

**Session 2009**

**BACCALAURÉAT GÉNÉRAL**

**ANGLAIS**

**Langue vivante 1**

**Série L**

**Durée : 3 heures - Coefficient 4**

**L'usage du dictionnaire et des calculatrices est interdit.**

<b>Compréhension</b>	<b>14 points</b>
<b>Expression</b>	<b>6 points</b>
<b>Traduction</b>	<b>6 points</b>

**Le sujet comporte 4 pages numérotées 1/4 à 4/4.**

He had not been in a fight since January of 1961, in the second term of his final year. It was a one-sided affair, and unusual in that Edward had some cause, a degree of justice on his side. He was walking along Old Compton Street towards the French Pub in Dean Street with another third-year history student, Harold Mather. It was early evening and they had come straight from the library in Malet Street to meet up with friends. At Edward's grammar school, Mather would have been the perfect victim – he was short, barely five foot five, wore thick glasses over comically squashed features and was maddeningly talkative and clever. At university, however, he flourished, he was a high-status figure. He had an important jazz record collection, he edited a literary magazine, he had a short story accepted, though not yet published, by Encounter magazine, he was hilarious in formal Union debates and a good mimic. He was reckoned by far the best student in the history group. Edward counted it as progress in his own life, evidence of a new maturity, that he prized his friendship with a man he might once have taken trouble to avoid.

At that time, on a weekday winter's evening, Soho was just coming to life. The pubs were full, but the clubs were not yet open, and the pavements were uncrowded. It was easy to notice the couple coming towards them along Old Compton Street. They were rockers – he was a big fellow in his mid-twenties, with long sideburns<sup>1</sup>, studded leather jacket, tight jeans and boots, and his plump girlfriend, holding on to his arm, was identically dressed. As they passed, and without breaking stride, the man swung his arm out to deliver a hard, flat-handed smack to the back of Mather's head which caused him to stagger, and sent his glasses skidding across the road. It was an act of casual contempt for Mather's height and studious appearance. Perhaps it was intended to impress or amuse the girl. Edward did not stop to think about it. As he strode after the couple, he heard Harold call out something like a 'no' or a 'don't', but that was just the kind of entreaty<sup>2</sup> he was now deaf to. He would have found it difficult to describe his state: his anger had lifted itself and spiralled into a kind of ecstasy. With his right hand he gripped the man's shoulder and spun him round, and with his left, took him by the throat and pushed him back against a wall. Still clenching his throat, Edward hit him in the face, just once, but very hard, with a closed fist. Then he went back to help Mather find his glasses, one lens of which was cracked. They walked on, leaving the fellow sitting on the pavement, both hands covering his face, while his girlfriend fussed over him.

It took Edward some while into the evening to become aware of Harold Mather's lack of gratitude, and then of his silence, or silence towards him, and even longer, a day or two, to realise that his friend not only disapproved, but worse – he was embarrassed. In the pub neither man told their friends the story, and afterwards Mather never spoke about the incident to Edward. Rebuke<sup>3</sup> would have been a relief. Without making any great show of it, Mather withdrew from him. Though they saw each other in company, and he was never obviously distant towards Edward, the friendship was never the same. Edward was in agonies when he considered that Mather was actually repelled by his behaviour, but he did not have the courage to raise the subject. Besides, Mather made sure they were never alone together. At first Edward believed that his error was to have damaged Mather's pride by witnessing his humiliation, which Edward then compounded<sup>4</sup> by acting as his champion, demonstrating that he was tough while Mather was a vulnerable weakling. Later on, Edward realised that what he had done was simply not cool, and his shame was all the greater. Street fighting did not go with poetry and irony, bebop or history. He was guilty of a lapse of taste. He was not the person he had thought. He was a country boy, a provincial idiot who thought a bare-knuckle swipe could impress a friend. He was making one of the advances typical of early adulthood: the discovery that there were new values by which he preferred to be judged. Since then, Edward had stayed out of fights.

Adapted (abridged) from *On Chesil Beach*, Ian McEwan, 2007

<sup>1</sup> sideburns: hair that grows down the sides of a man's face in front of his ears

<sup>2</sup> entreaty: serious request

<sup>3</sup> rebuke: reprimand

<sup>4</sup> compound: make worse

## COMPRÉHENSION – EXPRESSION

*Vous traiterez les questions **dans l'ordre**, en indiquant clairement leur **numéro** sur votre copie. Lorsque la réponse doit être développée, le nombre de mots ou d'éléments de réponse est indiqué dans la question. En l'absence d'indications, vous répondrez **brièvement** (moins de 20 mots) à la question posée.*

### Read from lines 1 to 28.

1. The text introduces two characters named Edward and Harold Mather.
  - a) Say what you learn about their current studies.
  - b) Deduce their probable age and say how they are connected.
2. Focus on Harold Mather. What do you know about his physical appearance, cultural tastes and academic performance?
3. Where are the two characters in the passage? What are their plans for the evening?
4. An incident momentarily disturbs their plans.
  - a) How many people are involved in this incident? Who are they?
  - b) Lines 18 – 19: "the man swung his arm out to deliver a hard, flat-handed smack to the back of Mather's head which caused him to stagger, and sent his glasses skidding across the road." In your own words, explain what happens.
  - c) Two reasons are given to explain the gesture. Using your own words, say what these reasons are. (20 – 30 words)
  - d) Describe Edward's and Harold Mather's reactions to this gesture. (20 – 30 words)
  - e) Focusing on lines 21 to 24 ("Edward did not stop ... into a kind of ecstasy"), analyse Edward's reaction. (20 – 30 words)

### Read from line 29 to line 37.

5.
  - a) What does Edward expect from Harold Mather immediately after the incident? Explain why.
  - b) Say how Harold Mather actually behaves (2 elements). Justify each element with a quotation from the text.
  - c) How does that attitude affect Edward? Find one quotation to support your answer.

### Read from lines 37 to 45.

6. Edward tries to analyse Harold Mather's attitude. In your own words, show how his analysis evolves. (30 – 40 words)

7. From this analysis, Edward concludes that "he was not the person he had thought." (l. 42) **Taking the whole text into account**, say what kind of person he used to be, he thought he had become and what the incident made him realise. (40 – 50 words)

8. **Choose one of the following subjects.**

(250 words approximately. Write down the number of words.)

**Subject 1**

Although Mather "never spoke about the incident to Edward" (line 32), he decided to write a letter. Imagine what he wrote.

**Subject 2**

Family, friends, celebrities.... To what extent does one need role models to build one's own personality?

**TRADUCTION**

Translate into French from line 26 to line 32. ("Then he went ... about the incident to Edward.")