

# BACCALAURÉAT GÉNÉRAL

**SESSION 2019**

**ANGLAIS**

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**LANGUE VIVANTE 1**

Durée de l'épreuve : **3 heures**

Séries **ES** et **S** – coefficient : **3**

Série **L** Langue vivante obligatoire (LVO) – coefficient : **4**

Série **L** LVO et Langue vivante approfondie (LVA) – coefficient : **8**

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*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 8 pages numérotées de 1/8 à 8/8.

## **Répartition des points**

Compréhension de l'écrit	10 points
Expression écrite	10 points

## Prenez connaissance des documents A, B et C.

### Document A

#### Chuck Berry, who helped define rock and roll, dies at 90

Berry's music helped to launch the rock and roll era as a commercial force that would change global culture, and his guitar work was critical to establishing the sound and feel of rock's signature instrument from the 1950s into the '60s and beyond and he lived to see generations of musicians and fans recognize his signal influence on the genre.

Berry's ecstatic but pithy<sup>1</sup> songs, driven by his rhythmic lead guitar licks, celebrated rock and roll as not just a musical genre but a liberating force: songs like "School Days" were pitched directly to the growing teen market, which fueled the rock and roll explosion. "Roll Over Beethoven" was a statement of purpose: out with the old, in with the new.

Berry's tongue-in-cheek humor was balanced by the kinetic energy of songs like "Johnny B. Goode," which opens with perhaps the most recognizable guitar lick in rock history. Compared to Elvis Presley and many other artists of his generation, Berry was distinctive for writing his own songs, helping to define the latter-day rock star as a self-contained singing, playing, and songwriting force. He was a charismatic performer, well-known for his signature onstage "duck walk."

Berry gained a reputation as a sharp businessman, famously demanding to be paid for gigs<sup>2</sup> on the spot, in cash, so as not to be taken advantage of.

Even as Berry's commercial peak passed in the late '50s, his music was a direct and inescapable influence on every major artist of the '60s: from American acts like the Beach Boys to British Invasion bands like the Beatles and the Rolling Stones. Artists like Bob Dylan learned from not just Berry's irrepressible energy, but his creativity with language.

The recipient of innumerable awards and honors, Berry was an easy choice for induction into the inaugural class of the Rock and Roll Hall of Fame. No list of all-time great rock songs that doesn't include several of Berry's could be taken seriously, and critic Chuck Klosterman posits that Berry will ultimately be remembered as the single most purely representative rock and roll musician.

"If you tried to give rock and roll another name," John Lennon once said, "you might call it 'Chuck Berry'."

Minnesota Public Radio network website

[www.thecurrent.org](http://www.thecurrent.org)

March 18, 2017

<sup>1</sup> pithy: *percutant*

<sup>2</sup> a gig: a concert

## Document B

*The main character, named Cass Wheeler, is a singer in a band. She is in a professional meeting with Martin and his team to discuss her future.*

‘A unique talent,’ Martin had said, as the other men – they had all been men, with the exception of the secretary who’d brought in the tea – had nodded. The era of the ‘singer-songwriter’. (They said the word so, between invisible quote marks, as if trying it on for size.) Confessional songs: frank, emotive, honest. Carole King. Joni Mitchell. [...] Those women were good. They were more than good, in fact – they were *real artists* – and so, these men felt, was she. And she might, just might, be what intelligent British music fans were looking for – women, above all, and more and more of the record-buying public were women. Did she realise that? Not *girls* – not those teenyboppers who’d hoarded their pocket money for 45s<sup>1</sup>, massing outside Beatles concerts, screaming so loudly nobody could catch a damn note. Had she been one of them? Yes, without the screaming: she’d always hated the screaming. Five nodding heads. Well, like her, those girls were women now, with their own money to spend, their own record-players spinning in their bedsits and living-rooms. And they needed an artist who would take their own lives, their own dreams and ambitions and failed love affairs and reflect them back, help them understand themselves anew.

Five pairs of eyes, boring holes into her skull. What did she think? Surely she could see how much stronger – how much *freer* – she would be up there on her own, her name on the bill, the band there to support her, rather than trying to claim the glory for themselves?

*Glory*. She didn’t like that word. She didn’t see her music in those terms.

In what terms, then, did she see it?

Songs. Fragments of time, caught in three, four, six beats to a bar<sup>2</sup>. These melodies that appeared in her mind, tugged at her sleeve, refused to let go. The moments, on the stage, when there no longer seemed to be any distance between herself and the band and the strangers down there on the floor.

More nodding. *That* was how they knew it was the real thing. It was the music that mattered to her. They could see it; they could feel it when she sang. That was what made it *special*. But didn’t she want to share that music with as many people as possible? Was she happy playing to dozens of people, when they could put her in front of hundreds, even thousands?

Laura Barnett, *Greatest Hits*, 2017

<sup>1</sup> a 45: a small vinyl record

<sup>2</sup> a bar (music term): *une mesure*



Kanye West on stage during his 2016 "Saint Pablo" tour

Photograph by AJ Mast published in *The New York Times*, on August 26<sup>th</sup>, 2016

## NOTE AUX CANDIDATS

**Les candidats traitent le sujet sur la copie qui leur est fournie et veillent à :**

- respecter l'ordre des questions et reporter les repères sur la copie (lettre ou lettre et numéro ou lettre, numéro et lettre). Exemples : **A.** ou **B. 1)** ou **E. 2) a)**
- faire toujours suivre les citations du numéro de la ligne.

Répondre **en anglais** aux questions.

## I – COMPRÉHENSION DE L'ÉCRIT (10 points)

### Document A

**Tous les candidats traitent les questions de A à D.**

**A.** Copy the numbers and find the corresponding information about Chuck Berry.

Beginning of his career (period)	<b>1)</b> ...
Musical genre	<b>2)</b> ...
Instrument	<b>3)</b> ...
Characteristics of the songs	<b>4)</b> ... <b>5)</b> ...

**B.** Focus on the first three paragraphs.

- 1) Quote the text to say who Chuck Berry's original audience was.
- 2) Explain how his songs would appeal to this particular audience. Give two reasons and justify each one with a quote.
- 3) Quote two elements in the text that show rock and roll is a business.

**C.** Say if the following statement is **TRUE** or **FALSE**. Justify your answer with one quote from the text.

*Chuck Berry was only concerned with the artistic side of his job.*

**D.** Explain Chuck Berry's major contribution to the music world.

**Document B**

**Tous les candidats traitent les questions de E à I.**

**E. 1)** Choose the correct statement:

- a- Martin and his team are journalists interviewing Cass about her tour.
- b- Martin and his team are members of a band being interviewed by Cass for a job.
- c- Martin and his team are offering Cass a recording and touring contract.

**2)** Say if the following statements are **TRUE** or **FALSE**. Justify each one with a quote from the text.

- a) During the meeting, Cass is the only woman in the room.
- b) Cass performs solo.
- c) Cass sings her own songs.

**F.** Focus on the first paragraph.

**1)** Quote three adjectives from the text which describe the songs.

**2)** Copy and fill in the grid with information about the fans' evolution.

	In the past	Now
Identity	a)	e)
Financial means	b)	f)
Attitude	c)	
Event or location	d)	g)

**3)** In your own words, explain why these fans may like Cass's songs now. Justify your answer with one quote from the text.

**G.** Focus on ll. 24-26. What impression does Cass have when she performs in front of an audience? Justify your answer with one quote from the text.

**H. 1)** What do music and songs represent for Cass? Justify your answer with a quote from the text.

**2)** In what way is the men's perspective different? Justify your answer with a quote from the text.

**I. 1)** What do Martin and his team want Cass to do?

**2)** What ways do they use to try and convince Cass?

**Seuls les candidats de la série L composant au titre de la LVA (Langue vivante approfondie) traitent la question J.**

- J.** 1) Give two ways in which the men are described and referred to throughout the text.
- 2) What does it suggest about these men?
- 3) How does Cass react?

### **Document C**

**Tous les candidats traitent la question K.**

- K.** Describe and comment on Kanye West's choices for his concert (stage, posture, light, etc.).

**Seuls les candidats de la série L composant au titre de la LVA (Langue vivante approfondie) traitent la question L.**

- L.** How does the photographer add another perspective to the concert (viewpoint, composition, etc.)?

### **Documents A, B and C**

**Tous les candidats traitent la question M.**

- M.** Using elements from the three documents analyse the different relationships between singers and their audiences.

## II – EXPRESSION ÉCRITE (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.

Seuls les candidats des séries ES, S, et ceux de la série L qui ne composent pas au titre de la LVA (Langue vivante approfondie) traitent l'un des deux sujets suivants.

Choisir l'un des deux sujets suivants.

1. “*It was the music that mattered to her.*” (Doc B, ll. 27-28) In your opinion, is it only music that counts in the music business? (**± 300 mots**)

OU

2. Meghan / Oliver is a journalist for the website *The Current*. She / He has been to a concert. Write the article about the performance (type of music, light effects, appreciation, etc.) (**± 300 mots**)

Seuls les candidats de la série L composant au titre de la LVA (Langue vivante approfondie) traitent les deux sujets suivants.

Traiter les deux sujets suivants.

1. “*It was the music that mattered to her.*” (Doc B, ll. 27-28) In your opinion, is it only music that counts in the music business? (**± 200 mots**)

ET

2. Isabella / Liam is an Art student (music, photography, painting, writing, cinema, dance, theatre, etc.). This year's topic for the graduation speech is a quote by Bono, rock band U2's lead singer: “*Art can change the world because it can change people.*” Write the speech. (**± 200 mots**)