

BACCALAURÉAT GÉNÉRAL

Session 2017

ANGLAIS

Langue Vivante 1

Durée de l'épreuve : **3 heures**

Séries ES/S – coefficient : 3

Série L langue vivante obligatoire (LVO) – coefficient : 4

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

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

Ce sujet comporte 5 pages numérotées de 1/5 à 5/5.
Dès que ce sujet vous est remis, assurez-vous qu'il est complet.

Répartition des points

Compréhension	10 points
Expression	10 points

Document A

WHEN WE LIVED in Mississippi, in Biloxi—which was in 1955, when I was eleven—my father worked at the base there and stayed home on the weekends, the way he did in Great Falls. He liked Mississippi. It was close to where he'd grown up, and he liked the Gulf of Mexico. If he'd left the Air Force then and there, instead of when he did, things would've worked out better for him and for our mother. They could've gotten divorced and gone their separate ways. Children can make their adjustments if their parents love them. And ours did.

My father often took me to the movies on Saturday mornings when there was something he wanted to see or had nothing else to do. There was an air-cooled theater called the Trixy, which was on the downtown main street that ended at the Gulf. The movies started at ten and lasted straight until four, with shorts and cartoons and features running continuously, all for a single admission, which was fifty cents. We would sit through everything, eating candy and popcorn and drinking Dr Peppers, enjoying Tarzan or Jungle Jim and Johnny McShane and Hopalong Cassidy, plus the Stooges and Laurel and Hardy and newsreels and old war footage, which my father liked. We'd emerge at four out of the cool, back into the hot, salty, breathless Gulf coast afternoon, sun-blind and queasy and speechless from wasting the day with nothing to show for it.

On one such morning, we were there in the dark side-by-side, and onto the screen had come a newsreel from the 1930s, relating to the criminals Clyde Barrow and Bonnie Parker, who'd terrorized (the announcer said) several states of the Southwest, robbing and killing and making an infamous name until they were killed in an ambush on a country road in Louisiana, by a posse of deputies who shot them from the bushes and brought their careers to an end. They were only in their twenties.

Later, when my father and I walked out into the steamy, sun-shot afternoon—it was June—our eyes hurting, our heads dull, we found that someone (the Trixy's operators) had parked a long flatbed truck in front of the theater. On the truck bed was an old gray Ford four-door from the '30s, and all over it were shiny holes, and its windows were busted out, its doors and hood perforated, its tires deflated. Up beside the car wheel was a painted sign that read: ACTUAL BONNIE & CLYDE DEATH CAR—WILL PAY \$10,000 IF YOU PROVE IT'S NOT. The proprietors had placed a set of wooden steps up to the car, and the theater customers were invited to pay fifty cents to climb up and inspect it, as if Bonnie and Clyde were still inside dead, and everyone should see them.

My father stood on the hot hard concrete, peering up at the car and the customers—kids and grown-ups, women and men—filing past, gawking, making jokes and machine-gun noises and laughing. He didn't intend to pay. He said the car was a fakeroo, or it would never be there. The world didn't work that way. Plus it was fresh painted, and the bullet holes didn't look real. He'd seen bullet holes on plenty of airplanes, and they were bigger, more jagged. Not that this would stop anybody from throwing their money away.

But when we'd stood on the sidewalk, looking up at the car for a few minutes, he said, "Would you become a bank robber, Dell? It'd be exciting. Wouldn't that surprise your mother?"

Richard Ford, *Canada*, 2012

Document B

Possibly the most famous and most romanticized criminals in American history, **Bonnie Parker** and **Clyde Barrow** were two young Texans whose early 1930s crime spree forever imprinted them upon the national consciousness. Their names have become synonymous with an image of Depression-era chic, a world where women chomped cigars and brandished automatic rifles, men robbed banks and drove away in squealing automobiles, and life was lived fast because it would be so short.

Of course, myth is rarely close to reality. The myth promotes the idea of a romantic couple in stylish clothes who broke the bonds of convention and became a threat to the status quo, who didn't fear the police and lived a life of glamorous luxury outrunning them. The reality was somewhat different. Sometimes incompetent, often careless, Bonnie and Clyde and the Barrow gang lived a hard, uneasy life punctuated by narrow escapes, bungled robberies, injury, and murder. They became one of the first outlaw media stars after some photos of them fooling around with guns were found by police, and the myth-making machine began to work its transformative magic. Soon fame would turn sour and their lives end in a bloody police ambush, but their dramatic and untimely end would only add luster to their legend.

*www.biography.com – Bonnie and Clyde
JOE MCGASKO. DEC 5, 2013*

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 traitent les questions de 1 à 9.

DOCUMENT A

1.
 - a) Give the narrator's name and age at the time of the story.
 - b) When and in which country does the scene take place?
 - c) Where did the narrator and his parents live at that time?
2.
 - a) Why did the narrator's father like that place?
 - b) Where had he worked before that?
 - c) What can you guess about his job?
3.
 - a) Explain what "the Trixy" was and when the narrator and his father would go there.
 - b) How long would they stay at "The Trixy"?
 - c) Line 13: "*We would sit through everything.*" What is meant by "*everything*?"
Give at least four examples.
4. Answer the following questions.
 - a) Who were Bonnie Parker and Clyde Barrow?
 - b) When and how did they die?
 - c) How old were they when they died?
5. What was the father's attitude on seeing the sign that read: *ACTUAL BONNIE & CLYDE DEATH CAR?* (Lines 31-32)
6. Read the text from line 16 to line 18.
Explain in your own words how father and son would feel at four o'clock. Explain why.

DOCUMENT B

7. How does the biographer show that Bonnie and Clyde's lives were not as glamorous as their legend?
8. According to the biographer, what elements turned the lives of Bonnie and Clyde into a myth? Find at least four elements. (40 words)

DOCUMENTS A and B

9. Document B, lines 15-16: "*Soon fame would turn sour and their lives end in a bloody police ambush, but their dramatic and untimely end would only add luster to their legend.*"

Explain in your own words how this sentence finds its illustration in Document A. (40 words)

Seuls les candidats de la série L qui composent au titre de la LVA (Langue Vivante Approfondie) traitent également les questions 10 et 11.

DOCUMENT A

10. Would the father go to "The Trixy" to please his son? Justify your answer with a quote.
11. Lines 41-42: "*Not that this would stop anybody from throwing their money away.*" Explain what the author implies in that sentence. (40 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 doivent traiter 2 sujets : sujet 1 puis sujet 2 ou 3 selon les indications ci-dessous.

1. Document A, lines 43-45: "*But when we'd stood on the sidewalk, looking up at the car for a few minutes, he said, 'Would you become a bank robber, Dell? It'd be exciting. Wouldn't that surprise your mother?'*"
Imagine the rest of the conversation between the father and his son. (150 words)

Les candidats des séries ES, S et de la série L qui composent au titre de la LVO (Langue Vivante Obligatoire) traitent le sujet 2.

2. In your opinion, why are outlaws so often portrayed as iconic figures in works of fiction? Support your answer with examples. (150 words)

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

3. Document B, lines 14-15: "*The myth-making machine began to work its transformative magic.*"
Explain how the "myth-making machine" turns real-life individuals into iconic figures and their lives into myths. (150 words)