

# BACCALAURÉAT GÉNÉRAL

Session 2019

**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

# CORRIGÉ

## Répartition des points

|               |           |
|---------------|-----------|
| Compréhension | 10 points |
| Expression    | 10 points |

## I. COMPRÉHENSION (10 points)

Les réponses qui ne figurent pas dans cette proposition de corrigé sont laissées à l'appréciation du correcteur.

Ne pas retirer de points pour les éventuelles erreurs de langue qui n'altèrent en rien le sens de la réponse donnée par le candidat.

### DOCUMENT A

Tous les candidats traitent les questions 1 à 4.

**1. Who was Christopher Johnson McCandless? Answer the question, focusing on the three main phases in his life.**

He was an American young man who **grew up in Washington, went to university and left everything behind after his studies** to eventually go and live in the wilderness in Alaska.

**3x1 point = 3 points**

**2. What is the link between Christopher Johnson McCandless and Jon Krakauer?**

Jon Krakauer wrote the life story/biography of Christopher Johnson McCandless in his book *Into the Wild*.

**ES/S/L-LVO = 4 points**

**L-LVA = 2 points**

**3. What can you deduce about the literary genre of *Into the Wild*? Write the correct answer.**

biography

**3 points**

Focus on lines 1 to 15.

**4. Concentrate on Christopher Johnson McCandless.**

**a) In what way was 1990 a turning point in his life?**

After graduating from university, he **“dropped out of sight”** (l.10), **“changed his name”** (l.10), **gave away or destroyed his money** and **“abandoned” his possessions** (l.11-12). (4pt)

**b) What is said about his life before 1990?** (family background, place where he lived, studies and achievements)

- grew up in **“a well-to-do family”** (l.1)
- in an **“affluent suburb of Washington DC”** (l.6-7).
- **studied at Emory University** (l.9)
- **“excelled academically”** (l.7) and as a sportsman **“elite athlete”** (l.7-8). (4x1pt)

**c) What did he do in 1992?**

He left to live in the wilderness in Alaska. (l.1-2) (3pts pour ES/S/L LVO ; 2pts pour L/LVA)

**ES/S/L-LVO : a) 4 points + b) 4 points + c) 3 points = 11 points**

**L-LVA : a) 4 points + b) 4 points + c) 2 points = 10 points**

Seuls les candidats de la série L composant au titre de la LVA (Langue Vivante Approfondie) traitent la question 5.

5. **McCandless was “in search of raw, transcendent experience” (l.14). Explain, using elements from the text.**

- Raw = simple, basic, authentic lifestyle (3pts)
- Transcendent = experience of dispossession, spiritual experience as opposed to materialism (3pts)

**2x3 points = 6 points**

Tous les candidats traitent les questions 6 et 7.

6. **Why did Jon Krakauer initially write about Christopher Johnson McCandless?**

His editor asked him to write an article about the circumstances of the death of Johnson McCandless shortly after the body was discovered.

**ES/S/L-LVO = 4 points**

**L-LVA = 2 points**

Focus on lines 16 to the end.

7. **Jon Krakauer writes that he was “unwilling to let McCandless go” (l.20).**

**a) What does this statement reveal about the evolution of Jon Krakauer’s interest in McCandless? Quote the words he uses to define his interest.**

This statement shows that what was initially a professional interest **turned into an obsession or fascination**. (3 pts)

Éléments justificatifs: (3pts)

- obsession with McCandless; “interest that bordered on obsession” (l.22-23)
- “Fascination with McCandless” (l.17)
- “I was haunted by...” (l.19)

**b) What caused this evolution? Find three reasons.**

- the **tragic dimension of McCandless’s destiny** (“the boy’s starvation” (l.21-22); “convoluted path that led to his death” (l 21) (2pts)
- **the issues it raised** (the appeal of “wilderness”, the appeal of “high-risk activities for young men”, father and son relationship (l.24-26)) (2pts)
- **identification with McCandless**  
“unsettling parallels between events in his life and those in my own” (l. 20)  
“struck a personal note” (l.28-29) (2pts)

**a) 6 points + b) 6 points = 12 points**

Seuls les candidats des séries L, ES et S composant au titre de la LVO (Langue Vivante Obligatoire) traitent la question 8.

8. **“I won’t claim to be an impartial biographer” (l.28).**

**a) What does this comment show about Jon Krakauer’s intentions?**

He has **tried to be an impartial biographer**. (3pts)

**b) How does he feel about the result?**

- To a large extent, he **feels he has succeeded**: “I have tried—and largely succeeded, I think—to minimize my authorial presence” (l.30). (3pts)

**c) Did he fully succeed?**

- Yet, he **couldn’t help getting emotionally involved**: “made a dispassionate rendering of the tragedy impossible” (l.29) (2pts)

**3 points + 3 points + 2 points = 8 points**

Seuls les candidats de la série L composant au titre de la LVA (Langue Vivante Approfondie) traitent la question 9.

9. **How does the nature of his interest affect the objectivity of his narrative? Why? Justify your answer with three different ideas.**

He is **not an objective biographer** (2pts) because:

- he is **emotionally involved** "made a dispassionate rendering of the tragedy impossible" (l.29) (2pts)
- he **integrates elements from his own life** "I interrupt McCandless's story with fragments of a narrative drawn from my own youth" (l.31-32) (2pts)
- he **integrates personal reflections** on related subjects "I inevitably came to reflect on other, larger subjects as well" (l.23-24) (2pts)

**2 + 3x2 points = 8 points**

DOCUMENT B

Tous les candidats traitent les questions 10 à 13.

10. **Why does the academy believe a biographer shouldn't know his biographee? Support your answer with elements from the text.**

Their biography is likely to **lack objectivity** and be deemed **unreliable** ("suspect" l.4; "guilty of inevitable bias" l.4) if they know the subject.

**4 points**

11. **Does the author of this article agree with this principle? Justify with one quotation from the text.**

- No, **he doesn't**. He feels biographies written by people who have known their subjects are **far more attractive/enjoyable**. (2pts)
- cf the rhetorical question: "Who would not willingly exchange an 'objective' biography [...] for one penned by a biographer who had actually known the bard in person?" (l.5-6) (2pts)

**2x2 points = 4 points**

12. **Focus on lines 7 to 10. What should the goals of modern biographers be? Give three elements.**

They should:

- Make the readers believe they have met the biographee ("emulate the knower-in-person", l.7)
- "Convey personality" (l.8)
- "Create in the readers' minds an intimacy with the subject" or "literary friendship" (l.9-10)

**ES/S/L-LVO : 3x2 points = 6 points**

**L-LVA : 3x1 point = 3 points**

13. **Pick out three elements from the text that explain how these goals can be achieved.**

- "describe the biographee in his or her habitat" and "public office" (l.11)
  - "quote those who have actually met or known the subject in person" (l.12)
  - "use the subject's own writings or recorded sayings" (l.13)
  - "*simulate* a longer conversation or audience with the subject" (l.14-15)
- Seulement trois éléments sur les quatre exigibles.

**3x2 points = 6 points**

Seuls les candidats de la série L composant au titre de la LVA (Langue Vivante Approfondie) traitent la question 14.

**14. What kind of relationship is built between readers and biographees? What does it enable readers to do?**

- readers are given **the illusion that they know the biographee**, sometimes to the point of thinking that they have become intimate or friends with the person.
- this allows them to **form a judgment** about the person's private and public life.

**2 points + 2 points = 4 points**

Tous les candidats traitent les questions 15 à 16.

DOCUMENT C

**15. a) What are the most significant differences between the two illustrations chosen to figure on the front covers of *A Portrait of the Artist as a Young Man*? Give three elements at least.**

- photo vs painting
- realistic vs lack of realism/fictionalization; artist represented as a romantic hero
- full length frontal shot; the character is looking at us vs the character is seen from a distance and has his back turned to the viewer
- familiar environment vs alone, on a rock, facing the sea, in a wild environment

Seulement trois éléments exigibles.

Accepter toute réponse pertinente.

**3x4 points = 12 points**

**b) What is the effect produced by each cover on the potential readers?**

Painting: a **more fanciful representation** of the "artist" is expected; fictionalization; the artist as a romantic hero (cf illustration made after the famous painting by Friedrich, *The Wanderer above the Sea of Fog*)

Photo: the reader expects a **more accurate** and **intimate** and perhaps **raw** representation of the "artist". (Raw = back garden, unkempt garden >> an uncompromising portrait of the artist)

Bonifier de 2pts pour "raw"/uncompromising portrait

**ES/S/L-LVO : 2x4 points = 8 points**

**L-LVA : 2x3 points = 6 points**

DOCUMENTS A, B AND C

**16. How are the notions of objectivity and distance in biography illustrated in the three documents?**

Doc 1: Krakauer tried to be objective or impartial but did not succeed owing to his fascination for and identification with his biographee. The fact that he identified with his subject shows a lack of distance.

Doc 2: The biographer seeks to simulate a proximity or even intimacy with the biographee or emulate "the knower-in-person" (1.7) even if it means being less objective and going against the set codes of biography. He or she does so in order to give readers the impression of being close to the person (literary friendship) and to form his/her own subjective opinion about the biographee.

Doc 3: the two covers give radically different perspectives on the writer/subject and reader/subject relationships. The cover on the left conveys an impression of distance and lack

of objectivity: the painting is not realistic; it seems that the life of the “artist” in question will be fictionalized and romanticized.

The picture on the right suggests the opposite: the photo shows that the treatment/representation of the life of the artist will be accurate/objective and will create a proximity with the reader.

|                               |
|-------------------------------|
| <b>3x5 points = 15 points</b> |
|-------------------------------|

## CALCUL DE LA NOTE FINALE

| <b>I – COMPRÉHENSION</b> note /10 non arrondie     |   |  |  |
|--|---|--|--|
| Questions  | BARÈME ES/S   | BARÈME L (LVO)                                       | BARÈME L (LVA)                                       |
| <b>1</b>   | 3   | 3  | 3  |
| <b>2</b>   | 4   | 4  | 2  |
| <b>3</b>   | 3   | 3  | 3  |
| <b>4</b>   | a) 4<br>b) 4 (4x1)<br>c) 3  | a) 4<br>b) 4 (4x1)<br>c) 3                           | a) 4<br>b) 4 (4x1)<br>c) 2                           |
| <b>5</b>   |   |  | 6 (2x3)  |
| <b>6</b>   | 4   | 4  | 2  |
| <b>7</b>   | a) 6 (3+3x1)<br>b) 6 (3x2)  | a) 6 (3+3x1)<br>b) 6 (3x2)                           | a) 6 (3+3x1)<br>b) 6 (3x2)                           |
| <b>8</b>   | a) 3<br>b) 3<br>c) 2  | a) 3<br>b) 3<br>c) 2                                 |  |
| <b>9</b>   |   |  | 8 (2+ 3x2)   |
| <b>10</b>  | 4   | 4  | 4  |
| <b>11</b>  | 4 (2x2)   | 4 (2x2)  | 4 (2x2)  |
| <b>12</b>  | 6 (3x2pts)  | 6 (3x2pts)   | 3 (3x1pt)  |
| <b>13</b>  | 6 (3x2)   | 6 (3x2)  | 6 (3x2)  |
| <b>14</b>  |   |  | 4 (2+2)  |
| <b>15</b>  | a)12 (3x4)<br>b) 8 (2x4)  | a)12 (3x4)<br>b) 8 (2x4)                             | a)12 (3x4)<br>b) 6 (2x3)                             |
| <b>16</b>  | 15 (3x5)  | 15 (3x5)   | 15 (3x5)   |
| Sous-total<br>compréhension                        | (.../100 pts) :10 =.../10<br><b>Ne pas arrondir</b>   | (.../100 pts) :10 =.../10<br><b>Ne pas arrondir</b>  | (.../100 pts) :10 =.../10<br><b>Ne pas arrondir</b>  |
| <b>II – EXPRESSION</b> note /10 non arrondie       |   |  |  |
| Sous-total<br>expression                           | (... / 20 pts) :2 =... /10<br><b>Ne pas arrondir</b>  | (... / 20 pts) :2 =... /10<br><b>Ne pas arrondir</b> | (... / 20 pts) :2 =... /10<br><b>Ne pas arrondir</b> |
| <b>NOTE FINALE</b><br>(Compréhension + Expression) | Note de la compréhension /10 + note de l'expression /10<br>=<br><b>Note finale /20 arrondie au demi-point près,</b><br>(comme indiqué ci-dessous)<br><b>Les ½ points sont autorisés car cette note n'est qu'une partie de la note finale qui figurera sur le relevé de notes du candidat.</b> |  |  |

**Arrondir uniquement la note finale selon les règles suivantes :**

1. Si la décimale est inférieure ou égale à 0,24, arrondir au point entier inférieur

Exemples : 12,125/20 → 12/20

12,24/20 → 12/20

2. Si la décimale se situe entre 0,25 et 0,74 inclus, arrondir au demi-point

Exemples : 12,25/20 → 12,5/20

12,74/20 → 12,5/20

3. Si la décimale est supérieure ou égale à 0,75, arrondir au point entier supérieur

Exemples : 12,75/20 → 13/20

12,87/10 → 13/20

**BACCALAURÉAT 2019 - EXPRESSION ÉCRITE - GRILLE LVO ANGLAIS**

| Contenu / Réalisation de la/des tâche(s)  | LV1 | LV2 | Cohérence de la construction du discours  | LV1 | LV2 | Correction de la langue  | LV1 | LV2 | Richesse de la langue   | LV1 | LV2 |
|---|-----|-----|---|-----|-----|--|-----|-----|---|-----|-----|
| Satisfaisante quant au contenu et l'intelligibilité,<br><br>Touche personnelle et/ou référence pertinente à des notions culturelles.                  | 5   |     | Point de vue clair, discours naturellement étayé par des éléments pertinents  | 5   |     | Bonne maîtrise des structures simples et courantes,<br><br>MEME SI des erreurs sur les structures complexes qui ne conduisent à aucun malentendu         | 5   |     | Gamme suffisamment large de mots et expressions pour varier les formulations,<br><br>MEME SI quelques lacunes ou confusions.                                | 5   |     |
| Intelligible et suffisamment développée,<br><br>MEME SI sans originalité et/ou absence de connaissances culturelles.                                  | 4   | 5   | Effort soutenu d'articulation dans le discours<br><br>MEME SI exemples et arguments sont introduits de façon maladroite | 4   | 5   | Assez bonne maîtrise des structures simples et courantes,<br><br>MEME SI quelques erreurs sur les structures simples qui ne gênent pas la compréhension. | 4   | 5   | Gamme suffisante de mots et expressions pour pouvoir développer,<br><br>MEME SI utilisation fréquente de périphrases, de répétitions ou de mots incorrects. | 4   | 5   |
|   |     |     |   |     |     | Production immédiatement compréhensible,<br><br>MEME SI fréquence des erreurs sur des structures simples ou courantes.                                   | 3   | 4   | Mots et structures pour la plupart adaptés à l'intention de communication,<br><br>MAIS limités, ce qui réduit les possibilités de développement.            | 3   | 4   |
| Correspond à un début de traitement de toutes les tâches<br><br>MAIS développements trop limités ou très maladroits (lecture qui requiert un effort). | 2   | 3   | Point de vue perceptible,<br><br>MEME SI l'agencement du discours relève plus de la juxtaposition que de la logique     | 2   | 3   | Production globalement compréhensible,<br><br>MAIS les erreurs se multiplient, au point de rendre la lecture peu aisée.                                  | 2   | 3   | Vocabulaire pauvre, nombre important de périphrases, incorrections, répétitions,<br><br>MEME SI le discours reste intelligible.                             | 2   | 3   |
| Partielle (une tâche non traitée) ou pas de véritable tentative de réponse  | 0   | 1   | Point de vue difficile à percevoir<br><br>Pas de cohérence  | 0   | 1   | Production pratiquement inintelligible.<br><br>Erreur très nombreuses  | 0   | 1   | Vocabulaire très pauvre<br><br>Discours pratiquement inintelligible.  | 0   | 1   |
| Exercice non réalisé  | 0   | 0   |   | 0   | 0   |  | 0   | 0   |   | 0   | 0   |
| 5 points  |     |     | 5 points  |     |     | 5 points   |     |     | 5 points  |     |     |



**BACCALAURÉAT 2019 - EXPRESSION ÉCRITE - GRILLE LVA ANGLAIS**

| Contenu / Réalisation de la/des tâche(s)  | LV1 | LV2 | Cohérence de la construction du discours   | LV1 | LV2 | Correction de la langue  | LV1 | LV2 | Richesse de la langue   | LV1 | LV2 |
|---|-----|-----|--|-----|-----|--|-----|-----|---|-----|-----|
| Satisfaisante quant au contenu et l'intelligibilité,<br><br>Touche personnelle et/ou référence pertinente à des notions culturelles.                  | 5   |     | Discours clair, fluide, démontrant un usage maîtrisé des moyens de structuration et d'articulation                       | 5   |     | Haut degré de correction. Peu d'erreurs  | 5   |     | Maîtrise d'un vaste répertoire qui permet de s'exprimer à l'écrit sans restriction apparente  | 5   |     |
| Intelligible et suffisamment développée,<br><br>MEME SI sans originalité et/ou absence de connaissances culturelles.                                  | 4   | 5   | Point de vue clair, discours naturellement étayé par des éléments pertinents   | 4   | 5   | Bonne maîtrise des structures simples et courantes,<br><br>MEME SI des erreurs sur les structures complexes qui ne conduisent à aucun malentendu         | 4   | 5   | Gamme suffisamment large de mots et expressions pour varier les formulations,<br><br>MEME SI quelques lacunes ou confusions.                                | 4   | 5   |
|   |     |     | Effort soutenu d'articulation dans le discours<br><br>MEME SI exemples et arguments sont introduits de façon maladroite  | 3   | 4   | Assez bonne maîtrise des structures simples et courantes,<br><br>MEME SI quelques erreurs sur les structures simples qui ne gênent pas la compréhension. | 3   | 4   | Gamme suffisante de mots et expressions pour pouvoir développer,<br><br>MEME SI utilisation fréquente de périphrases, de répétitions ou de mots incorrects. | 3   | 4   |
| Correspond à un début de traitement de toutes les tâches<br><br>MAIS développements trop limités ou très maladroits (lecture qui requiert un effort). | 2   | 3   | Point de vue perceptible,<br><br>MEME SI l'agencement du discours relève davantage de la juxtaposition que de la logique | 2   | 3   | Production compréhensible<br><br>MEME SI fréquence des erreurs sur des structures simples ou courantes.  | 2   | 3   | Mots et structures pour la plupart adaptés à l'intention de communication,<br><br>MAIS limités, ce qui réduit les possibilités de développement.            | 2   | 3   |
| Partielle (une tâche non traitée) ou pas de véritable tentative de réponse  | 0   | 1   | Point de vue difficile à percevoir<br><br>Pas de cohérence   | 0   | 1   | Production dans laquelle les erreurs se multiplient, au point de rendre la lecture peu aisée.  | 0   | 1   | Vocabulaire pauvre, nombre important de périphrases, incorrections, répétitions,  | 0   | 1   |
| Exercice non réalisé  | 0   | 0   |  | 0   | 0   |  | 0   | 0   |   | 0   | 0   |
| 5 points  |     |     | 5 points   |     |     | 5 points   |     |     | 5 points  |     |     |