

**BACCALAURÉAT GÉNÉRAL**

**SESSION 2008**

**ANGLAIS – LVI**

**Séries ES-S**

**Durée : 3 heures - Coefficient 3**

**L'usage des calculatrices et de tout dictionnaire est interdit.**

*Barème appliqué pour la correction*

<i>Compréhension écrite</i>	<i>10 points</i>
<i>Expression</i>	<i>10 points</i>

**Ce sujet comporte 4 pages.**

After the engagement<sup>1</sup>, Pranab Kaku and Deborah began drifting out of our lives. They moved in together, to an apartment in Boston, in the South End, a part of the city my parents considered unsafe. We moved as well, to a house in Natick. Though my parents had bought the house, they occupied it as if they were still tenants, touching up scuff marks with leftover paint and reluctant to put holes in the walls, and every afternoon when the sun shone through the living-room window my mother closed the blinds so that our new furniture would not fade. A few weeks before the wedding, my parents invited Pranab Kaku to the house alone, and my mother prepared a special meal to mark the end of his bachelorhood. It would be the only Bengali dinner of the wedding; the rest of it would be strictly American, with a cake and music. Deborah appeared in a long white dress and veil. There is a photograph of the dinner, taken by my father, the only picture, to my knowledge, in which my mother and Pranab Kaku appear together. The picture is slightly blurry; I remember Pranab Kaku explaining to my father how to work the camera, and so he is captured looking up from the kitchen table and the elaborate array of food my mother had prepared in his honor, his mouth open, his long arm outstretched and his finger pointing, instructing my father how to read the light meter or some such thing. My mother stands beside him, one hand placed on top of his head in a gesture of blessing, the first and last time she was to touch him in her life. "She will leave him," my mother told her friends afterward. "He is throwing his life away."

The wedding was at a church in Ipswich, with a reception at a country club. It was going to be a small ceremony, which my parents took to mean one or two hundred people as opposed to three or four hundred. My mother was shocked that fewer than thirty people had been invited, and she was more perplexed than honored that, of all the Bengalis Pranab Kaku knew by then, we were the only ones on the list. At the wedding, we sat, like the other guests, first on the hard wooden pews of the church and then at a long table that had been set up for lunch.

Though we were the closest thing Pranab Kaku had to a family that day, we were not included in the group photographs that were taken on the grounds of the country club, with Deborah's parents and grandparents and her many siblings<sup>3</sup>, and neither my mother nor my father got up to make a toast. My mother did not appreciate the fact that Deborah had made sure that my parents, who did not eat beef, were given fish instead of filet mignon like everyone else. She kept speaking in Bengali, complaining about the formality of the proceedings, and the fact that Pranab Kaku, wearing a tuxedo, barely said a word to us because he was too busy leaning over the shoulders of his new American in-laws as he circled the table. As usual, my father said nothing in response to my mother's commentary, quietly and methodically working through his meal, his fork and knife occasionally squeaking against the surface of the china, because he was accustomed to eating with his hands. He cleared his plate and then my mother's, for she had pronounced the food inedible, and then he announced that he had overeaten and had a stomachache. The only time my mother forced a smile was when Deborah appeared behind her chair, kissing her on the cheek and asking if we were enjoying ourselves. When the dancing started, my parents remained at the table, drinking tea, and after two or three songs they decided that it was time for us to go home, my mother shooting me looks to that effect across the room, where I was dancing in a circle with Pranab Kaku and Deborah and the other children at the wedding. I wanted to stay, and when, reluctantly, I walked over to where my parents sat Deborah followed me. "Boudi, let Usha stay. She's having such a good time," she said to my mother. "Lots of people will be heading back your way, someone can drop her off in a little while." But my mother said no, I had had plenty of fun already, and forced me to put on my coat over my long puff-sleeved dress. As we drove home from the wedding I told my mother, for the first but not the last time in my life, that I hated her.

*Hell-Heaven*, Jhumpa Lahiri, 2004

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<sup>1</sup> a formal agreement to get married

<sup>2</sup> a member of the clergy

<sup>3</sup> brothers and / or sisters

## I. COMPRÉHENSION

### NOTE IMPORTANTE AUX CANDIDATS :

Les candidats traiteront le sujet **sur la copie qui leur sera fournie** respectant l'ordre des questions et en faisant apparaître la numérotation (numérotés et non pas numérotés, père le cas échéant, ex: 15b - **voir en particulier les questions 2, 5, 6, 8 et 9**) ils composeront des phrases complètes chaque fois qu'il leur est demandé de rédiger la réponse. Le **nombre de mots** indiqué constitue une exigence minimale. En l'absence d'indication, les candidats répondront brièvement à la question posée. Les **citations** seront limitées à des éléments **pertinents** et précédées de la mention de la ligne.

1. In which country does the story take place? Justify with a quote from the text.

***The story takes place in the USA ("Boston", l.2). Refuser "American" (l.10).***

2. Pranab Kaku, Deborah, Boudi, Usha and one other person are the main characters.

a. Which one is the narrator?

***Usha is the narrator.***

b. Quote one element from the text to prove that the narrator is a child and another element to prove that she is a girl.

- ***She is a child : " was dancing with (...) the other children" (l.44-45)***
- ***She must be a girl : "she's having such a good time" (l.47)***
  - ***OR "someone can drop her off" (l.48)***
  - ***OR "my long puff-sleeved dress" (l.49-50)***

3. Identify the character who is not named.

***Usha's father.***

4. Which two characters belong to the narrator's family?

***Usha's mother (Boudi) and Usha's father.***

5. a. Which two characters are not members of the narrator's family?

***Pranab Kaku and Deborah are not members of the narrator's family.***

b. What major event in their lives is going to take place?

***They are going to get married.***

6. a. Say where Pranab Kaku is invited before this major event and on what special occasion.

***Pranab Kaku is invited to Usha's parents' ....***

- ***"to mark the end of his bachelorhood" (l.8-9)***
- ***OR to celebrate the end of his life as a bachelor.***

b. What is the ethnic background of the people present?

***The people present are all Bengali(s). Acceptor "Indian".***

7. What is Deborah's ethnic background? Read the whole text and find one element to justify your answer.

**Deborah is American.**

- (l.9-11) – **"The rest of it would be strictly American.... and veil."**
- (l.34) – **"his new American in-laws"**.

8. What does the passage from line 16 "My mother ...." to line 19 "...away" reveal about ....

- a. the mother's feelings towards Pranab Kaku?

**She regards Pranab Kaku as her son / she cares for Pranab Kaku as if he were her son.**

- b. the mother's attitude towards Pranab Kaku and Deborah's plan? (20 words)

**She believes their marriage is bound to fail / is doomed. This may be on account of their different ethnic background or because she distrusts / dislikes Deborah.**

9. Say whether the following statements are true or false. Justify with a quotation from the text.

- a. Three or four hundred people are present at the ceremony.

**False – (l.22-23) – "fewer than thirty people had been invited."**

- b. Most of the guests are Bengalis.

**False – (l.23-24) – "of all the Bengalis..... the only ones on the list."**

- c. At one point the narrator feels that her family is excluded.

**True – (l.27-28) – "we were not included in the group photographs."**

10. Describe the mother's feelings and attitude at the church and country club. Give examples to illustrate your answer. (40 words)

**She doesn't approve of such a small wedding (accepter "shocked") and can't understand why (accepter "perplexed" or "puzzled") no other Bengalis were invited. As a result she won't join in at all (l.29-30 ; l.42). She hardly makes any effort to hide her discontent / bad mood or to fit in (l.32) (since she speaks Bengali instead of English). Instead, she complains (l.32) and leaves early with Usha (l.49).**

11. Explain to what extent Deborah's attitude is different from the mother's. (30 words). Then quote the text to support your answer.

**Deborah is keen on making everyone feel comfortable whereas Boudi does nothing but whinge / grumble. She is thoughtful / considerate / tolerant, cheerful and affectionate. Contrary to Boudi, who is uptight / unbending and refuses to mix / socialize / remains aloof, Deborah is relaxed and enjoys dancing with the children.**

- (l.30-31) – **"Deborah had made sure that my parents, who did not eat beef, were given fish instead."**
- (l.40-41) – **"Deborah appeared behind her chair, kissing her on the cheek and asking if we were enjoying ourselves."**
- (l.44-45) – **"dancing with Deborah and the other children"**
- (l.46-47) – **"Let Usha stay, she's having such a good time."**

12. What is the narrator's vision of her parents? (40 words)

***She feels embarrassed by her parents who don't seem to fit in. Her father appears clumsy and ridiculous. Usha resents her mother for spoiling her fun because of her uncompromising / rigid / stiff / intolerant / narrow-minded attitude.***

***Bonus : She looks down upon the way her parents live. They don't dare act as if they really belonged (l.4-6) lacking confidence in themselves and social skills. As a result, they feel insecure.***

## **II. EXPRESSION**

**Choose subject 1 (a+b) or subject 2.**

### **Subject 1:**

a) "As we drove home from the wedding I told my mother, for the first but not the last time in my life, that I hated her." (l.50-51) Imagine the conversation in the car and write the dialogue. (150 words)

b) For you, is taking photos more about enjoying the present or remembering the past? (150 words)

### **Subject 2:**

To what extent is it necessary to make an effort to be tolerant? Illustrate your view with

# Barème

## 1. Compréhension : 10 points

**Corrigé**

Questions	Points
1	2 + 2
2	3 + 2 + 2
3	4
4	2 + 2
5	a) 2 + 2 b) 4
6	a) 2 + 2 b) 3
7	2 + 2
8	a) 4 b) 5 + 5
9	3 + 3 + 3
10	12
11	- 3 + 3 + 3 - 1 + 1 + 1
12	15

## 2. Expression : 10 points

Voir grille d'évaluation ci-après.

**Guide pour l'évaluation de l'expression personnelle en anglais**  
**Baccalauréat séries L LV2, ES LVI, S LVI et LV2**

Suggestions du groupe d'anglais de l'Inspection Générale des langues vivantes

Réalisation (de l'exercice et traitement du sujet : 4 points)	Recevabilité linguistique : 6 points	Total des points
<p>0,5 point</p> <ul style="list-style-type: none"> <li>- présentation inacceptable</li> <li>- écriture illisible</li> <li>- consignes non respectées</li> <li>- hors sujet</li> <li>- contresens</li> </ul>	<p>0,5 - 1 - 1,5 point</p> <ul style="list-style-type: none"> <li>- inintelligible</li> <li>- lexique indigent</li> <li>- erreurs récurrentes de grammaire élémentaire</li> </ul>	/ 10
<p>1 - 1,5 - 2 points</p> <ul style="list-style-type: none"> <li>- recopiage du support</li> <li>- hors sujet partiel</li> <li>- sujet compris mais traitement plat et superficiel</li> <li>- construction vague</li> </ul>	<p>2 - 2,5 - 3 - 3,5 points</p> <ul style="list-style-type: none"> <li>- compréhension possible malgré des erreurs fréquentes</li> <li>- lexique limité</li> <li>- syntaxe peu élaborée</li> </ul>	
<p>2,5 - 3 - 3,5 points</p> <ul style="list-style-type: none"> <li>- existence d'une problématique</li> <li>- effort de construction</li> </ul>	<p>4 - 4,5 - 5 points</p> <ul style="list-style-type: none"> <li>- erreurs occasionnelles</li> <li>- vocabulaire adapté</li> <li>- syntaxe adéquate</li> </ul>	
<p>4 points</p> <ul style="list-style-type: none"> <li>- enchaînement des idées</li> <li>- développement organisé</li> <li>- références culturelles</li> <li>- conviction, humour</li> </ul>	<p>5,5 - 6 points</p> <ul style="list-style-type: none"> <li>- erreurs rares</li> <li>- vocabulaire riche</li> <li>- syntaxe élaborée</li> <li>- capacité à nuancer</li> </ul>	
<p>Dans un esprit d'évaluation positive, on n'hésitera pas à bonifier (en seconde lecture et selon une échelle de + 0,5, / + 1 / + 1,5) les copies qui se lisent relativement facilement, avec intérêt, voire avec plaisir.</p> <p>On tiendra compte du soin apporté à présentation et à la rédaction. On valorisera tout particulièrement les copies dont les auteurs ont <i>réagi</i> au sujet proposé en s'engageant et en exprimant un point de vue personnel.</p>		