

BACCALAURÉAT GÉNÉRAL

Session 2018

ANGLAIS

Langue Vivante 1

Durée de l'épreuve : **3 heures**

Séries **ES/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.

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

Répartition des points

Compréhension	10 points
Expression	10 points

Document A

EVERYONE THOUGHT HE was dead. When my book about his films was published in 1988, Hector Mann had not been heard from in almost sixty years. Except for a handful of historians and old-time movie buffs, few people seemed to know that he had ever existed. *Double or Nothing*, the last of the twelve two-reel comedies he made at the end of the silent era, was released on November 23, 1928. Two months later, without saying good-bye to any of his friends or associates, without leaving behind a letter or informing anyone of his plans, he walked out of his rented house on North Orange Drive and was never seen again. His blue DeSoto was parked in the garage; the lease¹ on the property was good for another three months; the rent had been paid in full. There was food in the kitchen, whiskey in the liquor cabinet, and not a single article of Hector's clothing was missing from the bedroom drawers. According to the *Los Angeles Herald Express* of January 18, 1929, it looked as though he had stepped out for a short walk and would be returning at any moment. But he didn't return, and from that point on it was as if Hector Mann had vanished from the face of the earth.

For several years following his disappearance, various stories and rumors circulated about what had happened to him, but none of these conjectures ever amounted to anything. The most plausible ones—that he had committed suicide or fallen victim to foul play—could neither be proved nor disproved, since no body was ever recovered. Other accounts of Hector's fate were more imaginative, more hopeful, more in keeping with the romantic implications of such a case. In one, he had returned to his native Argentina and was now the owner of a small provincial circus. In another, he had joined the Communist Party and was working under an assumed name as an organizer among the dairy workers in Utica, New York. In still another, he was riding the rails² as a Depression hobo. If Hector had been a bigger star, the stories no doubt would have persisted. He would have lived on in the things that were said about him, gradually turning into one of those symbolic figures who inhabit the nether zones of collective memory, a representative of youth and hope and the devilish twists of fortune. But none of that happened, for the fact was that Hector was only just beginning to make his mark in Hollywood when his career ended. He had come too late to exploit his talents fully, and he hadn't stayed long enough to leave a lasting impression of who he was or what he could do. A few more years went by, and little by little people stopped thinking about him. By 1932 or 1933, Hector belonged to an extinct universe, and if there were any traces of him left, it was only as a footnote in some obscure book that no one bothered to read anymore. The movies talked now, and the flickering dumb shows of the past were forgotten. No more clowns, no more pantomimists, no more pretty flapper girls³ dancing to the beat of unheard orchestras. They had been dead for just a few years, but already they felt prehistoric, like creatures who had roamed the earth when men still lived in caves.

Paul Auster, *The Book of Illusions*, 2002

¹ lease: *contrat de location*

² riding the rails: jumping onto a moving train to travel for free

³ flapper girls: young women in the 1920s, known for their unconventional style and behaviour

Document B

For as long as I can remember, a portrait of James Dean has adorned my parents' dining room wall. You know the one: he's strolling through Times Square in the rain, his shoulders hunched, cigarette dangling from his lip. Taken a year before Dean smashed his Porsche Spyder headlong into another car on September 30, 1955, it
5 continues to embody the image of an angst-ridden outsider. [...]

When Dean died at the age of 24, he'd filmed just three motion pictures, and only one of those had made it into cinemas: *East of Eden*, Elia Kazan's adaptation of John Steinbeck's bestselling novel. *Giant*, George Stevens's Texas epic starring Elizabeth Taylor, was yet to be completed, while *Rebel Without a Cause*, which Dean had
10 wrapped several months earlier, was scheduled for release on November 1.

Though he was still widely unknown to the public, news of his death reverberated across America, dominating the front pages. Teenagers, fascinated by the tragedy, rushed to see *Rebel Without a Cause*, struggling to grasp how someone so young and so talented was no longer alive. Of all his films, it's this indelible study of teenage
15 angst that has aged the best. [...]

Considering that Dean's career only spanned 18 months, it's remarkable that he still enjoys such legendary status, nearly 60 years after his death, remaining one of cinema's most enigmatic stars. His public persona hid private troubles: he was bisexual, moody, attention-seeking and riddled with self-pity. And yet he is forever
20 frozen in time as the ludicrously photogenic young actor with the big quiff¹ and upturned collar. He's also Hollywood's darkest cautionary tale, the man who tragically took the "live fast, die young" credo literally.

Patrick Smith, *www.telegraph.co.uk*, 30 September 2015

¹ quiff: man's hairstyle, in which the hair is brushed upwards and backwards from his forehead

NOTE IMPORTANTE AUX CANDIDATS

Les candidats traiteront le sujet sur la copie qui leur sera fournie et veilleront à :

- respecter l'ordre des questions et reporter les repères sur la copie (lettre ou lettre et numéro ou lettre, numéro et lettre). Exemples : **A.** ou **A.1.** ou **A.1.a.**;
- faire toujours suivre les citations du numéro de la ligne ;
- recopier les phrases à compléter en **soulignant** l'élément introduit ;
- composer des phrases complètes à chaque fois qu'il leur est demandé de rédiger des réponses ;
- répondre brièvement (moins de 20 mots) en l'absence d'indication du nombre de mots demandé.

Répondez en anglais aux questions.

COMPRÉHENSION DE L'ÉCRIT (10 points)

Document A

Tous les candidats traitent les questions de A à H.

Part one: line 1 to line 15

- A. Give the main character's full name.
- B. What was his occupation? Answer in your own words and justify by quoting a sentence from the text.
- C. What was the link between the main character and the narrator? Explain in your own words and quote from the text.
- D. Give the events corresponding to the following time indications:
 - a) 1988
 - b) November 23, 1928
 - c) Two months later
- E. Explain the sentence "it looked as though he had stepped out for a short walk and would be returning at any moment" (lines 12-13) using three examples from the text.

Part two: line 16 to the end

- F. Give four examples of the “stories and rumors” (line 16) that circulated about the main character.
- G. What were the similarities and differences between these theories? (3 ideas)
- H. Did the main character become a legendary figure? Explain in your own words (2 reasons).

Seuls les candidats de la série L composant au titre de la LVA (Langue Vivante Approfondie) traitent la question I.

- I. “The movies talked now, and the flickering dumb shows of the past were forgotten.” (l. 35-36)
- a) What does the phrase “*the flickering dumb shows*” refer to?
- b) Quote the words showing that the “dumb shows” have become old-fashioned (4 words) and explain why.

Document B

Tous les candidats traitent les questions de J à M.

- J. What is the author’s earliest memory of James Dean? Choose the correct answer and justify by quoting from the text.
- a) A photograph of James Dean.
- b) A film starring James Dean.
- c) The news of James Dean’s death.
- K. Copy the grid and fill it in using information about James Dean’s films and career.

Title	Director	Released before or after 30 September 1955?	Other information

- L. How did young people react in America? List three reasons that account for this reaction.
- M. What image of James Dean is given in the text? Choose three adjectives from the following list and justify with elements from the text: *rich, reckless, tormented, youthful, discreet*.

Seuls les candidats de la série L composant au titre de la LVA (Langue Vivante Approfondie) traitent la question N.

- N. Why is James Dean's "legendary status" (l. 17) questionable? (60 words)

Tous les candidats traitent la question O.

Documents A and B

- O. Compare and contrast eight (8) aspects of both Hector Mann and James Dean as screen legends.

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 de la série L qui ne composent pas au titre de la LVA (Langue Vivante Approfondie) traitent un seul des deux sujets suivants.

1. In the late 1940's, a journalist from the *Los Angeles Herald Express*, working on Hector Mann's biography, manages to find his hiding place and goes to meet him. Write the conversation between the two men. **(200 mots minimum)**

OR

2. How would you define a "legend"? What "legend(s)" from fiction or real-life do you admire? **(200 mots minimum)**

Seuls les candidats de la série L composant au titre de la LVA (Langue Vivante Approfondie) traitent les deux sujets suivants.

1. In the late 1940's, a journalist from the *Los Angeles Herald Express*, working on Hector Mann's biography, manages to find his hiding place and goes to meet him. Write the conversation between the two men. **(200 mots minimum)**

AND

2. Does a legend have to be a role model? **(150 mots minimum)**