

BACCALAURÉAT GÉNÉRAL

Session 2016

ANGLAIS

Langue Vivante 2

Séries **ES/S**

Durée de l'épreuve : **2 heures** – coefficient : **2**

Série **L** Langue vivante obligatoire (LVO)

Durée de l'épreuve : **3 heures** – coefficient : **4**

Série **L** LVO et langue vivante approfondie (LVA)

Durée de l'épreuve : **3 heures** – coefficient : **8**

ATTENTION

Le candidat choisira le questionnaire correspondant à sa série :

- Série **L** (LVA Y COMPRIS) : questionnaire pages 4/7 à 5/7
- Séries **ES/S** : questionnaire pages 6/7 à 7/7

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

Ce sujet comporte 7 pages numérotées de 1/7 à 7/7.

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

Répartition des points

Compréhension	10 points
Expression	10 points

DOCUMENT A

The story takes place in Ireland. The children's father has just died so their mother will have to sell their holiday house in Cush. They are on their way home to Enniscorthy after a day out.

- The boys had not realized that it would be dark for the trip home, and as the train began the journey south, the window was covered in condensation. They opened the Lego and Conor played with it while Donal read. After a while, Conor moved over to her side of the table and fell asleep against her. She noticed as she looked across at
- 5 Donal how oddly adult he seemed as he turned a page of his book.
 'We're going to school t-tomorrow, aren't we?' he asked.
 'Oh, yes, I think you should,' she said.
 He nodded and looked back at his book.
 'When is F-fiona coming d-down next?' he asked.
- 10 Her words with Fiona in the café, she knew, would work quietly on his mind. She wondered if there was one thing she could say that would stop him worrying and brooding over this.
 'You know, Fiona will love the caravan,' she said.
 'She d-didn't s-sound like that,' he said.
- 15 'Donal, we have to start a new life,' she said.
 He considered her statement for a moment, as though he had a complex piece of homework in front of him. And then he shrugged his shoulders and went back to reading his book.
- 20 Nora gently moved Conor aside while she took off her coat in the overheated train. He woke for a second, but did not even open his eyes. She made a note that she must ask about caravans in Curracloe.
- 25 In her mind, she stood in the house in Cush again, and she tried to picture the children on a summer's day, taking their togs¹ and towels from the line and going down to the strand², or herself and Maurice walking home along the lanes at dusk trying to keep the swarms of midges³ at bay, and coming into the house to the sound of children playing cards. It was all over and would not come back. The house lay empty. She pictured the small rooms in the darkness, how miserable they would be. Inhospitable. She imagined the sound of rain on the galvanized roof, the doors and windows rattling in the wind, the bare bedframes, the insects lurking in the dark
- 30 crevices, and the relentless sea.
 As the train made its way towards Enniscorthy, she felt that the house at Cush was more desolate now than it ever had been.
 When Conor woke, he looked around him and smiled at her sleepily. He stretched and lay against her.
- 35 'Are we nearly home?' he asked.
 'Not long now,' she said.
 'When we stay in Curracloe,' he asked, 'are we going to put the caravan near the Winning Post or are we going to the caravan park up the hill?'
 'Oh, near the Winning Post,' she said.
- 40 She knew she had answered too quickly. Donal and Conor earnestly considered what she had said. Then Conor glanced at Donal, watching for his reaction.
 'Is that d-definite?' Donal asked. As the train slowed down, she managed to laugh for the first time all day.

¹ togs : swimming costumes

² strand : beach

³ midges : tiny mosquitoes

'Definite? Of course it's definite.'

45 When the train shuddered to a stop, they gathered up their belongings quickly. As they made their way to the door, they met the ticket collector.

'Ask him now about the t-toilets,' Donal whispered as he nudged her.

'I'll tell him that you're the one who wants to know,' she said.

'Would this sausage like to come to Rosslare with us?' the inspector asked.

50 'Oh, no, he has to go to school tomorrow,' Nora said.

'I'm not a sausage,' Conor said.

The inspector laughed.

Colm Toibin, *Nora Webster*, 2014

DOCUMENT B

As migrants we leave home in search of a future, but we lose the past

Immigration is never an easy option: leaving people and places behind always comes at a painful price

This is not a sob story. But the tears came anyhow. They crept up on me at the 70th birthday party of a friend a few years back. We were celebrating in a hotel ballroom in Letchworth in Hertfordshire and I had struck up a conversation with a distant acquaintance – a woman I had met only a few times before and have not met since.

5 We talked about the primary school she worked at and the secondary school I went to, which were just five minutes' walk apart in nearby Stevenage – both had declined – and about the local council and football team. She asked me when I was going back to New York, where I'd been living for seven years at that point, and I told her, the next afternoon.

10 "You're so lucky," she said. "You've done so well for yourself. Your mum would be so proud."

And that was when my eyes started welling up. Now it could have been any number of triggers – alcohol, jet lag or the mention of my mother, who died decades ago. But what really upset me was realising that in this town, people I wasn't even particularly
15 close to knew me in a way that nobody else would. They knew place names that no one else in my regular life (apart from my brothers) knew. And yes, they not only knew my mother but they knew me when I had a mother.

The following day I would fly to a place where people knew a version of me where very little of any of this applied. My friends in New York knew I had brothers and had
20 lost my mother. They knew I grew up working class in a town near London. The rest was footnotes – too much information for transient people, including myself who would soon move to Chicago, who were travelling light.

In short, I cried for bits of my life that had been lost. Not discarded; but atrophied. Huge, formative parts of my childhood and youth that I could no longer explain
25 because you would really have had to have been there but without which I didn't make much sense.

Gary Younge, *The Guardian*, 24th March 2015

Questionnaire à traiter par les candidats de la série L

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.

I. COMPRÉHENSION (10 points)

Document A

Tous les candidats de la série L traitent les questions 1 à 3.

Read the introduction and the text until line 18.

1. Which characters are not present in the document but are just mentioned?
2. What time of day is it when the characters start their journey home? Support your answer with a quotation.
3. a) What shows that the decision that has been made about the house is not temporary? Pick out the answer in the document.
b) How does Donal react to this decision?

Read the whole document.

Seuls les candidats de la série L qui composent au titre de la LVO (Langue Vivante Obligatoire) traitent la question 4.

4. How does Nora feel about the house in Cush? Support your answer with two quotations from the text.

Seuls les candidats de la série L qui composent au titre de la LVA (Langue Vivante Approfondie) traitent la question 5.

5. How does Nora feel? Does Nora show her feelings to her children? Explain in your own words and support your answer with two quotations.

Tous les candidats de la série L traitent les questions 6 et 7.

Document B

6. a) Where does the journalist Gary Younge live?
b) Where is he from?
7. Why had he visited England a few years before?

Seuls les candidats de la série L qui composent au titre de la LVO (Langue Vivante Obligatoire) traitent la question 8.

8. Say if the following sentences are true or false. Support your answer with a quotation.
- a) The journalist knows the woman in Letchworth well.
 - b) The secondary school the journalist had gone to was in good condition when he went there.
 - c) The journalist was about to go back to America.
 - d) The journalist's friends in New York knew little about his past.

Tous les candidats de la série L traitent la question 9.

9. a) How did the journalist react when the woman he was talking to mentioned his mother?
b) Why did he react this way?

Seuls les candidats de la série L qui composent au titre de la LVA (Langue Vivante Approfondie) traitent la question 10.

10. Explain in your own words what the journalist means when he says "*too much information for transient people (....) who were travelling light.*" (Lines 21-22)

Tous les candidats de la série L traitent les questions 11 et 12.

Documents A and B

11. Find two similarities and two differences between document A and document B and explain them in your own words.
12. Quote elements in documents A and B which reveal the feeling of loss.

II. EXPRESSION (10 points)

Afin de respecter l'anonymat de votre copie, vous ne devez pas signer votre composition, citer votre nom, celui d'un camarade ou celui de votre établissement.

Les candidats de la série L qui composent au titre de la LVO (langue vivante obligatoire) traitent les sujets 1 et 2.

- 1. Imagine the dialogue that Fiona and her mother have in the café before the family gets on the train in document A. (150 words)
- 2. Imagine you had to leave your home. What would you mostly miss? Explain why. (150 words)

Les candidats de la série L qui composent au titre de la LVA (Langue Vivante Approfondie) traitent le sujet 3.

3. Document B: "*As migrants we leave home in search of a future, but we lose the past.*" To what extent do you agree with this statement? (300 words)

Questionnaire à traiter par les candidats des séries ES et S

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.

I. COMPRÉHENSION (10 points)

Document A

Read the introduction and the text until line 18.

1. Which characters are not present in the document but are just mentioned?
2. What time of day is it when the characters start their journey home? Support your answer with a quotation.
3. a) What shows that the decision that has been made about the house is not temporary? Pick out the answer in the document.
b) How does Donal react to this decision?

Read the whole document.

4. How does Nora feel about the house in Cush? Support your answer with two quotations from the text.

Document B

5. a) Where does the journalist Gary Younge live?
b) Where is he from?
6. Why had he visited England a few years before?
7. Say if the following sentences are true or false. Support your answer with a quotation.
a) The journalist knows the woman in Letchworth well.
b) The secondary school the journalist had gone to was in good condition when he was there.
c) The journalist was about to go back to America.
d) The journalist's friends in New York knew little about his past.
8. a) How did the journalist react when the woman he was talking to mentioned his mother?
b) Why did he react this way?

Documents A and B

9. Find two similarities and two differences between document A and document B. Explain them in your own words.

II. EXPRESSION (10 points)

Afin de respecter l'anonymat de votre copie, vous ne devez pas signer votre composition, citer votre nom, celui d'un camarade ou celui de votre établissement.

Tous les candidats des séries ES et S traitent les sujets 1 ET 2.

1. Imagine the dialogue that Fiona and her mother have in the café before the family gets on the train in document A. (150 words)
2. Imagine you had to leave your home. What would you mostly miss? Explain why. (150 words)