

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.

SESSION 2004

BACCALAURÉAT GÉNÉRAL

ANGLAIS

LV1 Séries ES-S

TRUE TALES OF AMERICAN LIFE

CORRIGÉ et BARÈME

COMPRÉHENSION : 100 points

EXPRESSION : 100 points

Les correcteurs utiliseront le guide d'évaluation de l'expression personnelle donné en annexe.

Ce document comporte 7 feuillets numérotés de 1 à 7

My grandfather died when I was a small boy, and my grandmother started staying with us for about six months every year. She lived in a room that doubled as my father's office, which we referred to as "the back room." She carried with her a powerful aroma. I don't know what kind of perfume she used, but it was the double-barrel, ninety-proof, knock-down, render-the-victim-unconscious, moose-killing variety. She kept it in a huge atomizer and applied it frequently and liberally. It was almost impossible to go into her room and remain breathing for any length of time. When she would leave the house to go spend six months with my Aunt Lillian, my mother and sisters would throw open all the windows, strip the bed, and take out the curtains and rugs. Then they would spend several days washing and airing things out, trying frantically to make the pungent odor go away.

This, then, was my grandmother at the time of the infamous pea incident.

It took place at the Biltmore Hotel, which, to my eight-year-old mind, was just about the fanciest place to eat in all of Providence. My grandmother, my mother and I were having lunch after a morning spent shopping. I grandly ordered a salisbury steak, confident in the knowledge that beneath that fancy name was a good old hamburger with gravy. When brought to the table, it was accompanied by a plate of peas.

I do not like peas now. I did not like peas then. I have always hated peas. It is a complete mystery to me why anyone would voluntarily eat peas. I did not eat them at home. I did not eat them at restaurants. And I certainly was not about to eat them now.

"Eat your peas," my grandmother said.

"Mother," said my mother in her warning voice. "He doesn't like peas. Leave him alone."

My grandmother did not reply, but there was a glint in her eye and a grim set to her jaw that signaled she was not going to be thwarted. She leaned in my direction, looked me in the eye, and uttered the fateful words that changed my life:

"I'll pay you five dollars if you eat those peas."

I had absolutely no idea of the impending doom that was heading my way like a giant wrecking ball. I only knew that five dollars was an *enormous*, nearly *unimaginable* amount of money, and as awful as peas were, only one plate of them stood between me and the possession of that five dollars. I began to force the wretched things down my throat.

My mother was livid. My grandmother had that self-satisfied look of someone who has thrown down an unbeatable trump card. "I can do what I want, Ellen, and you can't stop me." My mother glared at her mother. She glared at me. No one can glare like my mother. If there were a glaring Olympics, she would undoubtedly win the gold medal.

I, of course, kept shoving peas down my throat. The glares made me nervous, and every single pea made me want to throw up, but the magical image of that five dollars floated before me, and I finally gagged down every last one of them. My grandmother handed me the five dollars with a flourish. My mother continued to glare in silence. And the episode ended. Or so I thought.

My grandmother left for Aunt Lillian's a few weeks later. That night, at dinner, my mother served two of my all-time favorite foods, meatloaf and mashed potatoes. Along with them came a big, steaming bowl of peas. She offered me some peas, and I, in the very last moments of my innocent youth, declined. My mother fixed me with a cold eye as she heaped a huge pile of peas onto my plate. Then came the words that were to haunt me for years.

"You ate them for money," she said. "You can eat them for love."

Oh, despair! Oh, devastation! Now, too late, came the dawning realization that I had unwittingly damned myself to a hell from which there was no escape.

"You ate them for money. You can eat them for love."

50 What possible argument could I muster against that? There was none. Did I eat the
peas? You bet I did. I ate them that day and every other time they were served thereafter. The
five dollars were quickly spent. My grandmother passed away a few years later. But the
legacy of the peas lived on, as it lives on to this day. If I so much as curl my lip when they are
served (because, after all, I still hate the horrid little things), my mother repeats the dreaded
words one more time:

55 “You ate them for money,” she says. “You can eat them for love.”

RICK BEYER, *True Tales of American Life*, edited by Paul Auster (Faber & Faber
2001) pp.120–122.

COMPREHENSION

1. Who are the main actors in the text ? How are they related ?

5

The narrator, his mother and his maternal grandmother. Tout personnage secondaire mentionné vaut moins 1 point.

2. a. Give the name of the town where the characters live: *Providence*

2

b. In which country does the scene take place? *The USA*

Quote one element from the text to justify: *"dollars" (l.26)*

2

3. How old was the narrator at the time of the incident?

He was 12 years old (l.12)

2

4. What kind of narrative is it?

It is a first person narrative

5. True or false? Tick the appropriate box and justify by quoting the text.

3

	True	False
The narrator's grandmother lives with his family permanently Line (1/2) " <i>my grandmother started staying with us for about 6 months every year</i> "		✓

6.a. The narrator uses five compound adjectives in lines 4 and 5. Find them and match them with the elements to say what each of them refers to.

15

<i>strong alcohol</i>	<i>ninety-proof</i>
<i>a wild animal hunt</i>	<i>moose-killing</i>
<i>a shotgun</i>	<i>double-barrel</i>
<i>a boxing match</i>	<i>knock-down</i>
<i>something that knocks you out</i>	<i>render-the-victim unconscious</i>

b. What do they refer to in the text?

They refer to the grandmother's perfume 1

c. What is the effect on the reader?

It is funny because of the exaggeration 3

d. What is the narrator actually saying about her perfume? (20 words)

Her perfume had a terrible, long-lasting pervasive smell that you couldn't get rid of easily.

Obviously everybody in the family hated it 6

7. True or false? Tick the appropriate box and justify by quoting the text.

	True	False
3 It took quite a time to get rid of the odor Line (8/9/10) " <i>they would spend several days washing and airing things out, trying frantically to make the pungent odor go away</i> "		✓

8. a. In your own words, say at what time of day and where exactly the central incident takes place. Who is involved? (20 words)

9
The narrator was having lunch at the Biltmore Hotel with his mother and his grandmother after having been shopping in the morning.

b. What do these two words reveal about the narrator's feelings? (20 words)

Line 13 "the **fanciest** place"

Line 14 "I **grandly** ordered"

6
The narrator uses a superlative "fanciest" and the adjective "grandly" to suggest that he was proud of having lunch in a hotel that he considers as luxurious / the best in town.

9. What stylistic device is used in lines 17 to 19? What is the effect produced? (20 words)

6
The stylistic device used is repetition. The accumulation has a humorous effect and shows that nothing will ever make the narrator change his mind.

10. "Eat your peas" line 20

"Leave him alone" Line 21

a. Name the grammatical form used here:

7
The imperative. 2

b. What does it show about the two women's attitude to the narrator? (20 words)

The grandmother wants to influence the narrator's upbringing so she wants to do as she says. On the other hand, his mother defends him as she does not want anyone else to interfere with her son's upbringing. 5

5 11. How does the narrator's grandmother persuade him to eat the peas? (10 words)
She bribes him by offering him money. If he eats the peas, she will give him 5 dollars.

12. Quote three adjectives from the text which illustrate the narrator's vision of the money?

4,5 a. "*enormous*"^{1,5} L.28 b. "*unimaginable*"^{1,5} L.28 c. "*magical*"^{1,5} L.36

13. In your own words describe the mother's and the grandmother's reactions and feelings in lines 31 to 39. (30 words)

8 *His mother is reproachful and furious. She totally disapproves of her mother's attitude. The grandmother is triumphant as she has made her grandson eat the peas. She has thus won the battle.*

14. a. Look at these words from the text:

"fateful" (line 25), "doom" (line 27), "haunt" (line 44), "despair" (line 46), "devastation" (line 46)

Find the other word (from line 44) that completes the list : "*hell*" line 47 2

8 b. What do they show about the effect of the incident on the narrator? (20 words)

The narrator has painted himself into a corner. He will be compelled to eat peas whenever his mother is there to remind him of the incident. He cannot escape his fate. 6

15. True or false? Tick the appropriate box and justify by quoting the text.

	True	False	
a. The day after, his mother makes him eat peas at home Line (40) " <i>that night, at dinner</i> "		✓	3
b. His grandmother lived for many years after the "infamous meal" Line (51) " <i>passed away a few years later</i> "		✓	3
c. The narrator still has the 5 dollars Line (51) " <i>the five dollars were quickly spent</i> "		✓	3
d. Everyone has forgotten the pea incident Line (52) " <i>the legacy of the peas lived on</i> "		✓	3

12

16. Translate from line 42 "She offered me..." to line 44 "...to haunt me for years".

10 *Elle me présenta ²des petits pois / et moi, dans les tous ²derniers instants d'innocence de ma jeunesse, refusai. / Ma mère me scruta d'un regard froid / tout en posant un ²énorme tas de petits pois dans mon assiette. / Puis vinrent les mots qui devaient ²me hanter pendant des années.*

EXPRESSION

Vous devez traiter les deux sujets

1. That same night, the narrator's mother and grandmother have an argument. Write their conversation. (150 words)
2. Write about a childhood memory that still haunts you today. (150)

Baccalauréat séries L LV2, ES LV1, S LV1 & LV2

Guide pour l'évaluation de l'expression personnelle en anglais

Réalisation de l'exercice et traitement du sujet 4 points	Recevabilité linguistique 6 points
0,5 point - présentation inacceptable - écriture illisible - consignes non respectées - hors sujet - contresens	0,5 – 1 – 1,5 point - inintelligible - lexique indigent - erreurs récurrentes de grammaire élémentaire
1 – 1,5 – 2 points - recopiage du support - hors sujet partiel - sujet compris mais traitement plat et superficiel - construction vague	2 – 2,5 – 3 – 3,5 points - compréhension possible malgré des erreurs fréquentes - lexique limité - syntaxe peu élaborée
2,5 – 3 – 3,5 points - existence d'une problématique - effort de construction	4 – 4,5 – 5 points - erreurs occasionnelles - vocabulaire adapté - syntaxe adéquate
4 points - enchaînement des idées - développement organisé - références culturelles - conviction, humour	5,5 – 6 points - 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 + 0,5 / + 1 / + 1,5 – les copies qui se lisent relativement facilement, avec intérêt, voire avec plaisir.

On tiendra compte du soin apporté à la 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.