

Corrigé du bac 2015 : Anglais LV1

Séries S-ES-L – Polynésie

BACCALAURÉAT GÉNÉRAL

Session 2015

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.

Répartition des points

Compréhension	10 points
Expression	10 points

COMPRÉHENSION (10 points)

TEXT 1

1. When exactly does the opening scene take place?

The scene takes place on a Sunday at the beginning of spring 1939, at lunchtime.

2. What do you know about Betty Farmer?

Betty Farmer is an eighteen-year-old woman farmer from Shropshire who followed her boyfriend, Eddie Chapman, in a trip to Jersey. She is probably not very wealthy, as the day she spends with Eddie in Jersey is « *a day of unprecedented glamour and decadence* » l. 31.

3. Why is Betty's knowledge of Eddie Chapman described as "limited" (line 7)?

Her knowledge of Eddie Chapman is described as « *limited* » because she has not known him for a very long time, and he does not seem to go into detail about his life. Betty's observations about his appearance and accent are most of what she knows about Eddie : l. 7-14 : « *She knew that he was twenty-four years old, tall and handsome, with a thin moustache ... Today he wore a natty yellow spotted tie and a sleeveless pullover.* »

4. Find 5 main elements concerning the chronology of Betty and Eddie's relationship. Specify places when possible.

Eddie and Betty met at a club in Kensington Church Street.

- At first she refused him a dance invitation, but then she changed her mind: l. 14-15 « *They had met at a club in Kensington Church Street, and although at first she had declined his invitation to dance, she soon relented.* »
- They then started seeing each other: l. 15-16 « *Eddie had become her first lover* ».
- Afterwards, Eddie left for Scotland: l. 16-17 « *then he vanished, saying he had urgent business in Scotland. 'I shall go,' he told her. 'But I shall always come back.'* ».
- He kept his promise, and went to visit her at her home: l. 18 « *Good as his word, Eddie had suddenly reappeared at the door of her lodgings* ».
- Finally, Eddie suggested they went on a trip to Jersey together, and Betty accepted: l. 19-20 « *'How would you like to go to Jersey, then possibly to the south of France?' he asked. Betty had rushed off to pack.* ».

5. In what ways was the day they arrived in Jersey “a day of unprecedented glamour and decadence” for Betty (line 31)?

Betty is a farm girl, probably not very rich, and used to country life. However, in Jersey, Eddie books a hotel overlooking the sea, presents himself as a filmmaker and introduces Betty as his wife. They have dinner, and then spend the night in a nightclub-casino: l. 29-30 « *After dinner they moved on to West Park Pavilion, a nightclub on the pier, where they danced, played roulette, and drank some more.* »

6. Describe the atmosphere in the dining room. At what point does it change?

The atmosphere is very calm and restful; the dining room of the hotel is a little world cut off from the outside, where the beginning of a war is the general concern. It changes when several men come into the restaurant and start talking to the head waiter.

7. What does the closing scene reveal about Eddie? Justify by quoting from the text.

The closing scene reveals that the men who came into the dining room of the hotel were probably looking for Eddie, and that is why he flees: l. 35-37 « *Eddie was half way through telling another funny story, when he froze. A group of men in overcoats and brown hats had entered the restaurant* ». His gesture to kiss Betty before running away shows that he is defiant (l. 37-38 « *Before Betty could speak, Eddie stood up, bent down to kiss her once* »). His reaction to imminent danger demonstrates that Eddie is prepared to such situations, always on the lookout and specially trained, as he acts quickly and precisely: l. 37-39 « *Before Betty could speak, Eddie (...) jumped through the window, which was closed* », l. 40-42 « *Betty Farmer caught a last glimpse of Eddie Chapman sprinting off down the beach with two overcoated men in pursuit.* »

TEXT 2

8. What do we learn about Betty's life?

We learn that Betty has been married to the double agent Eddie Chapman for more than fifty years. She was ninety six years old in 2013, and a book was recently written about her life, in collaboration with her and her family. We also learn that she has been living in Tithe Farm since 2011.

9. On what occasion was this article written?

The article was written on the occasion of the official launch of the book about Betty Farmer's life as the wife of a famous double agent of the Second World War.

TEXTS 1 AND 2

10. What in text 1 prepares the reader for the revelation about Eddie Chapman in text 2?

In text 1, Eddie is never very specific about his job: he tells Betty that he is working in the film industry, and when he goes to Jersey with her, tells the receptionist that the reason for coming is to make a movie. However, there is no mention of an actual film being made anywhere in the text. Then, there is Eddie's suspicious and sudden departure for Scotland, for which he has given no reason. Finally, Eddie's escape at the end of text 1, his confidence while breaking a window and running away from two men prepares the reader to the fact that Eddie Chapman is in fact Agent Zigzag.

11. **(Filière L LVO + LVA uniquement)**

From whose point of view is the story described in text 1? Justify your answer in your own words using elements from the text. (50 words, +/- 10 %).

The story is written from Betty's point of view, as the reader only has access to her thoughts and observations throughout the story. Our knowledge of Eddie is as limited as Betty's; we only have a picture of him through her eyes, and just know what he tells her.

12. **(Filière L LVA uniquement)**

Explain how the writer, Ben Macintyre, makes text 1 more than only a description of facts. Justify your answer in your own words. (60 words, +/- 10 %).

The writer tells the story from Betty's point of view, making the reader feel involved, almost witnessing the scene. The rhythm he chooses is also judicious: he describes the main scenes at length, and skips the timeframes from which Eddie is absent. Ben Macintyre uses the surprise effect, and makes us wonder about what will happen next, therefore he does more than just setting out the facts.

EXPRESSION (10 points)

Tous les candidats traitent l'une des questions 1 à 3. (250 words, +/- 10%).

1. After the war, Eddie suddenly reappears at Betty's door. Write the conversation.

Indications de rédaction pour une proposition de correction :

Vous pouvez commencer par une phrase d'introduction du type : « One day, after the war was over, somebody knocked on the door. Betty was stunned when she discovered Eddie, standing on her doorstep, smiling. She had not seen him for more than six years, and had even forgotten what he looked like, but now that he was facing her again, she realized that he hadn't changed. He was still as handsome as before. 'See? I promised you I'd always be back!', he said with his mischievous smile. »

Exprimez les points de vue de chacun des personnages dans le dialogue : Betty ne s'attendait pas à cette visite, elle peut demander à Eddie pourquoi il ne lui a jamais donné de nouvelles, pourquoi il ne revient que maintenant, une explication sur ce qui s'est passé à Jersey, ce qu'il fait vraiment dans la vie... Eddie peut lui apporter ces réponses.

Vous pouvez couper le dialogue pour exprimer les pensées de Betty : « Betty had stopped hoping that Eddie would be back one day a long time ago. After what happened in Jersey, she had not once heard from him. She was thrilled and angry at the same time. There were so many questions she never got the chance to ask, but she was determined to get her answers now. ».

N'utilisez pas le verbe say à chaque fin de réplique, essayez de varier les verbes de parole : add, ask, decline, protest, disagree, whisper, mumble, shout, yell...

Ecrivez à la troisième personne, gardez le style du reste du texte. Gardez le temps utilisé dans le texte : le passé, en faisant attention à la concordance des temps :

- Futur dans le passé : utilisez le conditionnel (would, could, should).
- Passé dans le passé : past perfect simple (insiste sur le résultat) et past perfect continuous (insiste sur l'action en elle-même et sa durée).

2. Do you think spying is a glamorous job?

Indications de rédaction pour une proposition de correction :

Rédigez une introduction générale de quelques lignes (3 lignes environ), par exemple : « Children often dream to become spies when they grow up. Lots of movies, books and TV shows have spies as main characters, and make this job seem very attractive; but what is a spy's life like in reality? »

Ensuite, faites un plan qui n'apparaîtra pas sur la copie :

I) L'espionnage est un métier séduisant.

- On épie la vie des autres sans être vu, on peut satisfaire sa curiosité.
- Il faut se cacher, trouver des endroits où on peut observer et prendre des photos de la meilleure façon.
- Il faut être imaginatif, trouver des stratagèmes, des idées pour piéger la personne qu'on espionne.
- L'adrénaline de la possibilité d'être découvert.

II) Mais en réalité, c'est un métier dangereux.

- Beaucoup de stress.
- On espionne des personnes qu'on soupçonne de meurtre, on côtoie quotidiennement des aspects peu reluisants de la nature humaine.
- C'est un métier très dangereux car si un espion est découvert ou détient des informations pouvant incriminer quelqu'un, il peut subir du chantage voire même se faire tuer.
- L'impossibilité de dire à sa famille quel travail on fait, car cela doit rester secret.

N'hésitez pas à inclure des exemples du texte, et à donner votre avis personnel.

3. "... it is amazing how much one can learn from the elderly if one takes the time out to listen." (text 2, lines 24, 25). Discuss.

Indications de rédaction pour une proposition de correction :

Rédigez une introduction générale de quelques lignes, par exemple : « Elderly people are precious members of our society who have acquired a variety of skills, knowledge and experience throughout the years. Unfortunately, too many young people nowadays are not interested in what they have to say. »

Ensuite, faites un plan qui n'apparaîtra pas sur la copie:

I) Les personnes âgées ont beaucoup à offrir et à nous apprendre

- Elles sont riches de beaucoup plus d'années de vie et d'expérience, et connaissent beaucoup de choses.

- Elles ont traversé les mêmes épreuves que nous durant leur vie, et pourraient nous conseiller et aider à les surmonter.
- Elles sont généralement ravies de raconter leurs vies.
- Les écouter est bénéfique pour elles, car souvent elles se sentent seules, et cela crée des liens.

II) Mais la communication est parfois difficile

- Les jeunes peuvent être ennuyés d'entendre les histoires qu'ils considèrent d'un autre temps, et ne voient pas forcément en quoi cela pourrait leur servir.
- Les personnes âgées sont souvent malades, parfois désorientées, ont des oublis ... on ne sait pas toujours comment s'y prendre avec elles.
- Quand on est jeune, on a peu l'occasion de rencontrer des personnes âgées, à part celles de la famille.

N'hésitez pas à parler de votre exemple personnel : une personne âgée de votre entourage. Puis finissez par une conclusion : « To conclude, elderly people have a lot to offer if you decide to spend some of your time with them. With a little patience, understanding and caring, seniors will teach you number of valuable life lessons. »