

# CORRIGE

**Ces éléments de correction n'ont qu'une valeur indicative. Ils ne peuvent en aucun cas engager la responsabilité des autorités académiques, chaque jury est souverain.**

# BACCALAURÉAT GÉNÉRAL

## SESSION 2008

### ANGLAIS – LVI

#### Séries ES-S

Durée : 3 heures - Coefficient 3

**Corrigé**

L'usage des calculatrices et de tout dictionnaire est interdit.

#### *Barème appliqué pour la correction*

<i>Compréhension écrite</i>	<i>10 points</i>
<i>Expression</i>	<i>10 points</i>

**Ce sujet comporte 4 pages.**

5 Fiona Sweeney shoved a pair of rolled-up jeans into the corner of her purple duffel bag. Outside her bedroom window, a siren's wail sliced through the white noise of a wet snowfall. Those eerie man-made moans were part of New York City's wallpaper, a signal of trouble commonplace enough to pass unnoticed. But Fi registered this one, maybe because she knew she wouldn't be hearing sirens for a while.

10 She turned her attention back to her bag, which still had space. What else should she take? Lifting a framed snapshot, she examined her mother as a young woman, wading into a stream, wearing rubber boots and carrying a fishing pole. Fi cherished the photograph; in real life, she'd never known her mother to be that carefree. The mother Fi had known wouldn't want to go to Africa. In fact, she couldn't want Fi to go. Fi put the picture facedown and scanned the room for better things. She drew to a worn volume of Irish poetry by her bedside. She tucked it in.

"How about the netting<sup>1</sup>?" Chris called from the living room where he sat with Devi.

"Already in," Fi answered.

15 "And repellent?" asked Devi.

"Yes, yes." Fi waved her hand as though shooing away a gnat—a gesture that Chris and Devi couldn't see from the other room. "Should have kept my mouth shut," she murmured.

20 Early on in her research about Kenya, she'd discovered that the country's annual death toll from malaria was in the tens of thousands. She had pills; she had repellents; logically, she knew she'd be fine. Still, a figure that high jolted her. She became slightly obsessed and—here's the rub—discussed it with Chris and Devi. *Mbu*—mosquito—had been the first Swahili word she'd learned. Sometimes the insects even dive-bombed into her nightmares. Eventually, mosquitoes became a metaphor for everything she feared about this trip: all the stories she'd read about a violent and chaotic continent, plus the jitters that come with the unknown.

25 And what wasn't unknown? All she knew for sure, in fact, was why she was going. Fi's mom had never been a big talker, but she'd been a hero, raising four kids alone. Now it was Fi's turn to do something worthwhile.

30 "Fi." Chris, at the door of the bedroom, waved in the air the paper on which he'd written a list of all the items he thought she should bring and might forget. Money belt. Hat. Granola bars. "Have you been using this?" he asked half-mockingly in the tone of a teacher.

"I hate lists," Fi said.

35 He studied her a second. "OK," he said. "Then, what do you say, take a break?"

"Yeah, c'mon, Fi. We don't want to down all your wine by ourselves," Devi called from the living room, where an Enya CD played low.

40 Pulling back her dark, frizzy hair and securing it with a clip, Fi moved to the living room and plopped onto the floor across from Devi, who sprawled<sup>2</sup> in a long skirt on the couch. Chris poured Fi a glass of cabernet and sat in the chair nearest her. If they reached out, the three of them could hold hands. Fi felt connected to them in many ways, but at the same time, she was already partly in another place and period. A soft light fell in from the window, dousing the room in a flattering glow and intensifying the sensation that everything around her was diaphanous, and that she herself was half here and half not.

45 "You know, there's lots of illiteracy in *this* country," Devi said after a moment.

"That's why I've been volunteering after work," Fi said. "But there, it's different.

<sup>1</sup> net to protect oneself against mosquitoes

<sup>2</sup> (*here*) sit or lie casually, in a relaxed manner

They've never been exposed to libraries. Some have never held a book in their hands."

"Not to mention that it's more dangerous, which somehow makes it appealing to Fi," Chris said to Devi, shaking his head. "Nai-robbery."

50 Though he spoke lightly, his words echoed those of Fi's brother and two sisters—especially her brother. She was ready with a retort. "I'll mainly be in Garissa, not Nairobi," she said. "It's no more dangerous there than New York City. Anyway, I want to take some risks—different risks. Break out of my rut. Do something meaningful." Then she made her tone playful. "The idealistic Irish. What do you think?"

55 "Sometimes idealism imposes," Chris said. "What if all they want is food and medicine?"

"You know what I think. Books are their future. A link to the modern world." Fi grinned. "Besides, we want *Huckleberry Finn* to arrive before *Sex in the City* reruns, don't we?"

Devi reached out to squeeze Fi's shoulder. "Just be home by March."

*The Camel Bookmobile*, Masha Hamilton, 2007

## COMPRÉHENSION

### 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, ex: 15b - voir en particulier les questions 5, 6, 7, 8 et 9). 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 à la question posée. Les **citations** seront limitées aux éléments **pertinents** et précédées de la mention de la ligne.

1. In what country does the scene take place? Justify your answer by quoting from the text.

**The scene takes place in the USA.**

- (1.3) – "New York City"
- Acceptor (1.52) – "New York City"

2. How many characters are present in the scene? Name them and say which one is the main character.

**There are three characters present in the scene : Fiona Sweeney who is the main character, Chris and Devi.**

3. Give additional information about the main character (surname, nickname, family composition).

**The main character is Fiona Sweeney whose nickname is Fi (1.4). She has one brother and two sisters (1.50). We're not sure whether her mother is still alive (1.7) but she brought them up by herself (1.28).**

**Les 3 premiers repérages sont essentiels ; toute remarque pertinente sur les parents sera bonifiée.**

4. Pick out two quotations to prove that the main character is about to leave.

(1.1-2) : "Fiona Sweeney ..... duffel bag."

(1.5) : "she wouldn't be hearing sirens for a while."

(1.6-7) : "She turned her attention back to her bag, which still had space. What else should she take?"

**(l.12) : "She tucked it in."**

**(l.30-31) : "the paper on which she'd written a list of all the items he thought she should bring and might forget."**

**Ne pas accepter les citations suivantes :**

**(l.20-21) – "She had pills ; she had repellents ; logically, she knew she'd be fine."**

**(l.24-25) – "Eventually, mosquitoes became a metaphor for everything she feared about this trip."**

**(l.27) – "why she was going"**

**(l.42) – "already partly in another place"**

5. The main character's destination is Kenya. Rewrite the following sentences using words from the text to complete them.

Kenya is a country in (a)..... where (b)... and English are the two official languages. Nairobi is the capital while (c)..... is a smaller city.

**a – Africa**

**b – Swahili**

**c - Garissa**

6. a) How does the main character feel in the passage from line 19 to line 26?

***She feels apprehensive / she's dreading the trip / she is worried / she's anxious...../ she fears ...../ she's got butterflies in her stomach.***

b) Give at least three reasons why the main character feels this way. (30 words)

***First, she knows that Kenya is infested with mosquitoes and plagued with malaria which causes the death of many people. What's more, violence is rampant. Lastly, she wonders what's in store for her (fear of the unknown).***

7. a) Who was an inspiration for the main character to do something out of the ordinary? Justify with a quotation.

***Her mother was an inspiration for her as can be seen in line 28 ("she'd been a hero, (....)) or lines 28-29 ("Now it was Fi's turn to do something worthwhile."***

b) In what way was this person an inspiration? (20 words)

***Fi admired her mother for having brought / bringing up her four children on her own without ever complaining about her lot.***

8. Among the following sentences, choose the one which explains what the play on words "Nai-robbery" in line 49 means.

**a) *The crime rate in Nairobi is very high.***

9. a) Which people does the pronoun "them" refer to in the sentence "Fi felt connected to them in many ways" (l.41)?

***It refers to Chris and Devi.***

b) Do these people approve of the main character's decision to go to Kenya? Sum up their arguments. (30 words)

***They disapprove on the grounds that it's too dangerous and she doesn't need to go abroad to fight illiteracy. What's more, illiteracy may not be the most urgent issue / the top priority in Kenya.***

10. What arguments does the main character give to refute theirs? (30 words)

***She argues that New York City is just as dangerous as Garissa. Besides, she has already been involved in volunteer work in New York but she thinks that the need to fight illiteracy is even greater in Africa.***

11. Quote elements from the text to show that, despite their disagreement, the atmosphere is cosy and comfortable in the passage from line 35 to line 44.

***(l.36) – “We don’t want to down all your wine by ourselves.”***

***(l.37) – “an Enya CD played low”.***

***(l.39) – “plopped onto the floor”***

***(l.39) – “sprawled on the couch”***

***(l.40) – “a glass of cabernet”***

***(l.40-41) – “If they reached out, the three of them could hold hands.”***

***(l.42) – “a soft light”***

***(l.43) – “a flattering glow”***

***On exigera 2 éléments sur les 8 possibles + bonus de 3 points si 4 citations exactes ou plus.***

**Read the whole text again.**

12. Explain why the people present in the scene have decided to meet at the main character’s home. (30 words)

***They have come for a farewell party and to show they care. They are there to help her pack and to see if they can’t get her to change her mind.***

13. Analyze what personal benefits the main character hopes to derive from this Kenyan experience. (30 words)

- ***She hopes to spice up her life / make her life more exciting by taking some “different risks” (l.53).***
- ***She wants to escape the daily routine / her humdrum existence.***
- ***Above all, she longs to give a meaning to her life by doing something useful.***
- ***She may also want to do as well as or better than her mother,***
- ***even prove she can do something her mother would have been opposed to.***

***On exigera 2 éléments sur les 5 possibles + bonus de 1 point par élément supplémentaire.***

## **I. EXPRESSION**

**Choose subject 1(a+b) or subject 2.**

**Subject 1:**

a) Write the letter the main character sends to a friend after living and working in Kenya for a few weeks. (150 words)

b) One of the characters suggests that all that people in developing countries want is “food and medicine” (lines.55-56). To what extent do you agree? (150 words)

**Subject 2:**

Is it possible to combine idealism with a professional career? (300 words)

**1. Compréhension : 10 points**

Questions	Points
1	2 + 2
2	2 + 3 + 1
3	2 + 2 + 2
4	3 + 3
5	2 + 2 + 2
6	a) 4 b) 3 + 3 + 3
7	a) 2 + 2 b) 4
8	3
9	a) 2 b) 10
10	10
11	3 + 3
12	10
13	10

**2. Expression : 10 points**

Voir grille d'évaluation ci-après.

**Guide pour l'évaluation de l'expression personnelle en anglais**  
**Baccalauréat séries L LV2, ES LVI, S LVI et LV2**

Suggestions du groupe d'anglais de l'Inspection Générale des langues vivantes

Réalisation (de l'exercice et traitement du sujet : 4 points)	Recevabilité linguistique : 6 points	Total des points
<p>0,5 point</p> <ul style="list-style-type: none"> <li>- présentation inacceptable</li> <li>- écriture illisible</li> <li>- consignes non respectées</li> <li>- hors sujet</li> <li>- contresens</li> </ul>	<p>0,5 - 1 - 1,5 point</p> <ul style="list-style-type: none"> <li>- inintelligible</li> <li>- lexique indigent</li> <li>- erreurs récurrentes de grammaire élémentaire</li> </ul>	/ 10
<p>1 - 1,5 - 2 points</p> <ul style="list-style-type: none"> <li>- recopiage du support</li> <li>- hors sujet partiel</li> <li>- sujet compris mais traitement plat et superficiel</li> <li>- construction vague</li> </ul>	<p>2 - 2,5 - 3 - 3,5 points</p> <ul style="list-style-type: none"> <li>- compréhension possible malgré des erreurs fréquentes</li> <li>- lexique limité</li> <li>- syntaxe peu élaborée</li> </ul>	
<p>2,5 - 3 - 3,5 points</p> <ul style="list-style-type: none"> <li>- existence d'une problématique</li> <li>- effort de construction</li> </ul>	<p>4 - 4,5 - 5 points</p> <ul style="list-style-type: none"> <li>- erreurs occasionnelles</li> <li>- vocabulaire adapté</li> <li>- syntaxe adéquate</li> </ul>	
<p>4 points</p> <ul style="list-style-type: none"> <li>- enchaînement des idées</li> <li>- développement organisé</li> <li>- références culturelles</li> <li>- conviction, humour</li> </ul>	<p>5,5 - 6 points</p> <ul style="list-style-type: none"> <li>- erreurs rares</li> <li>- vocabulaire riche</li> <li>- syntaxe élaborée</li> <li>- capacité à nuancer</li> </ul>	
<p>Dans un esprit d'évaluation positive, on n'hésitera pas à bonifier (en seconde lecture et selon une échelle de + 0,5, / + 1 / + 1,5) les copies qui se lisent relativement facilement, avec intérêt, voire avec plaisir.</p> <p>On tiendra compte du soin apporté à présentation et à la rédaction. On valorisera tout particulièrement les copies dont les auteurs ont <i>réagi</i> au sujet proposé en s'engageant et en exprimant un point de vue personnel.</p>		