

Session 2008

**SUJET  
SORTI**

**BACCALAURÉAT GÉNÉRAL**

**ANGLAIS**

**Langue vivante 1**

**Série L**

**Durée : 3 heures - Coefficient 4**

**L'usage du dictionnaire et des calculatrices est interdit.**

<b>Compréhension</b>	<b>14 points</b>
<b>Expression</b>	
<b>Traduction</b>	<b>6 points</b>

**Le sujet comporte 5 pages numérotées 1/5 à 5/5.**

*In this passage, Arabella meets her step-father whom she calls Dad, her half-brother and her teenage half-sister.*

When they see me, Dad and Lucy turn and look at Teddy, who greets me with his arms open and his head on one side, 'Arabella!' He gives me a hug.

When he releases me I move back a pace, and find myself staring at Dad. He stares straight back. 'Hello Arabella,' he says after a while, and nods deeply, which seems to me to be about the right level of gesture for now anyway.

Lucy half smiles. 'Hi,' she murmurs. She looks down at her feet.

We're standing together, a little island amidst a river of people, marooned, in spite of the strong current moving along the platform in the direction of the exits. Dad says, 'Where do we go from here?' I can see two meanings for that, but now he's talking about the journey across London.

'We have to get the tube', I say.

'We need to go to South Kensington. South Kensington. SW7!' Dad shouts, at the same time as a late train announcement comes over the PA system.

He doesn't say it to me exactly, just into the air.

'Yes. We have to get the tube,' I say again. 'All of us do. It's over there.' I point and we start walking, Teddy next to me, Dad just behind us with Lucy close by his side. We walk onto the main concourse<sup>1</sup>, where I look up at the clock. Eleven o'clock. I count the hours they'll be here, something I've already done several times this morning.

Teddy said they'd be leaving about four o'clock. That's five hours from now. The responsibility for entertaining them until then makes me feel panicked. But then I remember that Dad and Lucy won't be with us for long. I'm relieved about this and angry at the same time, because Dad hasn't really come to see me. In this situation, I'm incidental.

I'm jealous of Lucy. Not only has she got her real dad, but she's going to be a real dancer, not a dodgy<sup>2</sup> one like me. I make myself look at her properly, to see what's good about her. I see her nervousness, the way she's jiggling change in her pockets and looking up at us now and then, trusting us to get her to where she needs to go. Her shoulder-length hair shines like an advert for shampoo and she moves her head quickly, wrinkling her nose at things, bright-eyed and curious like a little mouse.

Whereas Lucy's head appears to swivel a hundred and eighty degrees every few minutes, in an attempt to take everything in, Dad is determined to ignore his surroundings. The sea of people around is too much and the crowd's too alternative for him, I can see that.

I watch him as he catches sight of two women with short spiky haircuts, one pink, and one pillar-box red. He looks away quickly, as if hairstyles are a disease that might be contagious.

I can see it's irritating to him that he doesn't know where he's going, and he has to rely on me. As we near the tube station entrance, he strides out ahead. He turns his head back at the top of the steps, 'Down here?'

'Yes,' I say, and he sets off again, blinkering<sup>3</sup> himself against shaven heads, piercings, tattoos, as if it's the only way to stay safe and survive.

In the tube station I direct them to the ticket machine and show them how to use it. Then I find a map and we all stand round.

'We're here,' I say, and show them where the Piccadilly line is and how it takes them all the way there. They have a little map that shows them how to get to the dance venue<sup>4</sup> from the tube.

'Break a leg, Lucy,' I tell her, and explain how it's said instead of good luck. I wish I'd brought her a mascot or something, but I didn't think of it earlier.

Teddy says, 'How do they get to your place?'

'My place? I didn't know they were coming to my place.'

'Yeah, afterwards. That's alright with you, isn't it?'

<sup>1</sup> concourse: hall

<sup>2</sup> dodgy [dancer]: (*here*) a professional nightclub dancer, as opposed to a ballet dancer

<sup>3</sup> blinkering himself against: refusing to look at

<sup>4</sup> dance venue: (*here*) a place where dance competitions are organised

'Yes, yes, of course it is,' I assure him. 'The dance place might call a mini-cab for you.'

'Okay,' Dad says. 'We'll ask them.'

Teddy kisses Lucy.

50 Dad's already a few feet away from us. He raises his hand in a wave and walks off, taking long definite strides. Lucy has to trot to catch up with him.

'I hope he doesn't lose her,' I say to Teddy. 'You'd think he'd hold her hand or something.'

'Oh, I should think she's used to it. He's always been like that, hasn't he?'

'I thought he'd be different with her.'

55 'Would you feel better or worse if he was holding on to her?'

'Oh, I don't know,' I say. Then I think, *definitely worse*.

Adapted from Fiona Dunscombe, *The Triple Point of Water*, 2007

## COMPRÉHENSION – EXPRESSION

*Vous traiterez les questions **dans l'ordre**, en indiquant clairement leur **numéro** sur votre copie. Lorsque la réponse doit être développée, le nombre de mots sera indiqué dans la question. En l'absence d'indications, vous répondrez **brièvement** (moins de 20 mots) à la question posée.*

### Questions 1 and 2: read the whole text.

1. Complete the following summary with words referring to places and characters.  
(one blank = one word)

Arabella meets three members of her family in a train station in   a  . Two of them,   b   and   c  , will go to a   d     e   in South Kensington whereas the other two,   f   and   g  , will keep each other company. Later on, they'll all meet at   h  's place.

2. Whose point of view is expressed throughout the text?

### Question 3: focus on lines 1 to 9.

3. Comment on the different ways the visitors greet Arabella, taking into account their words and gestures. (30 / 40 words)

### Question 4: focus on lines 10 to 21.

4. a) Say how long the visitors will stay in the city.  
b) Pick out the three adjectives referring to Arabella's feelings about that visit.  
c) In your own words, account for those feelings. (40 / 50 words)

### Questions 5 and 6: focus on lines 22 to 43.

5. a) "I make myself look at her properly" (line 23).  
What does Arabella realise concerning the image she had of Lucy?  
b) Pick out two elements further down in the passage showing Arabella's new state of mind about Lucy.
6. a) In your own words, comment on Lucy's and Dad's reactions to their environment.  
(40 / 50 words)  
b) In Arabella's opinion, what makes the situation worse for Dad?

**Questions 7 and 8: focus on the passage from line 44 to the end.**

7. a) Describe Dad's attitude towards Lucy in this passage.

b) In your own words, say what Teddy means by "He's always been like that" (line 53).

8. What is your interpretation of the last two lines of the text? (40 words)

**9. Choose one of the following subjects.**

(250 words approximately. Write down the number of words.)

**Subject 1**

The four characters meet again later on that day. Imagine the scene.

**Subject 2**

"He looks away quickly, as if hairstyles are a disease that might be contagious." (lines 32)

Do you think one's appearance always reflects one's personality? Discuss.

**TRADUCTION**

Translate into French from line 14 ("Yes. We have to get the tube...") to line 23 ("... what's good about her.")