

NOTE AUX CANDIDATS

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

- a) respecter l'ordre des questions et reporter la numérotation sur la copie (numéro et lettre-repère le cas échéant, ex. : 14 c) ;
- b) faire précéder les citations de la mention de la ligne ;
- c) composer des phrases complètes à chaque fois qu'il est demandé de rédiger la réponse.

**Corrigé**

**COMPREHENSION**

1. a) In which country does the story take place? (10 words max)  
b) Justify your answer by quoting two elements from the text.

- a) **The scene takes place in the USA/America**
- b) **Line 30 'the White House'/L. 19 'State Department'**

**There are two characters present in the scene.**

2. What are their names? (15 max)

**One of them is called Rachel, and the other Thomas/Senator Sedgewick Sexton;**

**refuser 'Senator' seul  
accepter Rachel Sexton**

3. How are they related to each other? (10 max)

**Rachel is Thomas's daughter/Thomas is Rachel's father/they are father and daughter**

4. What are they doing in the passage? Specify the time and place of their meeting. (15 words max)

**They are having a conversation in a restaurant at breakfast time.**

5. a) What is the male character's position in society? (10 max)

**He is a politician/senator/a member of the legislative branch**

**Refuser 'political animal'**

- b) Considering his position, what does he want to become? (10 max)

**He wants to become the President of the USA**

- c) Give two different quotations from the text to support your answer in b).

**'campaign' l. 17, 47**

**'to the White House' l. 30**

**'gaining the country's trust' l. 33**

6. A message is mentioned line 12.

a) Who sent it ? (5 max)

**Thomas Sexton/the Senator sent the message.**

b) Who received it? (5 max)

**Rachel/his daughter received it.**

c) Using elements from the text, write the contents of the message, including indications of time, place and purpose. (20 max)

**'Come and meet me for breakfast at (for example, Tiffany's) . I've got something important to tell you.' 'Honey, let's meet at the Rose and Crown for breakfast, 8 o'clockish to talk about an important matter' 'Come and meet me at the bar, I've got a proposition for you'**

**Concernant le lieu: refuser toute référence au domicile/bureau du personnage**

7. a) What are the two subjects of the characters' conversation? (25 max)

**First, T. Sexton shows an interest in his daughter's love life/in finding a partner for his daughter/in her private life, then he reveals his intention: he has a proposition for her (her professional life)**

b) Justify your answers with two quotations from the text. (One quotation for each subject)

**love life: l.18-19 'How's that guy at the State Department I set you up with?' ou l. 22-23 'Without love, everything else is meaningless.'**

**intention: l. 34, 'I have a proposition for you' ou l. 44, 'Think about your future, Rachel, you can come work for me.'**

8. a) Which is the dominant character? (10 words max.)

**Senator T. Sexton is the dominant character.**

b) Justify with two elements referring to this character.

**l. 24/25: 'The bigger person'**

**l.28: 'Rachel felt part of her defenses melt away under his gaze'**

**l.28/29: 'and she cursed the man's power'**

**l.35: 'attempting to refortify her position'**

**l.38: 'shrinking sensation'**

**Ces deux citations sont acceptées même si le point de vue est différent.**

c) What does this character want the other to do at the end of the passage? (15 max)

**He wants her to quit/give up her job and to work for him**

d) Does the other character agree to this request? (10 max)

**No, she doesn't.**

e) Justify your answer by quoting from the text.

**l.51/52: 'I'm not quitting'**

9. How would you qualify in one sentence the relationship between the two characters throughout the passage? (10 words max.)

**Father and daughter do not get on well with each other / their relationship is conflictual.**

### Focus on Rachel.

10. Rachel's mood changes several times.

For each adjective in the list below, pick out at least one relevant quotation from the text.

*Prévoir un bonus en cas de 2 bonnes justifications par adjectif*

irritated - self-restrained - ill-at-ease - determined

**irritated: l. 12 ou 21 ou 45 ou 48/49**

**self-restrained: l. 10 ou 24 ou 51**

**ill-at-ease: l. 28/29 ou 38/39**

**determined: l. 51/52**

**Corrigé**

11. a) Focus on line 4, line 12 and lines 31-32: why are the sentences partly in italics? (15 max)

**The italics reveal Rachel's inner thoughts/what she does not to dare say out loud to her father: she is frustrated, disillusioned, disappointed, weary, fed up.**

b) "it's all about trust", lines 31-32. Explain why the notion of trust is important. (25 max)

**As a politician, he is trying to gain his country's trust, ALTHOUGH he had lost his daughter's trust long before.**

### TRADUCTION

Traduire en français le passage de 'Rachel !' ( ligne 9 ) à '... for breakfast?' ( ligne 13 )

Rachel !' Her father clicked off his phone /and stood to kiss her cheek/.

'Hi, Dad.'/ She did not kiss him back./

'You look exhausted.'/

And so it begins, she thought./ 'I got your message./ What's up ?'/

'I can't ask my daughter/ out for breakfast ?/

10 unités de sens à 2 points.

**'Rachel !' Son père éteignit son téléphone portable/mobile/cellulaire d'un geste rapide puis/et se leva pour l'embrasser sur la joue.**

**'Salut, papa'. Elle ne l'embrassa pas à son tour/en retour.**

**'Tu as l'air épuisé.'**

**Voilà qu'il remet ça, pensa-t-elle. 'J'ai bien eu ton message. Qu'est-ce qui se passe ?/Qu'est-ce qu'il y a ?'**

**'Je ne peux même pas inviter ma fille à prendre un petit déjeuner quelque part ?'**

**SERIE L: DB**

| ITEM       | TOTAL POINTS | CONTENU | PHRASE COMPLETE | CORRECTION LANGUE | BONUS | REMARQUES |
|------------|--------------|---------|-----------------|-------------------|-------|-----------|
| 1A         | 3            | 2       | 0.5             | 0.5               | 0     |           |
| 1B         | 2            | 2       | 0               | 0                 | 0     |           |
| 2          | 5            | 4       | 0.5             | 0.5               | 0     |           |
| 3          | 4            | 3       | 0.5             | 0.5               | 0     |           |
| 4          | 4            | 3       | 0.5             | 0.5               | 0     |           |
| 5A         | 3            | 2       | 0.5             | 0.5               | 0     |           |
| 5B         | 3            | 2       | 0.5             | 0.5               | 0     |           |
| 5C         | 2            | 2       | 0               | 0                 | 0     |           |
| 6A         | 3            | 2       | 0.5             | 0.5               | 0     |           |
| 6B         | 3            | 2       | 0.5             | 0.5               | 0     |           |
| 6C         | 9            | 8       | 0.5             | 0.5               | 0     |           |
| 7A         | 5            | 4       | 0.5             | 0.5               | 0     |           |
| 7B         | 2            | 2       | 0               | 0                 | 0     |           |
| 8A         | 3            | 2       | 0.5             | 0.5               | 0     |           |
| 8B         | 2            | 2       | 0               | 0                 | 0     |           |
| 8C         | 5            | 4       | 0.5             | 0.5               | 0     |           |
| 8D         | 3            | 2       | 0.5             | 0.5               | 0     |           |
| 8E         | 2            | 2       | 0               | 0                 | 0     |           |
| 9          | 3            | 2       | 0.5             | 0.5               | 0     |           |
| 10         | 4            | 4       | 0               | 0                 | 0     |           |
| 11A        | 5            | 4       | 0.5             | 0.5               | 0     |           |
| 11B        | 5            | 4       | 0.5             | 0.5               | 0     |           |
| Traduction | 20           |         |                 |                   |       |           |
|            | 100          |         |                 |                   |       |           |



# Guide pour l'évaluation de l'expression personnelle en anglais

Baccalauréat séries L LV2, ES LV1, S LV1 & LV2

(suggestions du groupe d'anglais de l'inspection générale des langues vivantes)

Candidat / copie n° .....

| Réalisation de l'exercice et traitement du sujet<br>4 points   | Recevabilité linguistique<br>6 points  | Total des points |
|--|--|------------------|
| <b>0,5 points</b> <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>                | <b>0,5 – 1 – 1,5 points</b> <ul style="list-style-type: none"><li>- inintelligible</li><li>- lexique indigent</li><li>- erreurs récurrentes de grammaire élémentaire</li></ul>                 |                  |
| <b>1 – 1,5 – 2 points</b> <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> | <b>2 – 2,5 – 3 – 3,5 points</b> <ul style="list-style-type: none"><li>- compréhension possible malgré des erreurs fréquentes</li><li>- lexique limité</li><li>- syntaxe peu élaborée</li></ul> |                  |
| <b>2,5 – 3 – 3,5 points</b> <ul style="list-style-type: none"><li>- existence d'une problématique</li><li>- effort de construction</li></ul>   | <b>4 – 4,5 – 5 points</b> <ul style="list-style-type: none"><li>- erreurs occasionnelles</li><li>- vocabulaire adapté</li><li>- syntaxe adéquate</li></ul>                                     |                  |
| <b>4 points</b> <ul style="list-style-type: none"><li>- enchaînement des idées</li><li>- développement organisé</li><li>- références culturelles</li><li>- conviction, humour</li></ul>                                | <b>5,5 – 6 points</b> <ul style="list-style-type: none"><li>- erreurs rares</li><li>- vocabulaire riche</li><li>- syntaxe élaborée</li><li>- capacité à nuancer</li></ul>                      |                  |

Dans un esprit d'évaluation positive, on n'hésitera pas à bonifier – en seconde lecture et selon une échelle + 0,5 / + 1 / + 1,5 – les copies qui se lisent relativement facilement, avec intérêt, voire avec plaisir.

On tiendra compte du soin apporté à la présentation et à la rédaction. On valorisera tout particulièrement les copies dont les auteurs ont *réagi* au sujet proposé, en s'engageant et en exprimant un point de vue personnel.