

BACCALAURÉAT GÉNÉRAL

SESSION 2011

ANGLAIS LV2

SÉRIE L

Durée : 3 heures - Coefficient : 4

SÉRIE S

Durée : 2 heures - Coefficient : 2

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

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

Ce sujet comporte 5 pages numérotées de 1 à 5.

BARÈME

COMPRÉHENSION	10 POINTS
EXPRESSION	10 POINTS

The lunch with Nathaniel Hunter went well. So well that he offered me a job: assistant fiction editor of *Saturday Night/Sunday Morning*. I couldn't believe my luck. I accepted on the spot. Mr Hunter seemed surprised by my immediate answer.

5 'You can think about it for a day or two, if you want,' he said, lighting up one of the endless chain of Camels he smoked.

'My mind's made up. When do I start?'

'Monday, if you like. But Sara – do realize that, by accepting this job, you're not going to have much time for your own writing.'

'I'll find the time.'

10 'I've heard that before from many a promising writer. They get a story accepted by a magazine. But instead of trying to write fiction full time, they take on a position in advertising or public relations. Which inevitably means that they are too exhausted by the end of the day to do any writing whatsoever. As you well know, a nine-to-five job takes its toll.'

15 'I need to pay the rent.'

'You're young, you're single, you have no responsibilities. This is the time you should take a shot at a novel...'

'If you're so certain I should be at home writing, then why are you offering me this job?'

20 'Because, (a) you strike me as smart – and I need a smart assistant; and (b) as someone who gave up a promising literary career to be a wage-slave and edit other people's work, I consider it my duty to corrupt another promising young writer with a Faustian Bargain they really should refuse...'

I laughed.

25 'Well, you're certainly direct, Mr Hunter.'

'Make you no promises, tell you no lies – that's my credo. But do yourself a favor, Sara: *don't* take this job.'

30 But I wouldn't listen to his advice. Because I didn't have enough faith in my own talent to set up as a full-time writer. Because I was scared of failing. Because everything in my background told me to grab the secure job option. And because I also knew Nathaniel Hunter was good news.

35 Like Eric, he was in his thirties: a tall, wiry fellow with thick graying hair, horn-rimmed glasses, a permanent self-deprecating scowl on his face. He was rather handsome in a tweedy academic sort of way – and endlessly amusing. He told me he'd been married for twelve years to a woman named Rose, who taught part-time in the Art History department at Barnard. They had two young boys, and lived on Riverside Drive and 108th Street. From everything he said, it was clear that he was devoted to his wife and children (even though, when discussing his family, he would always cloak his comments in cynicism... which, as I came to realize, was his tentative way

40 of expressing affection). This made me instantly comfortable with him, as I sensed there would be none of the flirtatious pressure I experienced while working with Leland McGuire. I also liked the fact that, during this first meeting, he never once made any enquiries about my private life. He wanted to hear my views on writing, on writers, on working for magazines, on Harry S. Truman, and whether I supported the
45 Dodgers or the Yankees (the Bronx Bombers, of course). He never even asked if 'Shore Leave' was, in any way, autobiographical. He simply told me it was a very good story – and was surprised to hear that it was my first stab at fiction.

50 'Ten years ago, I was exactly where you are now,' he said. 'I'd just had a short story
accepted by *The New Yorker*, and I was halfway through a novel I was certain would
make me the John P. Marquand of my generation.'
'Who ended up publishing the novel?' I asked.
55 'No one – because I never finished the damn thing. And why didn't I finish it?
Because I started doing foolish, time-consuming things like having children, and
taking an editorial job at Harper and Brothers to meet the cost of having children, and
then moving to the higher-paid echelons of *Saturday Night/Sunday Morning* to pay
for private schools, and a bigger apartment, and a summer rental on the Cape, and
all those other necessities of family life. So look to this shining example of
squandered promise... and turn me down. Don't Take This Job.'

Douglas Kennedy, *The Pursuit of Happiness*, 2001

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 20 mots) à la question posée.

COMPRÉHENSION

1. Who are the main characters? When possible give their names and occupations.
2. At what time of day does the scene take place? Justify by quoting the text.
3. In what country do you think the scene takes place? Find three elements in the text.
4. a) What do the characters mainly talk about?
b) What is the conclusion to their meeting?
5. a) What is the narrator's reaction to the male character's offer? Justify your answer with a quote.

b) Give three reasons for the narrator's reaction.
6. Explain in your own words why the male character says (ll.26-27) "But do yourself a favour, Sara: *don't* take this job." (50 words)
7. "But I wouldn't listen to his advice" (l. 28). Explain what this statement reveals about the personality of the narrator.
8. True or False. Justify your answer by quoting from the text and indicate the lines.

a) The narrator does not find the male character attractive.
b) The male character likes to flirt.
c) The male character is mainly interested in the narrator's private life.
d) The narrator is not a famous author.

Focus on lines 48 to 58.

9. In your own words explain why the male character never finished what he calls (l. 52) "the damn thing." (50 words)

TRADUCTION

Seuls les candidats de la série L réaliseront cet exercice.

Translate into French from line 28 ("But I wouldn't listen....") to line 31 ("...was good news.").

EXPRESSION

Les candidats de la série S traiteront l'un des deux sujets au choix (200 mots environ).

Les candidats de la série L traiteront le deux sujets (300 mots au total, soit 150 mots pour chaque sujet).

1. What will your priorities be in a career choice: an interesting job, a job with a high salary, a secure job?
2. A few years later the narrator finally published a best seller. She writes to the male character to inform him of her success.