

BACCALAURÉAT GÉNÉRAL

Session 2013

ANGLAIS

LANGUE VIVANTE 1

Séries L - ES - S

Durée de l'épreuve : 3 heures

Coefficients : L : 4 ES - S : 3

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

Dès que ce sujet vous est remis, assurez-vous qu'il est complet.
Ce sujet comporte 5 pages numérotées de 1/5 à 5/5

Répartition des points

Compréhension	10 points
Expression	10 points

Document A

[The scene is set in the fifties. Samantha, Mira's friend, has a money problem. Mira has offered to help her.]

'Absolutely not,' Norm said.

'Norm, poor Samantha!'

'I feel very very sorry for Samantha,' he said solemnly, 'but I'll be goddamned if I'm going to lay out my hard-earned money to help that creep Simp.'

5 'You wouldn't be helping Simp. He doesn't even live there now.'

'He owns the house, doesn't he? It would be different if I thought he'd ever repay it, but from what you say, he's a loser and a stupid bastard, and I'd never see that money again.'

'Oh, Norm, what difference does it make? We have plenty.'

10 'That's easy for you to say. That money comes out of my hide.'

'What do you think I do all day? What have I done all these years? I work as hard as you do.'

'Oh, come off it, Mira.'

15 'What do you mean, come off it?' Her voice rose wildly. 'Am I not an equal participant in this marriage? Don't I contribute to it?'

'Of course you do,' he said placatingly, but there was an edge of disgust in his voice, 'but you contribute different things. You don't contribute money.'

'My work enables you to make that money!'

20 'Oh, Mira, don't be ridiculous. Do you think I need you to do my work? I could live anywhere, I could have a housekeeper, or live in a hotel. I support your way of life by my work, not the reverse.'

'And I have nothing to say about how it's spent?'

'Of course you do. Don't I give you everything you want?'

'I don't know. I never seem to want anything.'

25 'Do I complain about your bills for clothes, or the kids' music lessons or camp?'

'I want this, then. I want three hundred dollars for Samantha.'

'No, Mira. And that's the end of it.' He stood up and left the room, and in a few minutes, she heard the shower running. He was going out to a meeting that evening.

30 She stood up too, and only then did she realize her whole body was shaking. She held on to the back of the kitchen chair. She wanted to pick it up, she wanted to race upstairs with it and smash open the bathroom door and crash it down on his head.

Marilyn French, *The Women's Room*, 1978

Document B

[The scene is set in the late sixties.]

5 But what I hadn't understood about my mother was that buried deep beneath this conventional exterior was the hardy little seed of a feminist. I'm sure that word never passed her lips, but it made no difference. Her certainty frightened me. She said it was my duty as a woman to go to Cambridge to study maths. As a woman? In those
10 days, in our milieu, no one ever spoke like that. No woman did anything 'as a woman'. She told me she would not permit me to waste my talent. I was to excel and become extraordinary. I must have a proper career in science or engineering or economics. She allowed herself the world-oyster cliché¹. It was unfair on my sister that I was both clever and beautiful when she was neither. It would compound the
15 injustice if I failed to aim high. I didn't follow the logic of this, but I said nothing. My mother told me she would never forgive me and she would never forgive herself if I went off to read² English and became no more than a slightly better educated housewife than she was. I was in danger of *wasting my life*. Those were her words, and they represented an admission. This was the only time she expressed or implied
dissatisfaction with her lot³.

20 Then she enlisted my father – 'the Bishop' was what my sister and I called him. When I came in from school one afternoon my mother told me he was waiting for me in his study. In my green blazer with its heraldic crest and emblazoned motto – *Nisi Dominus Vanum* (Without the Lord All is in Vain) – I sulkily lolled in his clubbish leather armchair while he presided at his desk, shuffling papers, humming to himself
as he ordered his thoughts. [...] He had made some enquiries. Cambridge was anxious to be seen to be 'opening its gates to the modern egalitarian world'. With my burden of triple misfortune – a grammar-school⁴, a girl, an all-male subject – I was certain to get in.

Ian McEwan, *Sweet Tooth*, 2011

¹ When "*the world is your oyster*", you have everything to succeed in life.

² read: study (at university)

³ her lot: her own life

⁴ *grammar-school*: traditional British school where uniforms are required and pupils generally go on to study at prestigious universities.

NOTE AUX CANDIDATS

Les candidats traiteront le sujet sur la copie qui leur sera fournie et veilleront à :

- respecter l'ordre des questions et reporter la numérotation sur la copie ; (numéro et lettre repère, le cas échéant ; exemple : 8b) ;
- faire précéder les citations de la mention de la ligne ;
- répondre par des phrases complètes ;
- en l'absence d'indication concernant le nombre de mots, le candidat répondra brièvement à la question posée.

COMPRÉHENSION

DOCUMENT A

1. How are the four main characters related?
2. (From the beginning to line 12)
Does Norm agree with Mira's suggestion to help Samantha? Explain in your own words. (about 40 words)
3. (From line 9 to line 26)
Contrast Mira's and Norm's views on money. Find at least two of the arguments used by each of them. (about 70 words)
4. Describe Mira's feelings at the end of the text. (about 30 words)

DOCUMENT B

5. What did the narrator's mother want her to do?
6. a. "I was in danger of *wasting my life*" (l.13). Explain the mother's attitude about the narrator's future. Give at least two reasons to justify your answer. (about 30 words)

b. Did the narrator agree with her mother? (find a sentence in the first paragraph to justify your answer)
7. "*Then she enlisted my father*" (l. 16) What does this sentence reveal about the father's attitude concerning his wife's plans?
8. In your own words, explain why, according to the narrator's father, she was certain to get a place at Cambridge University. Find at least three reasons. (about 40 words)

DOCUMENTS A and B (about 100 words)

9. Compare and contrast the following female characters in terms of influence over their present (or future) situations.
 - a) Mira in document A and the narrator's mother in document B.
 - b) Mira in document A and the narrator in document B.

EXPRESSION

Le candidat choisira le sujet 1 ou le sujet 2.

SUJET 1

Le candidat traitera les deux sujets (a + b)

- a) Imagine the conversation between Mira and Samantha after the scene described in document A.
- b) Would you say that the mother in document B is too ambitious for her daughter?

SUJET 2

In document B, we are told that "Cambridge was anxious to be seen to be 'opening its gates to the modern egalitarian world'." Generally speaking, do you think that our modern world has become egalitarian concerning equality between men and women?