

# BACCALAURÉAT GÉNÉRAL

Session 2017

## 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

On Sunday afternoons, father and son did father-son things—baseball, tennis, the park—inspired, Lula sensed, by their need to prove something to the disappeared mom: how well they were doing without her. Mister Stanley had a boyish love for buying sports equipment, and he was at his most cheerful (not very) when he and Zeke left to try out a new racket or catcher's mitt. Each time they returned, Zeke had sustained some minor injury that required a bandage or ice pack, which his father seemed to enjoy providing. The happiest moment of the week arrived on Sunday nights when Lula and Zeke and Mister Stanley watched Tony Soprano<sup>1</sup> and his even more messed-up family drive their gigantic vehicles through neighborhoods flatteringly near Baywater.

Mister Stanley had mentioned his Sunday outings with Zeke at Lula's job interview. Meaning he wasn't adopting Lula, she shouldn't expect to be invited. That was fine, Lula said. That was when she mentioned that she didn't drive. Mister Stanley had said *that* was fine, but she might feel trapped in the suburbs, and she'd said, No, that was fine, she was a big reader, it was how she'd learned English, and Mister Stanley said that was excellent. Zeke wasn't much of a reader, maybe it would rub off. The sweet little library was within walking distance. Lula worried she would be expected to have books around the house. She was reassured when Mister Stanley didn't ask what she liked to read.

Lula had told Mister Stanley she wanted structure. Well, structure was what she'd got. Walls, a roof. A front yard. Be careful what you ask for.

Sometimes on weekends Lula went into the city. The happy shopping couples, the giggly groups of girlfriends, could see how lonely she was. Sometimes she thought they were laughing at her. Stranger in a strange land. She was always happy to get back to New Jersey.

Another problem with lying was how often lies came true. Now, for example, since the public library was one of the few places she could walk to, she had become a reader. She'd looked up Albania and spent hours reading the novels of Ismail Kadare, her country's greatest novelist, who until now she'd only pretended to have read. Trying to imagine the words back into Albanian was good for her English. Not having gotten one piece of mail—let alone a utility bill—at Mister Stanley's, she couldn't apply for a library card. But now that she had her work visa, maybe she'd try again.

Francine Prose, *My New American Life*, 2011

---

<sup>1</sup> Tony Soprano : a character from a T.V. series

## DOCUMENT B

*Charmaine Joshua, the narrator, was born in 1969 in Pietermaritzburg, South Africa, to second-generation South African Indians.*

At the tender age of twenty-three, having graduated from the local university, which I had been able to attend with a bursary, I accepted an offer of employment from a large law firm in Johannesburg, and left my little town for the big city. My father had tears in his eyes when he hugged me goodbye in my little flat in Hillbrow, one of Johannesburg's seedier suburbs, before driving the 500 kilometres back to my home town. That night, my first away from the family home, was long and dark and filled with the strange street sounds of a violent city. I covered my head with my blanket and waited for the dawn. It was a rehearsal for a greater separation to come, for in that same year I won a scholarship to study abroad at the university of my choice.

So miraculous did the idea of my going overseas seem that my mother could not believe it until she saw an article with my picture in the local newspaper. Later, my father made a copy of the article which he framed in our lounge and proudly showed to visitors.

I had chosen to enrol in a master's programme at Cambridge – a university my family had never heard of before – partly because there was a precedent of South African law graduates doing so but mainly because, all through my childhood, England had been the land of my dreams. When I was very young, my sisters would read me stories with brightly coloured pictures of castles, forests, princesses and fairies. They always told me that these pictures were of England. Later, England became the land of the Famous Five, and later still, of Thomas Hardy, Jane Austen and Shakespeare. And what greater fairy tale could there be than royalty? As a child, I had stood in a jam-packed prefab classroom to watch the wedding of Charles and Diana on a tiny black and white television which our teacher had brought in for the occasion. Imagine the impact that the image of a horse-drawn glass carriage and the towering dome of St Paul's Cathedral had on children growing up in a slum, the vast majority of whom would be working in a shoe factory by the age of eighteen. It was magic.

I hated Cambridge. I had arrived in mid September, a week before the start of the academic year, and grew steadily more depressed as the days shortened and became colder and wetter. I once counted fifteen days of incessant gloom without any sunshine. To feel some connection with home, I would call each night from the payphone in the kitchen of the house I shared with four other graduate students, and I would listen to my mother, or my father or my boyfriend saying, 'Hello, hello', just for a few seconds before the line was disconnected.

*Charmaine Joshua, "Of Mango Trees and Monkeys", in From There to Here: Sixteen True Tales of Immigration to Britain, 2007*

**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)**

**Tous les candidats de la série L traitent les questions de 1 à 9.**

**DOCUMENT A**

1. Who are the characters present and mentioned? Give details about their relationship whenever possible.
2. Focus on Lula.
  - a) What country does she come from?
  - b) In what country does she live now?
3. Answer the following questions. Support your answers by quoting from the text. Give line numbers.
  - a) Is Lula an English native speaker?
  - b) Does Zeke tend to hurt himself while doing sports?
  - c) Do Zeke and Mister Stanley spend most of their time together?
  - d) Does Mister Stanley enjoy practising sports?

**DOCUMENT B**

4. Answer the following questions. Support your answers by quoting from the text. Give line numbers.
  - a) Did the narrator go to university?
  - b) Does the narrator come from a wealthy family?
  - c) Is the narrator an only child?
  - d) Did the narrator live alone in Cambridge?
5. Why did the narrator move to Johannesburg?
6.
  - a) How did she feel while in Johannesburg?
  - b) What happened then?
7. Lines 17-18: "[...] *all through my childhood, England had been the land of my dreams.*"  
Pick out five elements which led her to believe this.

**8. Focus on lines 29 to 35.**

- a) Find two reasons why she hated Cambridge.
- b) Explain in your own words why she accepted to go there. (25 words)

**Documents A and B**

9. What type of relationship between fathers and children is depicted in Document A and Document B? Justify with one quote from each text.

**Seuls les candidats de la série L qui composent au titre de la LVO (Langue Vivante Obligatoire) traitent la question 10.**

10. What traits do Lula in Document A and the narrator in Document B have in common? (50 words)

**Seuls les candidats de la série L qui composent au titre de la LVA (Langue Vivante Approfondie) traitent la question 11.**

11. To what extent has reading positively influenced the two characters' lives? (50 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.**

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

1. If you had to leave your country, what would you mostly miss and how would you adapt? (150 words)
2. Document B, line 22: "*And what greater fairy tale could there be than royalty?*" To what extent do you agree with this statement? (150 words)

**Les candidats de la série L qui composent au titre de la LVA (Langue Vivante Approfondie) traitent les sujets 3 ET 4.**

3. Document B, line 22: "*And what greater fairy tale could there be than royalty?*" To what extent do you agree with this statement? (150 words)
4. To what extent is reading the key to having access to another culture? (150 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**

1. Who are the characters present and mentioned? Give details about their relationship whenever possible.
2. Focus on Lula.
  - a) What country does she come from?
  - b) In what country does she live now?
3. Answer the following questions. Support your answers by quoting from the text. Give line numbers.
  - a) Is Lula an English native speaker?
  - b) Does Zeke tend to hurt himself while doing sports?
  - c) Do Zeke and Mister Stanley spend most of their time together?
  - d) Does Mister Stanley enjoy practising sports?

**DOCUMENT B**

4. Answer the following questions. Support your answers by quoting from the text. Give line numbers.
  - a) Did the narrator go to university?
  - b) Does the narrator come from a wealthy family?
  - c) Is the narrator an only child?
  - d) Did the narrator live alone in Cambridge?
5. Why did the narrator move to Johannesburg?
6.
  - a) How did she feel while in Johannesburg?
  - b) What happened then?
7. Lines 17-18 "[...] *all through my childhood, England had been the land of my dreams.*"  
Pick out five elements which led her to believe this.

8. Focus on lines 29 to 35.  
a) Find two reasons why she hated Cambridge.  
b) Explain in your own words why she accepted to go there. (25 words)

### Documents A and B

9. What type of relationship between fathers and children is depicted in Document A and Document B? Justify with one quote from each text.

## 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 au choix l'un des deux sujets :  
sujet 1 OU sujet 2.

1. If you had to leave your country, what would you mostly miss and how would you adapt? (200 words)
2. To what extent is reading the key to another culture? (200 words)