

N° de JURY :

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(4 premiers chiffres de votre n° de matricule)

SESSION :

EXAMEN :

SÉRIE :

SPÉCIALITÉ :

ÉPREUVE DE :

NOTE	/ 20	Coefficient	Note affectée du coefficient

Remplissez
très lisiblement
le talon ci-dessous

NOM : _____
Prénoms : _____

N° D'INSCRIPTION
OU DE TABLE

CENTRE D'EXAMEN : _____

IMP. TRACOL ST-ETIENNE

APPRÉCIATIONS EXPLIQUANT LA NOTE CHIFFRÉE :

Si votre
composition
comporte
plusieurs
feuilles,
numérotez-les.

... / ...

BACCALAURÉAT GÉNÉRAL

Session 2000

ANGLAIS

Série L

Langue Vivante 2

Durée : 3 heures

Coefficient : 4

L'usage du dictionnaire et des calculatrices est interdit

**Avant de composer, le candidat s'assurera que le sujet comporte bien
9 pages numérotées de 1/9 à 9/9**

Compréhension :	7 points
Compétence linguistique :	6 points
Expression :	7 points

I spent the next hour alone in her room, on her bed, drinking instant coffee and reading two magazines, one of which I had retrieved from the wastepaper bin. When she came in, I was glancing over her horoscope: *Keep a close eye on a close friend*. My own said the equivalent of, *Get a grip*. She fanfared herself with a huge sigh, flopped down onto the chair to kick off her shoes, one and then the other, each one spinning to the floor in a somersault¹. 'You don't believe in the stars,' she said, peering down the page,

'Sometimes I do.'

She laughed. Properly. As if I had said something funny.

'Coffee?' I checked, slipping the magazine back into the bin.

She shook her head, closed her eyes, murmured longingly, 'Bed.' Then opened her eyes, focused on me, wanted to know, 'But what's up? Are you okay? Why did you need to see me?'

I said, 'It's about us.'

Her eyes closed again. And she complained, 'Oh God.'

But I leaned towards her lid-blinded eyes to urge², 'Why don't you talk to me any more?' This was not a whine: I wanted the answer.

She snapped open her eyes, replying fiercely, 'I do.'

But I would not suffer this lie. 'When?' I challenged.

Her eyes fluttered towards the door, and she muttered, 'Keep your voice down.' Then she replied, loudly, 'I'm talking to you *now*, aren't I?'

'Ornella,' I exclaimed, 'I've had to come across London in the middle of the night to your on-call room³ in order to make you talk to me. When *else* have you talked to me?'

She stiffened in her chair, hardened her mouth, folded her arms. 'The last time that I talked to you,' deceptively smooth, close to cracking, 'you hit me.'

Of course she would have had to mention this sooner or later: my turn, now, to look away, but in exasperation.

She followed my exasperation with her own: 'You're being ridiculous about this.'

As if there was something about which I could have been reasonable. As if something had been put to me and I had refused to meet halfway. But none of this was true: there was no halfway, there had never been any negotiation. I told her, 'You use people.'

Her eyes slid down and away from mine, her lips blurted a sigh before they closed. I saw that her face was mottled with tiredness.

'You use me, you use Billy...'

She jerked to attention. 'Oh *don't* bring *Billy* into this,' she said, disgusted.

'You don't bring him into very much at all, do you.'

Outraged, she replied defensively, 'I *married* him.'

'And then wished that you hadn't.'

Now she knew that this was serious. That *I* was serious. That I was not going to forget whatever she wished to be forgotten, to keep the silences that she had dictated and tell the lies that she told. She gathered herself for her reply, leaned hard from her chair towards me so that she was almost doubled up. 'Yes,' she said, slowly, viciously, 'But I *get on* with things. Unlike *you*. I *live* my life.'

But this was my point: 'You *don't* get on with things. This is a *life*?' I disparaged⁴, 'You're not *living*, not really. You're not even *trying*.'

Suddenly she was up from her chair; her back turned on me. 'Right,' a crisp announcement, 'I'm going to bed.'

But I could not stop. 'What's happened to your passion, Nella? You had so much *passion*. That was what *made* you. Was what made you *different*. Made you *you*.'

She whirled around to face me, and her fingers tipped her hair behind her ears in one small, clean, clinical movement; and then she said somehow both quickly and slowly, 'Passion kills people, Veronica.'

'No,' I rushed back, as she turned back. 'No, that's *not* what it does. It keeps you alive. You can't live without it: that's not the answer.'

With her back to me, she repeated, tonelessly, 'I'm going to bed.'

I was lost, she was lost to me, I could only appeal, uselessly, hopelessly, 'Look at you.'

Venus Flaring, Suzannah Dunn, (*Flamingo*, 1996)

¹ a somersault : *un saut (pénilleux)*.

² to urge : *insister*.

³ on-call room : *chambre de garde en milieu hospitalier*.

⁴ to disparage : *déprécier, dénigrer*

COMPRÉHENSION

I - Characters.

a) Write the names of the characters corresponding to the pronouns underlined.

(l. 2) When she came in, I was glancing over her horoscope.

(l. 35) I married him.

SHE =

I =

I =

HIM =

b) Now fill in the brackets with the relevant names.

(l. 12) It's about us (=))

(l. 14) Why don't you (=) talk to me (=)
any more?

(l. 19) I'm (=) talking to you (=) now,
aren't I? (=)

(ll. 22-23) The last time that I (=) talked to you
(=), you (=) hit me (=).

c) What is the relationship between the two central characters?

- brother and sister
- best friends
- mother and daughter
- mother and son

II - Facts. Read the text from line 1 to line 26.

a) Where does the scene take place? Answer in your own words.

Country

City

Place :

b) When does the scene take place? Answer in your own words.

.....

V - Match one of the following titles to each passage (write your answer in the grid)
titles:

- | | |
|-----------------------|---------------------|
| Body language | Waiting for someone |
| Confronting the truth | Posing the problem |
| Using an alibi | Verbal clash |

passages:

(ll. 1-8)	
(ll. 9-15)	
(ll. 16-26)	
(ll. 27-36)	
(ll. 37-44)	
(ll. 45-53)	

COMPETENCE LINGUISTIQUE

I - Classify the following words according to the pronunciation of the sound underlined.

Venus / retrieved / equivalent / spinning / slipping / leaned /
lid-blinded / whine / replied / slid / sigh / tiredness /
married / live / tipped / alive / appeal / sleep.

[i]	[i :]	[ai]

II - Rewrite the following sentence starting as indicated.

Obviously, Ornella would be angry, but Veronica wanted to see her.

a) Although

.....

b) However

.....

c) In spite of

d) No matter

III - A Write a complete sentence corresponding to the word underlined in the following quotations.

a) 'Coffee?' I checked. (l. 9)

b) She shook her head, closed her eyes, murmured longingly, 'Bed'. (l. 10)

c) She snapped open her eyes, replying fiercely, 'I do'. (l. 16)

d) 'When?' I challenged. (l. 17)

III - B Now express the words underlined in a different way.

a) 'I've had to come across London in the middle of the night to your on-call room in order to make you talk to me.' (ll. 20-21)

b) Now she knew that this was serious. [...] That I was not going to forget whatever she wished to be forgotten. (ll. 36-37)

c) 'But I get on with things. Unlike you. I live my life.' (l. 40)

IV - Choose the appropriate meaning for the following sentences.

a) (l. 17) *But I would not suffer this lie.*

- 1) I was not going to accept this lie.
- 2) I will not listen to this lie.
- 3) I was in no pain because of this lie.

b) (l. 24) *Of course she would have had to mention this sooner or later.*

- 1) She wanted to mention this now.
- 2) It was better if she mentioned this as soon as possible.
- 3) Knowing her, the mentioning of this was unavoidable.

c) (l. 27) *As if there was something about which I could have been reasonable.*

- 1) She thought she had made me change my mind about something.
- 2) It seemed she really believed I was reasonable.
- 3) There wasn't really anything it was possible to be reasonable about.

d) (l. 46) *That was what made you. Was what made you different.'*

- 1) That was what you wanted, you wanted to be *different*.
- 2) That was part of you, what caused you to be *different*.
- 3) That was what you did, you did things differently.

V - In the following sentences put the verbs into the appropriate forms/tenses.

Earlier on, Veronica (make) the decision she (go)
..... and see Ornella. She (know) Ornella (work)
..... that night. Now (be) the time. There (be/never)
..... a better opportunity to put things right.

VI - Use the following words once only to fill in the gaps:

that / what / which / who / why

- a) Veronica had to come across London in the middle of the night to meet Ornella was at work.
- b) She couldn't help mentioning the last time they had talked she had hit her.
- c) She flopped down onto the chair and kicked off her shoes
spinned to the floor in a somersault.
- d)she understood eventually was that it was very serious this time.
- e) Ornella didn't know I wanted to talk to her so badly.

EXPRESSION

Choose **ONE** of the following subjects: (300 words)

- ① Write the letter Veronica wrote to Ornella apologizing for her behaviour and explaining the feelings and emotions which caused her to come and see her.
- ② Sometimes it's good to quarrel with friends. Discuss.

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