

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.

The lorry's open back held mattresses, an orange sofa, a chair covered with a bright flower print, all jumbled together, all blistering in the hot August sun.

The driver's door opened and a man climbed out and stood gazing up at the house. He wore a white shirt and a dark tie, and his skin was the deep color of the bittersweet chocolate her mother used for baking.

A woman slid from the passenger side, her pumps clicking against the pavement as she touched the ground. Like her husband, she was smartly dressed, her shirtwaist dress crisply pressed, and as she stood beside him she looked up at the house with an expression of dismay. He smiled and touched her arm, then turned towards the bed of the lorry and called out something.

From amid the boxes and bundles emerged a girl of about her own age with thin, bare, brown legs and a pink ruffled dress. Next came a boy, a year or two older, tall and gangly. It seemed to her that the family had blown in on the hot wind from somewhere infinitely more exotic than this dingy London neighborhood of terraced houses with peeling plasterwork : somewhere filled with colors and fragrances she had only imagined. They trooped up the steps together and into the house, and the street seemed suddenly lifeless without them.

When it became apparent that they were not going to reappear right away, she hugged herself in frustration. She would tell someone, then, but who? Her mother wouldn't be back for an hour or two, but her father would be at the café, his usual custom after a good morning's trading at his jewelry stall.

Leaping from the steps, she ran. Down Westbourne Park into Portobello, nimbly dodging the fruit-and-veg stalls, then round the corner into Elgin Crescent. She came to a halt in front of the café, pressing her nose against the glass as she caught her breath. Yes, there he was, just visible at his favorite table in the back. Smoothing her dress, she slipped through the open door into the café's dim interior. The patrons sat in shirtsleeves, men reading Polish newspapers and filling the hot, still air with a heavy cloud of smoke from their pipes and cigarettes.

She coughed involuntarily and her father looked up, frowning. "What are you doing here, little one? Is something wrong? "

He always thought something was wrong. She supposed he worried so because of his time in the war, although he never talked about that. In 1946, newly demobbed, her father had arrived in England with her mother, determined to put the war behind him and make a life for himself as a jeweler and silversmith.

In spite of her precipitous arrival nine months later, he had done well. Better than some of the other men in the café, she knew, but still he clung to the things that reminded him of the old country : the smell of borscht and pierogi, the dark paneling hung with Polish folk art, and the company of buxom waitresses with hennaed hair.

"No, nothing's wrong," she answered, sliding onto the banquette beside him. "And I'm not little. I wish you wouldn't call me that, Poppy."

"So, why does my very grown-up daughter come rushing through the door like a dervish?"

"We have new neighbors in the house next door."

"And what's so special about that? " he asked, still teasing.

"They're West Indian," she whispered, aware of the turning of heads. "A father and mother and two children, a boy and a girl, about my age."

Her father considered her news for a moment in his deliberate way, then shook his head.

"Trouble, it will mean trouble."

"But they look very nice—"

"It doesn't matter. Now you go home and wait for your mother, and stay away from these people. I don't want you getting hurt. Promise me."

Hanging her head, she muttered, "Yes, Poppy," but she did not meet his eyes.

Deborah Crombie, *And Justice There Is None*, 2002

COMPREHENSION

1. a) Which of the following titles best suits the whole passage? Tick your answer.

- ☒ a) Moving in
☐ b) Moving out
☐ c) Making new friends
☐ d) Going to the market

b) Justify your choice by a quotation

I.40 "We have new neighbours in the house next door."

2. What country and city is the passage set in?

The passage is set in England, in London.

3. Which characters do the underlined words designate?

I.11 "From amid the boxes and bundles emerged a girl of about her own age "

a girl *the new neighbours' daughter*

her *the main character / Poppy's daughter*

I.17 "they were not going to reappear right away"

they *the new neighbours*

I 23 "Yes, there he was"

he *the main character's father*

I 38 "I wish you wouldn't call me that, Poppy"

Poppy *the main character's father*

4. a) The reader is made to view these scenes through the eyes of one of the characters.
Which one?

Poppy's daughter / the main female character.

Justify your answer by quoting from the text.

I.16 "... the street seemed suddenly lifeless without them." L.12-13 "It seemed to her ..."

b) Circle the right answer.

West Indian

This character is of Polish origin

Italian

Turkish

II.34-35 "the things that reminded him of the old country : the smell of borscht and pierogi, the dark paneling hung with Polish folk art"

5. Where do you think the main character is at the beginning of the passage?

She is on her doorstep / She is inside her house / She is outside her house / She is in her street
She is at home

6. a) What is this character's state of mind?

She is both impatient and frustrated.

b) Pick out elements from the text to justify your answer.

ll. 17-18 "She hugged herself in frustration" / l. 18 "she would tell someone, then, but who?" / l. 21 "Leaping from the steps, she ran."

7. What does this character decide to do next? What for?

Then, she goes to the café where her father is a regular patron, in order to talk to him / because she wants to talk to him. (l. 19)

8. How does the man react to this sudden arrival? What does it reveal about his personality? Answer in your own words and justify by a quotation.

He doesn't expect to see her there, so he wonders what may have happened and expresses concern.

Quotation: *l. 27 "... her father looked up, frowning."*

ll. 27-28 "What are you doing here, little one? Is something wrong?"

l. 29 "He always thought something was wrong."

ll. 29-30 "She supposed he worried so because of his time in the war."

9. Right or wrong? Circle your answer. Justify each time by a quotation.

1. R ☒ W Poppy has forgotten all about his roots.

ll. 34-35 "... still he clung to things that reminded him of the old country."

2. R ☒ W He was a child when he arrived in Britain.

ll. 30-31 "In 1946, newly demobbed, her father had arrived in England with her mother ..." (au moins un des deux éléments soulignés)

3. ☒ R W He wanted to forget the war and its hardships.

l. 31 "...determined to put the war behind him and make a life for himself as a jeweller and silversmith."

4. R ☒ W His life in Britain is a success.

ll. 33-34 "... he had done well. Better than some of the other men in the café, ..."

10. l. 42. "They're West Indian," she whispered, aware of the turning of heads.

Explain why 'she' suddenly spoke in a lower voice. (20 words)

She doesn't want to be heard. She fears her news might cause some outburst from her father or from the other patrons.

11.1.45 "Trouble, it will mean trouble." Analyse the man's opinion on the news. (20 words)
He could be prejudiced against West Indians or aware that the newcomers might meet strong hostility from the neighbourhood, so he ordered her to go home.

l. 46 "But they look very nice—" Using elements taken in the passage from line 1 to line 16, Analyse the girl's vision of the newcomers
She is excited at their arrival because they mean company for her "a girl about my age" (l.11) and bring life and colour to her drab environment. They are depicted in exclusively positive words or metaphors: "the deep color of the bittersweet chocolate .." (l.4), "Like her husband, she was smartly dressed, her shirtwaist dress crisply pressed, ... (ll.7-8), "somewhere filled with colors and fragrances she had only imagined." (l.15), "...the street seemed suddenly lifeless without them." (l.16)

12. What may the last three lines suggest as to her feelings and intentions? (30 words)
She might be disappointed at her father's reluctance. She might also disapprove of his prejudice. She does not look her father in the face, so we can suspect that she won't obey him and will try to make friends with the children.

EXPRESSION

Choose subject 1 or subject 2.

Subject 1 : "He clung to the things that reminded him of the old country". Comment on this attitude. (300 words)

Subject 2 : a) What do you think of today's growing need to communicate? (150 words)
b) l.8 "she looked up at the house with an expression of dismay. He smiled and touched her arm ..."

The mother is obviously disappointed with her new environment. Imagine the conversation she has with her husband. (150 words)

Voir grille d'évaluation, page suivante

Barème



1. Compréhension : 10 points

Questions	Points
1	a) 3 b) 3
2	4 (2 + 2)
3	10 (5 x 2)
4	a) 3 (2 + 1) - b) 3 (2 + 1)
5	4
6	a) 5 b) 3 -
7	8 (4 + 4)
8	12 (5 + 5 + 2)
9	8 (4 x 2)
10	8
11	14 (7 + 7)
12	12

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 align="center">0,5 point</p> <ul style="list-style-type: none"> - présentation inacceptable - écriture illisible - consignes non respectées - hors sujet - contresens 	<p align="center">0,5 - 1 - 1,5 point</p> <ul style="list-style-type: none"> - inintelligible - lexique indigent - erreurs récurrentes de grammaire élémentaire 	/ 10
<p align="center">1 - 1,5 - 2 points</p> <ul style="list-style-type: none"> - recopiage du support - hors sujet partiel - sujet compris mais traitement plat et superficiel - construction vague 	<p align="center">2 - 2,5 - 3 - 3,5 points</p> <ul style="list-style-type: none"> - compréhension possible malgré des erreurs fréquentes - lexique limité - syntaxe peu élaborée 	
<p align="center">2,5 - 3 - 3,5 points</p> <ul style="list-style-type: none"> - existence d'une problématique - effort de construction 	<p align="center">4 - 4,5 - 5 points</p> <ul style="list-style-type: none"> - erreurs occasionnelles - vocabulaire adapté - syntaxe adéquate 	
<p align="center">4 points</p> <ul style="list-style-type: none"> - enchaînement des idées - développement organisé - références culturelles - conviction, humour 	<p align="center">5,5 - 6 points</p> <ul style="list-style-type: none"> - erreurs rares - vocabulaire riche - syntaxe élaborée - capacité à nuancer 	

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.

On tiendra compte du soin apporté à présentation et à la rédaction. On valorisera tout particulièrement les copies dont les auteurs ont *réagi* au sujet proposé en s'engageant et en exprimant un point de vue personnel.