

BACCALAURÉAT GÉNÉRAL

Session 2019

ANGLAIS

Langue Vivante 2

Séries **ES/S** – Durée de l'épreuve : **2 heures** – coefficient : **2**

Série **L** Langue vivante obligatoire (LVO) – Durée de l'épreuve : **3 heures** – coefficient : **4**

Série **L** langue vivante approfondie (LVA) – Durée de l'épreuve : **3 heures** – coefficient : **8**

ATTENTION

Le candidat choisira le questionnaire correspondant à sa série :

- Série L (LVA Y COMPRIS) : questionnaire pages 4/7 à 5/7.
- Séries ES/S : questionnaire pages 6/7 à 7/7.

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

In the American imagination, the rugged, vast landscapes of the West are dotted with solitary men on horseback—cowboys, outlaws, sheriffs. But the frontier was also home to women whose stories don't match the standard Hollywood Western script. What brought women to places like California and Wyoming, and what lives could they lead there? Did Western women experience the same freedoms and adventures as their male counterparts?

In advance of the "What It Means to Be American" launch event "The Women of the West," we asked historians: What opportunities did the American West offer women that they may not have had back East? [...]

10 **Cathryn Halverson**

The West gave women special opportunities as authors. Aspiring writers saw literary "material" in the stuff of their daily lives in frontier, rural, and urban western spaces. They shaped that material into letters, journals, sketches, essays, and stories for eastern magazines and presses—and received popular acclaim.

15 For readers outside the West, the settings these women described were exotic: California gold camps and desert outposts, northwestern logging and mining communities, Rocky Mountain and Great Plains homesteads¹. Elinore Pruitt Stewart, writing from Wyoming in 1913, placed a series of letters about her homesteading experience in the prestigious *Atlantic Monthly*. She reported on the letters of thanks she received from appreciative readers, like the elderly woman who told her "the Letters satisfied her every wish. She said she had only to shut her eyes to see it all, to smell the pines and the sage." [...]

Jane Simonsen

25 The American West presented opportunities for some 19th-century Anglo-American women to cultivate a stronger sense of authority by positioning their domestic work as part of nation-building. Middle-class white women reformers interested in promoting Native American assimilation, for example, worked to define the well-kept single-family home—and the woman at its center—as a key marker of civilization.

TIME, January 11th, 2015

¹ Land given to families who wanted to settle in the West.

DOCUMENT B

Although she is little known today, 1920 marked perhaps the peak of Caroline Lockhart's fame. Her novels *The Fighting Shepherdess* and *The Man from the Bitter Roots* had been made into major movies. She had recently completed a stint as celebrity journalist at the *Denver Post*, a newspaper with region-wide circulation. [...]

5 She was almost 50 years old (born February 24, 1871, in Eagle Point, Illinois), but heavy blonde hair and a shapely figure made her look decades younger. Many men desired her, and though she never married, she often juggled multiple boyfriends. This offended some conservative Codyites¹, along with the fact that she drank—when three-quarters of the town had voted for Prohibition² — and aimed her biting, sometimes
10 cruel wit against her many “enemies.” She was, in short, a controversial figure. [...]

The first 20 years of the 20th century had been a remarkably forward-looking time, in Wyoming and across the West. [...] Railroads continued to expand, and were increasingly complemented by paved automobile roads. Electricity, telephones, and motion pictures made life increasingly comfortable.[...] There was no point in looking
15 back when the future looked so bright. The Western frontier — like the Midwestern frontier before it — would soon be chock full of farms and industry.

But Lockhart was more sentimental. She had a passion for the old open-range cattle ranches, before they'd been fenced into dryland farms, she admired the old characters who'd been tough enough to live through those raw days, and she loved — absolutely
20 loved — horses.

In a sense Lockhart's passions matched those of other early Western novelists, such as Owen Wister (*The Virginian*) or Zane Grey (*Riders of the Purple Sage*). But there were two key differences. First, few other writers lived full time in the West. Thus their depictions were shaped by the romantic illusions of what Easterners wanted the West
25 to represent. Lockhart — though quite a romantic herself — had lived in Cody since 1904, and thus brought a certain authenticity to her work. Second, where other writers nostalgically set most of their tales of cowboys and rustlers in the Old West of the 1880s, Lockhart's novels were always set in contemporary times. It was as if she was saying to the world (but especially Wyoming): *Look, we can still live in such a paradise.*

John Clayton, *WyoHistory.org*, November 8th, 2014

¹ Inhabitants of Cody.

² In the 1920s, the sale of alcohol was banned in the US.

QUESTIONNAIRE A TRAITER PAR LES CANDIDATS LV2 DE LA SERIE L

NOTE IMPORTANTE AUX CANDIDATS

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

- répondre en anglais aux questions ;
- respecter l'ordre des questions en faisant apparaître la numérotation sur la copie ;
- faire toujours suivre les citations du numéro de la ligne ;
- répondre brièvement aux questions en l'absence d'indications ;
- composer des phrases complètes.

I. COMPREHENSION ECRITE (10 points)

Tous les candidats de la série L traitent les questions 1 à 8.

DOCUMENT A

1. a. Show that the text draws a stereotyped picture of the American West. Quote four elements.

b. What role do women play in that representation? Justify with a quote.

c. Moving beyond the stereotype, use the text to show that there were other roles for women.
2. a. Where did women writers living in the West get inspiration from?
b. How did readers react to what they wrote? Find two elements and justify each element with a quote.
3. According to Jane Simonsen, what was the role that some women took on in the conquest of the West? Justify with two elements.

DOCUMENT B

4. Find two elements which show that Caroline Lockhart was famous.
5. Explain in your own words why she was controversial in her hometown.
6. a. Explain in your own words how the American West was changing in the early 20th century.
b. How did this conflict with what Caroline Lockhart liked about the West?

7. What made her different from most other novelists who wrote about the West?
Explain in your own words.

DOCUMENTS A ET B

8. Show how the documents depict two different visions of the American West.

Seuls les candidats composant au titre de la LVA (Langue vivante approfondie) traitent la question 9.

9. Use both documents to show the ambiguities of women's emancipation.
(+/- 40 words).

II. EXPRESSION ECRITE (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 de la série L qui ne composent pas au titre de la LVA (Langue Vivante Approfondie) traitent les deux sujets suivants.

Sujet 1: Write a letter of thanks to the author of a book you particularly liked.
(+/- 100 words)

ET

Sujet 2: Do the fictional spaces of literature and cinema replace real life visits to those places? (+/- 150 words)

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

Sujet 1: Is travel necessarily synonymous with liberation? (+/- 100 words)

ET

Sujet 2: In document A, Cathryn Halverson writes that "aspiring writers saw literary "material" in the stuff of their daily lives in frontier, rural, and urban western spaces". How can writers find inspiration in their daily lives and the spaces they live and work in?
(+/- 200 words)

QUESTIONNAIRE A TRAITER PAR LES CANDIDATS LV2 DE LA SERIE ES - S

NOTE IMPORTANTE AUX CANDIDATS

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

- répondre en anglais aux questions ;
- respecter l'ordre des questions en faisant apparaître la numérotation sur la copie ;
- faire toujours suivre les citations du numéro de la ligne ;
- répondre brièvement aux questions en l'absence d'indications ;
- composer des phrases complètes.

I. COMPREHENSION ECRITE (10 points)

DOCUMENT A

1. a. Show that the text draws a stereotyped picture of the American West. Quote four elements.

b. What role do women play in that representation? Justify with a quote.

c. Moving beyond the stereotype, use the text to show that there were other roles for women.
2. a. Where did women writers living in the West get inspiration from?
b. How did readers react to what they wrote? Find two elements and justify each element with a quote.
3. According to Jane Simonsen, what was the role that some women took on in the conquest of the West? Justify with two elements.

DOCUMENT B

4. Find two elements which show that Caroline Lockhart was famous.
5. Explain in your own words why she was controversial in her hometown.
6. a. Explain in your own words how the American West was changing in the early 20th century.
b. How did this conflict with what Caroline Lockhart liked about the West?

7. What made her different from most other novelists who wrote about the West?
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DOCUMENTS A ET B

8. Show how the documents depict two different visions of the American West.

II. EXPRESSION ECRITE (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.

Sujet 1: Write a letter of thanks to the author of a book you particularly liked.
(+/- 100 words)

ET

Sujet 2: Do the fictional spaces of literature and cinema replace real life visits to those places? (+/- 100 words)