

Session 2007

BACCALAURÉAT GÉNÉRAL

ANGLAIS

Séries L et S

Langue Vivante 2

Série L :

Durée 3 heures – Coefficient 4

Série S :

Durée 2 heures – Coefficient 2

L'usage du dictionnaire et des calculatrices est interdit.

Avant de composer, le candidat s'assurera que le sujet comporte bien
4 pages numérotées de 1/4 à 4/4.

Compréhension :	10 points
Expression :	10 points

I think worries are like Russian dolls; almost anything can be eclipsed by something worse. You think a terrible emergency is, say, a monster spot or a bad grade, but that would be nothing if your house burnt down, which would still not be as bad as if you found out you had incurable cancer. (I suppose the only calamity that could top that would be full-on nuclear war.) So it's a matter of scale.

I wondered, as I searched desperately for my completed Keats essay that Thursday night, why on earth I'd ever been concerned about a loon like Daniel Gale. I'd left the essay on my desk, in a blue Slimpick wallet, ready to hand in next day, which would leave the weekend free to do some last-minute revising for the exam. But it had vanished. I looked in all the pockets of my school bag, my course books, my Oxford pad; I got down on my hands and knees and peered under the bed, moved magazines, shoes, clothes; school bag, course books, Oxford pad, under the bed again, then downstairs: house magazines, table drawer, letter rack, under the sofa, under the chairs, in the sideboard, kitchen surfaces, kitchen cupboards, bread

crock, bin inside, bin outside (quickly, because it was dark and smelly), airing cupboard, bathroom cabinet, top of the cistern. There aren't that many places in a house the size of ours. Then I really started to panic.

'Mum. Mum! *Mum!*' I bounded back up the stairs and burst into her bedroom.

'God, Charlotte. Is there no privacy in this house?' she snapped, shutting the wardrobe mirror quickly. I vaguely took in the fact that she was wearing a black miniskirt and a shiny white blouse, like a waitress, and she'd been blow-drying her hair in a sad attempt at a Rachel¹. 'Do you think you might knock before you come barging into my room?' Crossly she pulled on her old grey sweater over the blouse; it was nearly as long as the skirt. She saw me staring. 'I'm only thirty-three. Look at Madonna.'

'Thirty-four tomorrow. What's Madonna got to do with it? Look, Mum, I'm desperate. Have you moved a blue folder from off my desk?'

She clocked the state I was in. 'Give me a minute,' she said reaching for her leggings.

We both knew it was Nan². 'Let me talk to her, you're too hyper.' She went into Nan's room and I heard low voices. Please God, let her remember where she's put it, I prayed as I hung outside the door biting my thumbnail. But Mum's face was glum as she came out.

'Oh, God, Mum! I spent *hours* on that essay! I haven't even got my notes any more! Can't you have another go at her?'

We could hear Nan singing, so I knew it was hopeless.

'I know where we'll find it.' Mum's expression was suddenly bright and I noticed then she'd got lip gloss on.

'Go on.'

'The Tin.'

She slipped back into Nan's room and I heard the wardrobe door go, a scuffle as Mum shifted footwear aside, then the lid of the large biscuit tin Nan keeps full of Spam and canned baked beans in case of war. I twisted impatiently and peeped round the jamb. Nan was flat out on the bed, staring at the ceiling.

At last Mum stood up. 'Sorry, nothing. We'll try downstairs again.'

'Jesus! Why do I have to live in this bloody hole!' I exploded at her. 'You can't put *anything* down without someone interfering with it. I'm completely *sick* of this house! When I get my "A" levels, which I probably won't do at this rate, you'll not see me for dust. God Almighty! What am I going to tell them at school? My nan³ ate my

¹ a Rachel: a hairdo after one of the main characters in *Friends*

² Nan: Granny

³ nan: grandmother

50 homework?' I was close to tears. 'I *can't* do all that work again. I'm so tired, and what about my revision? I haven't *time* to do both, I'm just going to fail. I don't know why I *bother*.'

'You're hyperventilating. Calm down. We'll have another look and I'll write you a note.' She squeezed past me and began to go downstairs.

55 'A *note*?' I shouted over the banisters at the top of her head. 'Do you know how old I am? It's not like I need to be excused games! A *note* won't do any good.'

Kate Long, *The Bad Mother's Handbook*, 2004 (adapted)

NOTE AUX CANDIDATS

Les candidats traiteront le sujet sur la copie qui leur sera fournie et veilleront à :

- a) respecter l'ordre des questions et reporter la numérotation sur la copie (numéro et lettre repère le cas échéant, ex. 14c) ;
- b) faire précéder les citations de la mention de la ligne ;
- c) composer des phrases complètes lorsque le nombre de mots est indiqué entre parenthèses.

COMPRÉHENSION

1. a) What country is the scene set in?
b) Justify your answer by quoting one element from the text.
2. Where and when does the scene take place? (10 words maximum)
3. Identify the three main characters and say how they are related. (15 words max.)
4. Line 17: *Then I really started to panic.*
a) Who does the pronoun *I* refer to?
b) Account for the character's reaction. (20 words max.)
5. Line 18: 'Mum. Mum! *Mum!*' what does the speaker want? (15 words max.)
6. a) Several times in the text the author chooses to use italics for some of the words spoken by this character. Explain why. (10 words max.)
b) What feelings do these words express? Give two elements. (10 words max.)
7. Focus on the passage from line 19 to line 29.
a) Line 19: '*God, Charlotte. Is there no privacy in this house?*' Who is speaking?

- b) What feeling does this character's reaction reveal? Choose among the following words:

irritation / pleasure / disappointment / excitement.

- c) In your own words, justify your choice in 7b) using elements from this passage. (20 words max.)
- d) What does this character decide to do at the end of this passage? (15 words max.)

8. Focus on the passage from line 30 down to the end.

- a) Is Nan helpful? Justify your answer in your own words using two elements from this passage. (20 words max.)
- b) Line 45: 'Sorry, *nothing*.' What does this statement show? (15-20 words)
- c) How does Charlotte react this time? (10 words max.)
- d) Justify your answer in 8c) by quoting five elements from this passage.

9. a) What ultimate solution is suggested to solve Charlotte's problem? (10 words max.)

b) What does Charlotte think of this solution and why? (30 words max.)

TRADUCTION

Seuls les candidats de la série L réaliseront cet exercice.

Traduire en français le passage de 'What am I going to tell them... (ligne 49) à ...I'll write you a note.' (ligne 54).

EXPRESSION

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

Les candidats de la série L devront obligatoirement traiter les DEUX sujets (300 mots au total, soit environ 150 mots pour chaque sujet).

1. Imagine what happened the next day. Write the story.
2. 'Worries are not always as serious as we may think'. Discuss.