

BACCALAURÉAT GÉNÉRAL

SESSION 2012

LANGUE VIVANTE 1 : ANGLAIS

SÉRIE ES - S

Durée de l'épreuve : 3 heures

Coefficient : 3

Dès que le sujet vous est remis assurez-vous qu'il est complet.

Ce sujet comporte 5 pages numérotées de 1 à 5.

L'usage du dictionnaire ainsi que des calculatrices n'est pas autorisé.

BARÈME

COMPRÉHENSION	10 POINTS
EXPRESSION	10 POINTS

'You know. I'd prefer it if you called in advance, Tom,' admonished Irene Tyler, my formidable mother-in-law.

It was 3.35 pm and I was seven miles away from home and the occupants of the black Land Cruiser, and hopefully safe. At least for now.

5 'I'm sorry, Irene. Something's come up. An emergency.'

I led the kids into the hallway of her grand Victorian semi-detached home that sat on a quiet, tree-lined street of equally grand homes, all of which boasted intricately painted, Swiss-style façades. It was the house where Kathy had grown up, and the type of place to which she'd always aspired to return.

10 'What kind of emergency?' she demanded, raising a sceptical eyebrow.

Irene Tyler was an unnerving woman. A former secondary school **headmistress**, she had a **dominating presence** that was assisted by her powerful build and broad shoulders. I always felt that she would have made an excellent prison warder, or a trainer of gladiators had she been around in Ancient Rome. She wasn't unattractive to look at for a woman of seventy, but you get the picture. She wasn't someone you'd last long against toe to toe.

15 But the kids liked her, and they ran up and hugged her now, chuckling delightedly as they clutched her ample form while I tried to think of a suitable excuse for being there. As a **salesman** of some twelve years' standing, I was quite a proficient liar, but a combination of my mother-in-law's brooding presence and the fear that was coursing through me in waves made thinking up a plausible story next to impossible.

'It's just something with work,' I said. 'I've got to go in. One of our major clients is playing up. You know how it goes.'

25 Although, of course, she didn't, being a retired civil servant. However, this wasn't an entirely unusual scenario for me. In the past few months Wesley O'Shea had experienced several entirely imagined client emergencies which had resulted in him calling his team leaders into work on a Saturday to help 'brainstorm' the problem. I was sure he only did it to make himself feel important.

30 Irene didn't look convinced. But then she'd never really trusted me. Like a lot of people, she thought there was something a bit dodgy about anyone who sold things for a living. Plus, the concept of people outside the retail trade and the emergency services working on a **Saturday** didn't sit too easily with her. This time, however, she let it go, and asked where her daughter was.

35 'She's at work as well', I explained, putting down the overnight bag next to the ornate **grandfather** clock that dominated the entrance to the Tyler household. 'Down at the **university** She's researching for a paper she's writing.'

I had to phone Kathy. Make sure she didn't go home, I couldn't remember what time she said she'd be finished, but thought it probably wouldn't be yet.

40 'So, when are you going to pick the children up?'

'Can we stay for tea, Grandma?' asked Chloe, pulling at her grandmother's dress.

'Of course you can, darling,' she said, smiling at last as she stroked Chloe's long hair.

45 'I don't know what time either of us is going to get back. I've packed some things for them.'

'So, you want them to stay the night?'

'Yes. Please. I'll pick them up first thing tomorrow.'

'Why are you going to work on a Saturday afternoon, Daddy?' asked Max.

50 'I think you ought to tell your boss that you have commitments outside work too,' said Irene in a tone that brooked no dissent.

'It's a one-off,' I answered quickly, experiencing a sudden, unstoppable urge to get away from this interrogation and find out what the hell was going on with my life. I made a play of looking at my watch. 'Listen, Irene, I've really got to make a move.'
55 There's a Land Cruiser with blacked-out windows at my house. It contains men who want something from me, something they're prepared to kill for, even though I have no idea what it is. 'I've got a long night ahead, and I don't want to be late.'

She nodded, the glint of suspicion flickering in her dark eyes, then leaned down so she was level with Chloe and Max. 'So, what shall we do, children? Do you
60 want to go down to the river and feed the ducks before tea?'

'Yes, yes, yes!' they both cried.

I could feel sweat running down my brow and I knew that Irene would have spotted it and drawn her own conclusions as to why it was there. I kissed the kids
65 goodbye but they were already thinking about going to the river to feed the ducks and their reciprocation was perfunctory. I nodded to Irene and thanked her, conscious that I was avoiding her eye.

Simon Kernick, *Relentless*, 2006 (adapted)

NOTE IMPORTANTE AUX CANDIDATS

Les candidats traiteront le sujet **sur la copie qui leur sera fournie** en respectant l'ordre des questions et en faisant apparaître la **numérotation** (numéro et lettre repère le cas échéant). Ils composeront des phrases complètes chaque fois qu'il leur est demandé de rédiger les réponses. **Le nombre de mots** indiqué constitue une exigence minimale. En l'absence d'indication, les candidats répondront brièvement (moins de 20 mots) à la question posée.

COMPRÉHENSION

1. a) How many characters are present in the scene? How many characters are mentioned?
b) For each of them, give their name and **occupation** whenever possible.
c) How are they related to each other?
d) Who is the narrator?
2. When does the scene take place?
3. a) Where is the narrator?
b) What is the narrator doing there?
4. True or false? Justify your answer by quoting the text.
a) Mrs Tyler knew the narrator was coming
b) Kathy is at home.
5. a) Choose in the following list the two adjectives which best describe Mrs Tyler from the narrator's point of view. Justify each choice with a quotation from the text.
impressive/fragile/ugly/affectionate/exuberant/bossy/playful
b) Choose in the following list the two adjectives which best describe Mrs Tyler from the children's point of view. Justify each choice with a quotation from the text.
impressive/fragile/ugly/affectionate/exuberant/bossy/playful
6. Focus on lines 30 to 34. What does the narrator think Mrs. Tyler thinks of him? Answer in your own words. (30 words)
7. Lines 18-19: *...I tried to think of a suitable excuse for being there.*
What excuses does the narrator give? Explain in your own words. (40 words)
8. Why is the narrator making up excuses? What is really happening? (40 words)

9. What physical and emotional consequences does the situation have on the narrator?
10. Line 57: *'I've got a long night ahead, and I don't want to be late.'*
Explain the two meanings of this sentence. (30 words)
11. Explain how the last paragraph sums up the two contrasting situations present throughout the text. (30 words)

EXPRESSION

Choose one of the following subjects: subject 1 OR subject 2.
300 words approximately. Give the number of words.

Subject 1:

Imagine what happens next when the narrator leaves the house. (300 words)

Subject 2:

Do you think it is always necessary to tell the truth? Do you think lying is acceptable in certain circumstances? Give examples to illustrate your point of view. (300 words)