

BACCALAURÉAT GÉNÉRAL

SESSION 2011

ANGLAIS

LANGUE VIVANTE 1

Série L

DURÉE DE L'ÉPREUVE : 3 heures - COEFFICIENT : 4

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 4 pages numérotées de 1/4 à 4/4.

Répartition des points

Compréhension et Expression	14 points
Traduction	6 points

'How is Sonia?'

'Still too neat.'

'And the nightmares?'

5 it. She writes a lot of poems.'

'Does she let you read them?'

'Sometimes. They're good but rather frightening.'

'Adolescence is frightening,' I said.

10 Inga smiled. 'I wonder what she would have been like if there hadn't been September eleventh.'

I remembered walking into Emergency that morning. I heard myself explaining that I was a doctor and wanted to volunteer my services. Countless people must be injured, and the numbers would be more than the city hospitals could handle. The memory hurt. 'Your description of that day is the best thing in the book,' I said out loud.

15 In *American Reality: Examining a Cultural Obsession*, Inga devoted one chapter to the media's version of September eleventh and its almost instantaneous construction of a heroic narrative to gloss the horror. She noted the use of cinematic devices in television reporting, the footage of firemen set to music with American flags waving on a split screen, the spectacular images, the pious announcements that irony had come to an end as the bitter ironies multiplied one on top of
20 another. She wrote about the cheering crowds in other places in the world, who had manufactured their own fiction of heroic martyrdom, one so powerful it snuffed out empathy. And to counter the hackneyed¹ pictures and dead words, she told her own story of that day as she remembered it, a fractured account. She heard on the radio that a plane had hit the tower eight blocks south. She decided to get Sonia out of school and began to walk downtown when
25 she saw the second plane ram the other tower. She had started to run then, against the crowd streaming toward her, but she didn't register what had happened, not really, but raced to Stuyvesant, where she was stopped by a guard. There was another mother, too, whom they wouldn't let in, a woman whose voice reminded her of a squalling cat at night. Inga remembered the woman's contorted mouth, her saliva hitting the man's collar as she wailed,
30 'Let me in! I want my son!' and how the sight of the woman's face had made her strangely quiet, calm, and distant, and how she had waited for them to find her daughter, standing numb in the lobby, and that when she finally saw Sonia's face, she felt it must match her own, a mask of pallid emptiness, and how when they left the building the towers were gleaming red like burning skeletons, and Inga had said to herself, 'I am seeing this. It is true. I must tell myself
35 this is real,' and then they ran north to White Street without saying a word to each other, running with hundreds of other people pushing forward away from the fires. A man on his hands and knees, vomiting. Another man seemingly frozen, turned the wrong way, as he looked upward, a hand over his mouth. Her feeling of urgency, fear, but not panic. No tears, no screaming. And then the strange impulse that came over her just before they turned onto White
40 Street. She said to Sonia, 'Okay, turn around and look.' They did.

In the days afterward, I couldn't get in to them. The area had been cordoned off and most of it evacuated, but somehow the police never arrived at 40 White Street to tell its residents to leave. The first weekend, Inga and Sonia managed to travel to Brooklyn, and I cooked for the two of them. We talked a little. Inga told me about the ruined cars piled up on Church Street, the
45 smoking pit a few blocks south, the pale dust that had covered everything like a toxic snowfall, her worry about poisons in the air. And then they slept. They slept and slept and slept, the sleep of exhaustion and perhaps relief to be away from there, the place where it had happened. But on Sunday, when Inga asked Sonia what she had seen from the classroom window that morning, the girl just shook her head, her eyes blank and her mouth tight.

Siri HUSTVEDT, *The Sorrows of an American*, 2008

¹ Hackneyed: seen many times

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 , ex. : 8b).**
- **faire précéder les citations de la mention de la ligne.**
- **composer des phrases complètes à chaque fois qu'il leur est demandé de rédiger la réponse.**
- **respecter le nombre de mots indiqué. En l'absence d'indication, les candidats répondront brièvement à la question posée.**

I - COMPRÉHENSION – EXPRESSION

1. Who are the three main characters? Give their names, occupations and relationships when possible.
2. Which major event does the whole text refer to?
3. When did the following actions take place (first column)?
Choose the correct answer (second column).
On your exam paper match the letter and the corresponding number.

a) (l. 11) “. . . <i>walking into Emergency. . .</i> ”	1. before the event mentioned in question 2
b) (l.15-16) “. . . <i>Inga devoted one chapter to the media's version of September eleventh. . .</i> ”	2. during the event mentioned in question 2
c) (l. 24) “ <i>She decided to get Sonia out of school. . .</i> ”	3. shortly after the event mentioned in question 2
d) (l. 41) “ <i>In the days afterward, I couldn't get in to them.</i> ”	4. a long time after the event mentioned in question 2

4. Say where each character was and what they did that morning. (30-40 words)
5. Concentrate on lines 27 to 33: “*There was another mother . . . a mask of pallid emptiness*”. Compare the two mothers' reactions. (30-40 words)
6. (l. 34-35) “. . . *I am seeing this. It is true. I must tell myself this is real. . .*”
(l. 40) “. . . *Okay, turn around and look.*”
How does Inga react and why? (30-40 words)
7. **a)** Concentrate on the passage from line 33 (“. . . *when they left the building. . .*”) to line 40 (“*They did.*”)
In your own words, sum up what the characters saw. (20-30 words)
b) Read the passage from line 15 (“*In American Reality . . .*”) to line 20 (“. . . *one on top of another.*”)
According to Inga, how did the media treat the event? (40-50 words)

8. (1.1) “*How is Sonia?*”

Answer the question in your own words, using elements from the text. (30-40 words)

9. **Expression:** Choose **ONE** of the following subjects. Write down the number of words. (300 words: +/- 10%)

Subject 1:

Sonia talks to a friend about what she saw and how she feels about it. Imagine the conversation.

OR

Subject 2:

“Writing about one’s problems is a way of solving them”. Comment.

II - TRADUCTION

Translate into French from line 41: “*In the days afterward. . .*” down to line 49: “. . .*her mouth tight.*”