'inhuman' defaults will seem monstrous

## NOTE IMPORTANTE AUX CANDIDATS

Les candidats traiteront le sujet **sur la copie qui leur sera fournie** en respectant l'ordre des questions et en faisant apparaître la **numérotation** (numéro **et** lettre repère le cas échéant). Ils composeront des phrases complètes chaque fois qu'il leur est demandé de rédiger les réponses. **Le nombre de mots** indiqué constitue une exigence minimale. En l'absence d'indication, les candidats répondront brièvement (moins de vingt mots) à la question posée.

## COMPRÉHENSION

1. Say what kind of document  
a) document A is.  
b) document B is.
2. What is the common theme between both documents?

### Focus on document A.

3. a) Say who the three main people are.  
b) Give the names of the people the underlined pronouns refer to:  
- Line 1: "I would say I was playing 15 hours..."  
- Line 9: "I would miss, on average, a day a week."  
c) Who is the narrator?

### **Focus on the passage from line 1 to 10.**

4. a) Pick out two sentences showing that the two characters are addicted to games.  
b) Explain in your own words the differences between the two games addicts.

### **Focus on the passage from line 11 to the end.**

5. Find out two main consequences related to pupils' "gaming habits". (Line 12)

### Focus on document B.

6. Through whose eyes is the story seen?

### **Focus on the passage from line 1 to line 25.**

7. a) Explain in what way the main character leads a superficial life. Answer in your own words. (40 words).  
b) Find out three elements which enable the main character to escape from her daily life.  
c) The main character seems addicted to one of these activities. Which one? Pick out a quotation from the text to justify your answer.

### **Focus on the passage from line 26 to the end.**

8. a) Explain in your own words what you can do on Parallax. (30 words)  
b) Account for the main character's addiction to Parallax. Give three reasons. (30 words)



9. How are Miranda and the main character related to each other? Choose one of the following answers.
- Miranda is the main character's sister.
  - Miranda is the main character's avatar in Parallax.
  - Miranda is the main character's favourite movie star.

**Focus on documents A and B.**

- 10.a) Express the reasons why all the people mentioned in the two texts need to resort to games. Give at least four reasons taken in the two texts.
- b) Describe what the common points and the differences between these reasons are. (50 words)

**EXPRESSION**

Choose one of the following subjects: subject 1 or subject 2. (subject 2 = 2. a) and 2. b)) 300 words (+/- 15 words). Give the number of words.

- To what extent do you think that escaping from reality would necessarily mean refusing your responsibilities in real life? Can it be a way out for another life? Discuss and illustrate with examples. (300 words, +/- 15 words)
- a) Document A, lines 17-18: "*Gribble wrote to his pupils' unaware parents urging them to curb their children's gaming time.*"  
Imagine the letter he writes, focusing on causes, consequences and solutions. (150 words, +/- 10 words)

b) Read the following cartoon and answer the question below.



Dan Wasserman, *Boston Globe*, www.boston.com, 1995

Do you think addictions such as those illustrated in the cartoon are like entering a vicious circle? Discuss and give examples. (150 words, +/- 10 words)