

BACCALAURÉAT GÉNÉRAL

SESSION 2014

LANGUE VIVANTE 2 : ANGLAIS

Série L : coefficient 4 – durée 3 heures

Série L LVA : coefficient 4 – durée 3 heures

Séries ES/S : coefficient 2 – durée 2 heures

Ce sujet comporte 7 pages, numérotées de 1 à 7.

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

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

N.B. : Le candidat répondra sur sa feuille de copie au questionnaire correspondant à sa série.

Répartition des points

| | |
|--------------------------|-----------|
| Compréhension de l'écrit | 10 points |
| Expression écrite | 10 points |

DOCUMENT A

There was a murmuring of ascent from the people on his table. The old impresario took off his glasses and polished them.

Picasso was in full flow, his voice deep and resonant.

5 "My party wants to nurture this talent, to promote it. I don't want young men to suffer in cold rooms for their art, I want fullness and passion, an end to hunger."

At that word, "hunger", I felt everyone in the café catch their breath. Was the richest artist in history going to help us, was he going to buy us some coffee or perhaps even a simple meal?

10 The wine was obviously a good one; the young girl sitting next to Picasso whispered in the master's ear. I could smell her perfume from where I was sitting, as I was very close; it was the scent of wealth and happiness. The meal went on for many hours and I produced many sketches as I listened to Picasso talk about his hardships and his new life in Socialism. Soon the girls were fidgeting, as they had sat for a long time listening and laughing, and the old impresario polished his glasses a hundredth time.

Picasso snapped his fingers and asked Benoit for the bill. Soon the restaurateur did the maths, writing everything down on a yellow sheet of paper and approached the table. But just as he reached Picasso he put the bill in his pocket and slid a blank sheet of paper beneath the artist's nose.

20 "What's this?" asked Picasso.

"Well, Master, perhaps if... perhaps if you were to draw a quick picture...?"

The artist gazed at him with a thin smile.

"What, instead of paying?"

"Certainly sir, if you wouldn't mind..."

25 I felt tense, excited. Was this the moment I'd see the great artist at work?

Picasso glanced around the table with a childish smile and started scribbling something on the paper. Everyone was looking. Benoit perched at his shoulder, his left eye twitching, excited.

30 "There!" said Picasso with a flourish, handing the restaurateur the sketch. "Will this do?"

"Monsieur Picasso! How wonderful!"

35 There was a murmur of appreciation around the table and every customer in the café wanted to see this spontaneous creation. Benoit sidled away, admiring the sketch. Then he stopped. He turned, then hesitated as his customer threw back some more wine, stroking the lady's arm.

The restaurateur came back to the table, his eye twitching faster than ever.

"Sir," he murmured, awkward.

Picasso went on chatting and drinking.

40 "Sir" said Benoit, a little louder. "This is marvelous, but would maître mind signing it?"

Picasso put his glass down.

"Excuse me?"

"Just a signature, to prove it's you."

The artist gave a thin smile.

45 "I'm buying the meal," he said. "Not the whole restaurant."

DOCUMENT B

What determines the commercial value of art?

The reason that many people continue to be astonished or enraged when they hear that a particular work of art has been sold for a large sum of money is that they believe art serves no necessary function. It is neither utilitarian, nor does it seem to be linked to any essential activity. You cannot live in it, drive it, eat, drink, or wear it. 5 Even Plato considered the value of art to be dubious because it was *mimesis*, an imitation of reality.

If you gave most people \$ 25 million and the choice to spend it on a six-bedroom house with spectacular views of Aspen¹ or a painting by Mark Rothko of two misty, 10 dark-red rectangles, the overwhelming majority would choose the house. We understand the notion of paying for size and location in real estate, but most of us have no criteria (or confidence in the criteria) to judge the price for a work of art. We pay for things that can be lived in, driven, consumed, and worn; and we believe in an empirical ability to judge their relative quality and commercial value. No matter how 15 luxurious, such things also sustain² the basic human functions of shelter, food, clothing, and transport.

Michael Findlay, *The Value of Art: Money, Power, Beauty*, 2012

¹ Aspen : a famous ski resort in the U.S.A.

² sustain: ensure, support

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 vingt mots) à la question posée.

QUESTIONNAIRE POUR LA SÉRIE L

COMPRÉHENSION

Document A

1. Introduce the three following main characters as they are presented in the text by giving as many details as possible.

the narrator – Picasso - Benoit

2. Identify the main action in the document. (30 words)

Focus on the passage from line 1 to line 15.

3. a) Find out the two main differences between the narrator and Picasso.
b) Pick out at least two quotations to justify these differences.

Focus on the passage from line 16 to 35.

4. a) Explain in your own words Benoit's intentions.
b) Describe Picasso's and the other characters' reactions to his intentions. (50 words)

Focus on the passage from line 36 to the end.

5. a) Say what Benoit's final request is.
b) What are the explicit and implicit reasons for it? (40 words)
6. Line 45: "*I'm buying the meal,*" he said. "*Not the whole restaurant.*"
Explain Picasso's answer and comment on it.

Document B

7. a) Say what the main topic of the document is.
b) Explain in your own words the opinion most people have about art.
8. Lines 3-4: "*It is neither utilitarian, nor does it seem to be linked to any essential activity.*"
a) Find out examples in the text which illustrate this quote.
b) Explain in your own words why people have such a vision about art. (30 words)

Documents A et B

9. What are the common points and differences between the two documents as far as art and money are concerned? Justify with quotes from the texts. (50 words)

Les candidats de la série L LV2 obligatoire seule traiteront la question 10 (ils ne traiteront pas la question 11).

10. Document A focuses on the link between art and food. Pick out details showing it and conclude on the vision of art expressed in this extract. (50 words)

Les candidats de la série L LV2 langue vivante approfondie anglais traiteront la question 11 (ils ne traiteront pas la question 10).

11. Document B, lines 13 to 15: *"No matter how luxurious, such things also sustain the basic functions of shelter, food, clothing and transport."*
Explain in your own words how this quotation applies to both documents. (70 words)

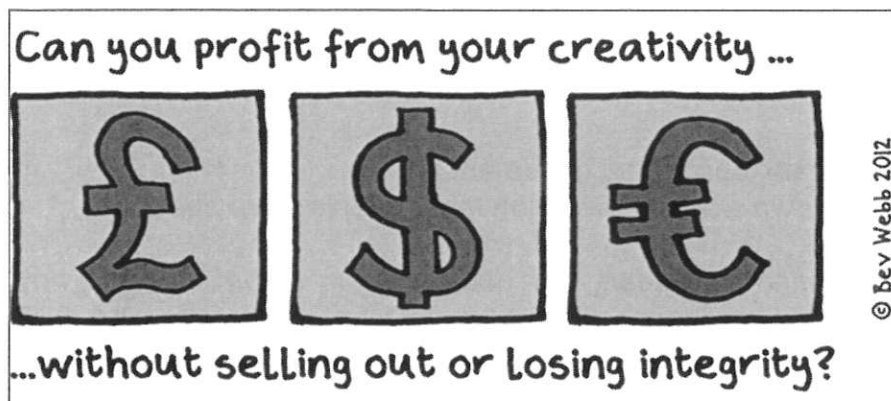
EXPRESSION

Les candidats de la série L LV2 obligatoire seule traiteront un des deux sujets ci-dessous. (200 mots, +/- 15 mots)

1. Document A, line 5: *"...I want fullness and passion, an end to hunger."*
Is a work of art necessarily a question of money? Discuss and illustrate by giving examples.
2. Imagine the entry of the narrator's diary after meeting Picasso. Focus on his reactions, emotions and future aspirations as an artist.

Les candidats de la série L LV2 langue vivante approfondie anglais traiteront le sujet ci-dessous. (300 mots, +/- 15 mots)

Discuss the question asked in this picture.



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QUESTIONNAIRE POUR LES SÉRIES ES ET S

COMPRÉHENSION

Document A

1. Introduce the three following main characters as they are presented in the text by giving as many details as possible.

the narrator – Picasso - Benoit

2. Identify the main action in the document. (30 words)

Focus on the passage from line 1 to line 15.

3. a) Find out the two main differences between the narrator and Picasso.
b) Pick out at least two quotations to justify these differences.

Focus on the passage from line 16 to 35.

4. a) Explain in your own words Benoit's intentions.
b) Describe Picasso's and the other characters' reactions to his intentions. (50 words)

Focus on the passage from line 36 to the end.

5. a) Say what Benoit's final request is.
b) What are the explicit and implicit reasons for it? (40 words)
6. Line 45: "*I'm buying the meal,*" he said. "*Not the whole restaurant.*"
Explain Picasso's answer and comment on it.

Document B

7. a) Say what the main topic of the document is.
b) Explain in your own words the opinion most people have about art.
8. Lines 3-4: "*It is neither utilitarian, nor does it seem to be linked to any essential activity.*"
a) Find out examples in the text which illustrate this quote.
b) Explain in your own words why people have such a vision about art. (30 words)

Documents A et B

9. What are the common points and differences between the two documents as far as art and money are concerned? Justify with quotes from the texts. (50 words)

EXPRESSION

**Les candidats des séries ES / S traiteront un des deux sujets ci-dessous.
(200 mots, +/- 15 mots)**

1. Can everything have a price? Discuss and illustrate by giving examples.
2. Picasso and the narrator (document A) meet again the day after in the street and start discussing about art. Imagine the scene including their conversation.