

BACCALAURÉAT GÉNÉRAL

SESSION 2019

ANGLAIS

LANGUE VIVANTE 1

Durée de l'épreuve : **3 heures**

Séries **ES** et **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.

**Dès que ce sujet vous est remis, assurez-vous qu'il est complet.
Ce sujet comporte 7 pages numérotées de 1/7 à 7/7.**

Compréhension	10 points
Expression	10 points

DOCUMENT A

On Broadway, the first three cabs we flagged wouldn't take us. In the cab, Mama couldn't stop humming Bach's exultant little tune. We, boys, sat on either side of her, with Ruth on her lap and Da up front. [...]

5 Singing in a cab on Broadway, surrounded by her triumphant family, she was black, still young, and, for five minutes, free.

But my brother was elsewhere. "Mama," he asked. "You are a Negro, right? And Da'ssome kind of Jewish guy. What exactly does that make me, Joey, and Root?"

10 My mother stopped singing. I wanted to slug¹ my brother and didn't know why. Mama looked off into whatever place lay beyond sound. Da, too, shifted. They'd been waiting for the question, and every other one that would follow, down the years to come. "You must run your own race," our father pronounced. I felt he was casting us out into coldest space.

15 Ruth, on our mother's lap, laughed in the face of the glorious day. "Joey's a Nee-gro. And Jonah's a Gro-nee."

20 Mama looked at her little girl with a crooked little smile. She lifted her veil and held Ruthie to her. She rubbed her nose into her daughter's belly, humming the Bach. With two great bear arms, she drew our heads into the embrace. "You're whatever you are, inside. Whatever you need to be. Let every boy serve God in his own fashion."

She wasn't telling us everything. Jonah heard it, too. "But what *are* we? For real, I mean. We got to be something, right?"

"Have." She sighed. "We *have* to be something."

25 "Well?" My brother fiddled to free his shoulders. "What something?"

She released us. "You two boys." The words came out of the side of her mouth, slower than the morning's glacial sermon. "You two boys are one of a kind."

The cabbie must have been black. He took us all the way home.

Richard Powers, *The Time of Our Singing*, 2003

¹ to slug: to beat

DOCUMENT B

Rep. John Lewis on Nonviolence, Civil Rights, and the Obligation of Today's Youth

Perhaps the greatest test for Lewis, who had become chairman of the Students Nonviolent Coordinating Committee (SNCC) and his fellow protesters came on March, 7, 1965, during the voting rights march from Selma, to Montgomery, Alabama. Some 600 protesters left from a church and were crossing a bridge over the Alabama River. Lewis described a chilling exchange with another protester about the possibility of having to jump. He remembered his backpack, which held two books, an apple, an orange, toothbrush, and toothpaste (because he anticipated having to go to jail) and the line of Alabama state troopers – armed with clubs, tear gas, and bull whips – that the marchers encountered, led by Sheriff Jim Clark, whose lapel, Lewis remembered, sported a button that read, “Never.”

Like many others that day, Lewis was beaten with a billy club. He sustained a skull fracture and was later taken to the hospital. But as clear as his memory is, going back to the age of four, “almost 50 years later I cannot recall how I made it back across the bridge... I thought I was going to die.”

Yet, Bloody Sunday got the nation's attention. And it led to nonviolent marches and protests across the nation, Lewis noted. Shortly thereafter, the Voting Rights Act was signed into law. [...]

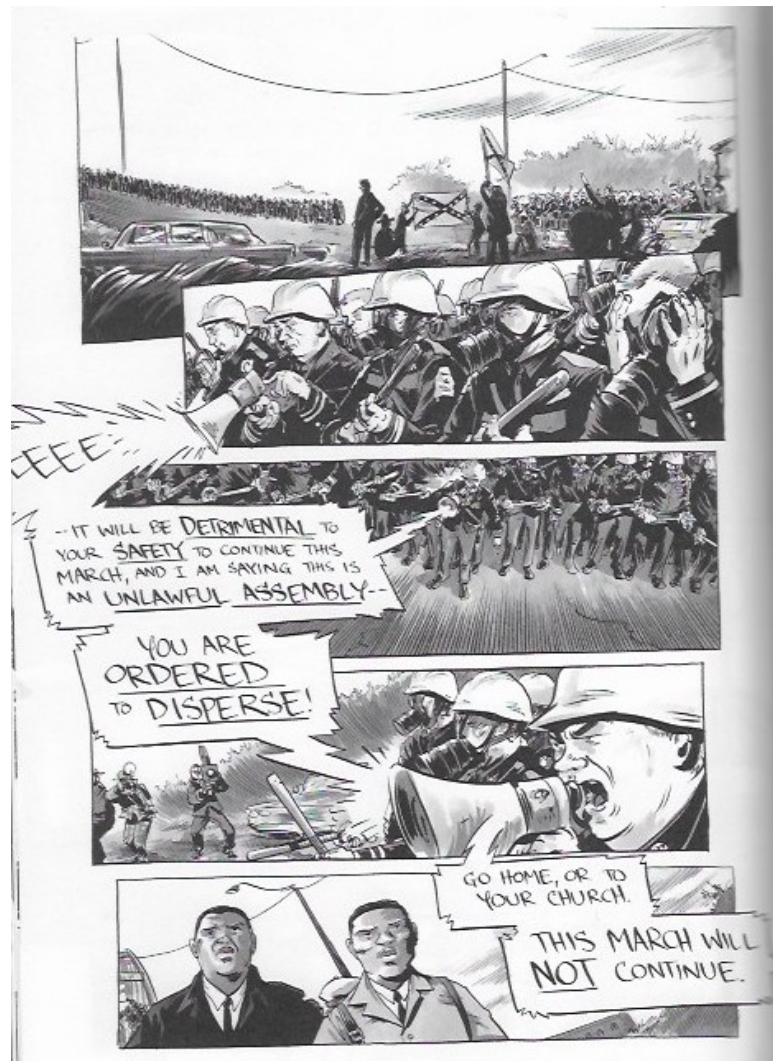
Lewis has a message for young Americans. He recently published a graphic novel, “March,” the first in a trilogy of comic books that tells the story of the civil rights era through his life experiences and that has become both a best-seller and required reading for some 15,000 students. He chose the comic book format, he said, specifically to reach young people and help them understand, through words and images, what happened.

“Find a way to get in the way,” he advises. “Find a way to get in trouble, good trouble, necessary trouble. Be prepared to speak up and speak out, be courageous. When you see something that's not right, not fair, not just, you have a moral obligation to get in the way and make some noise.”

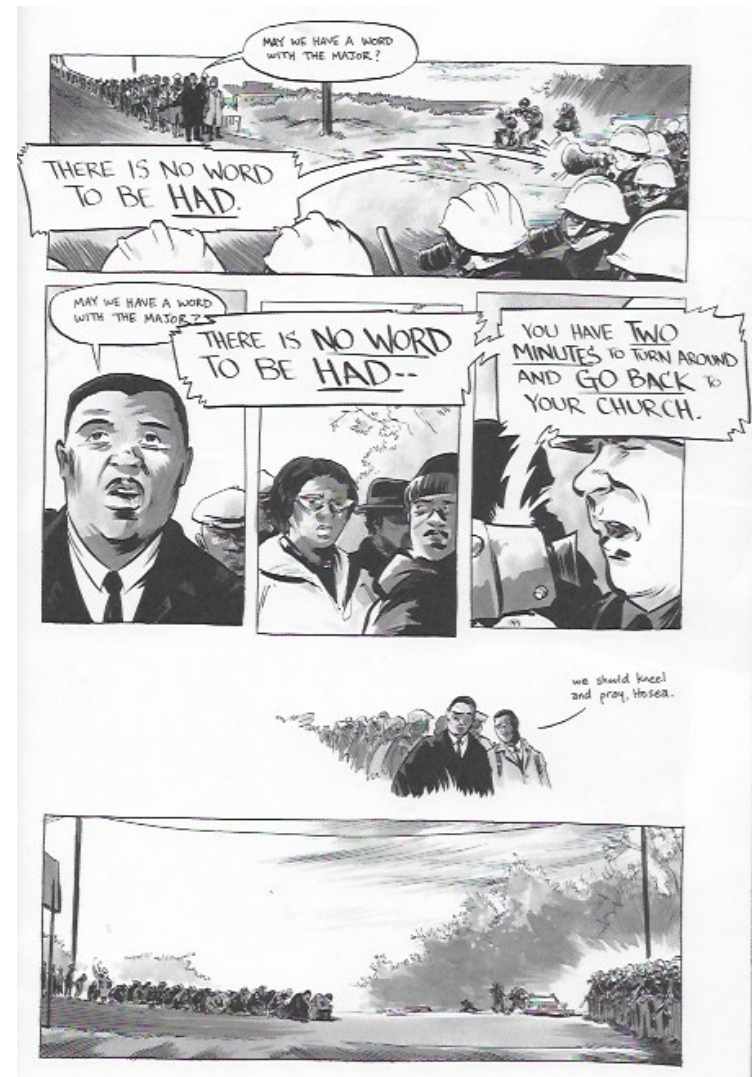
Catherine Lutz (guest blogger on The Aspen Institute website), July 22, 2014

www.aspeninstitute.org/blog-posts/rep-john-lewis-on-nonviolence-civil-rights-and-the-obligation-of-todays-youth

DOCUMENT C



Lewis et al., *March: Book Three*. Top Shelf Productions, 2016 (pages 198-199)



NOTE AUX CANDIDATS

Les candidats traitent le sujet sur la copie qui leur est fournie et veillent à :

- respecter l'ordre des questions et reporter les repères sur la copie (lettre ou lettre et numéro ou lettre, numéro et lettre). Exemples : **1.** ou **3.b** ;
- faire toujours suivre les citations du numéro de la ligne.

Répondre en **anglais** aux questions.

I - COMPRÉHENSION DE L'ÉCRIT (10 points)

DOCUMENTS A, B et C

Tous les candidats traitent les questions de 1 à 5.

- 1- What is the topic of the three documents? Answer briefly.

DOCUMENT A

- 2- Where does this scene take place?
- 3- a) Who are the characters and how are they related?
b) Who is the narrator?
- 4- What is the question raised?
- 5- In your own words, compare the reactions of the different members of the family to the question raised. (30 words)

Seuls les candidats de la série L composant au titre de la LVA (langue vivante approfondie) traitent la question 6.

- 6- 'On Broadway, the first three cabs we flagged wouldn't take us.' (line 1)
'The cabbie must have been black. He took us all the way home', (line 27)
- a) What do these sentences reveal about the world the characters are living in?
- b) Analyse the tone of the narrator at the end of the scene.

DOCUMENT B

Tous les candidats traitent les questions 7 et 8.

- 7- Who is John Lewis? In your own words, say as much as you can about him. (30 words)
- 8- a) How did Lewis feel before the march started in 1965?
b) Why? Give one quote from the text.

Seuls les candidats de la série L composant au titre de la LVA (langue vivante approfondie) traitent la question 9.

- 9- Comment on the attitude of Alabama State troopers and their Sheriff. (30 words)

Tous les candidats traitent les questions 10, 11 et 12.

- 10- What was John Lewis's intention when he published his graphic novel?

DOCUMENT C

- 11- Focus on the speech bubbles in the graphic novel and on the way the words are printed. What does that imply about the relationships between the marchers and the police?

DOCUMENTS B et C

- 12- To what extent does document C illustrate document B?

II - EXPRESSION ÉCRITE (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.

Seuls les candidats des séries ES, S, et ceux de la série L qui ne composent pas au titre de la LVA (langue vivante approfondie) traitent l'un des deux sujets suivants.

- 1- John Lewis has been invited by students at Alabama University. He makes a speech in which he talks about his experience and ideals.
Write his speech. (+/- 300 words)

OU

- 2- 'She wasn't telling us everything.' (document A, l. 21). Are parents right not to tell their children everything? (+/- 300 words)

Seuls les candidats de la série L composant au titre de la LVA (langue vivante approfondie) traitent les deux sujets suivants.

- 1- John Lewis has been invited by students at Alabama University. He makes a speech in which he talks about his experience and ideals.
Write his speech. (+/- 200 words)

ET

- 2- To what extent may a work of art be considered as an efficient means to pass a message to new generations?
Illustrate your essay with concrete examples. (+/- 200 words)