BACCALAURÉAT GÉNÉRAL

SESSION 2016

ANGLAIS

VENDREDI 17 JUIN 2016

LANGUE VIVANTE **1**

Durée de l'épreuve : **3 heures**

Séries **ES** et **S –** coefficient : **3**

Série **L** Langue vivante obligatoire (LVO) **–** coefficient : **4**

Série **L** LVO et Langue vivante approfondie (LVA) **–** coefficient : **8**

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

Dès que ce sujet vous est remis, assurez-vous qu'il est complet.
Ce sujet comporte 7 pages numérotées de 1/7 à 7/7.

Répartition des points

Compréhension de l'écrit	10 points
Expression écrite	10 points

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Prenez connaissance des documents A, B et C.

Document A

Now, here it was, the last Saturday in March, and Eddie settled down with his rod. He'd left his studio in the dark, and it was hardly daybreak when he began to fish. On both sides of the Hudson the sky was struck with a hazy pink glow. He'd brought along night crawlers[1] and crusts of bread in an old tin pail. Eddie avoided the Harlem River—it was overcrowded and overfished, even more so than the Hudson, littered with oystering boats. Several bridges had recently been built across the waters, disturbing the marsh birds. He knew it wouldn't be long before the countryside disappeared, as it had in Chelsea, where there was pavement everywhere.

Through the new leaves of the locust trees, Eddie spied Beck fishing farther down along the bank. An encounter with the old man appeared unavoidable, for the hermit gazed over and nodded. Eddie returned the greeting, considering how to best keep his distance. Beck was known to chase off intruders with a rifle, and there were those who said he vowed to kill any man who hunted the wildlife that was rapidly becoming rare, coyotes and fox and the huge, cantankerous[2] wild turkeys. Past the area of Washington Heights was Hudson Heights, the highest altitude in Manhattan, at 265 feet above sea level. There was the pastoral village of Inwood, and although the subway ran this far, this section of north Manhattan was still dotted with small farms, including a house once owned by the Audubon family. Eddie joined the hermit in his agitation over the constant building in Manhattan. Apartment buildings were rising everywhere.

Alice Hoffman, *The Museum of Extraordinary Things*, 2014

[1] night crawlers = worms

[2] cantankerous = bad-tempered

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Document B

By 1927, the commanding apartment buildings along Park Avenue were not just tall; they were immensely tall, true towers, the first skyscrapers built for permanent living. The tallest of them was the Ritz Tower, shooting up from the pavement at the corner of Fifty-seventh Street and Park Avenue. Built for blue-bloods[1] and tycoons by Emery Roth, […] it opened in October 1926 and was one of the first residential buildings in New York constructed in sympathy with the city's landmark zoning law[2] of 1916.

Concerned about diminishing sunlight and fresh air in the canyonlike streets created by the closely massed skyscrapers of lower Manhattan, the city placed a limit on the maximum height and bulk of tall buildings. Height limits were based upon the width of the street a building faced; if a developer proposed to exceed the legal limit, the stories above it had to be set back, roughly one foot for each four feet of additional height. […]

Forced to work within the confines of the so-called zoning envelope, architects began constructing "set-back" skyscrapers, with sections of the buildings set back further and further as they rose from their bases into the island's sky. "Wedding cake" architecture, some New Yorkers called it […].

The Ritz Tower […] was forty-one stories high. The tallest inhabited building in the world, it dominated the skyline of Midtown Manhattan as the Woolworth Building did that of lower Manhattan. Residents of its upper stories had unobstructed views in all directions for a distance of twenty-five miles on clear days, "panorama[s] unexcelled in all New York," Emery Roth boasted.

It was a new way of living for the rich. They became sky dwellers, their "mansions in the clouds" higher than anyone had ever lived. In its architectural aspirations alone, the Ritz Tower expressed the shoot-for-the-moon spirit of the Jazz Age. Sculpted in rusticated limestone[3], it rose from its base "like a telescope," up through its set-back terraces to a square tower crowned by a glistening copper roof.

Donald L. Miller, *Supreme City: How Jazz Age Manhattan Gave Birth to Modern America*, 2014

[1] blue-bloods = aristocrats

[2] zoning law: *loi d'urbanisation*

[3] limestone = type of white stone

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Document C

How green could New York City be?

www.terreform.com

(Architecture Group for Smart City Design, Ecological planning, and Art)

Disponible gratuitement sur https://groupe-reussite.fr/annales-du-bac/

NOTE AUX CANDIDATS

Les candidats traitent le sujet sur la copie qui leur est fournie et veillent à :

- respecter l'ordre des questions et reporter les repères sur la copie (lettre ou lettre et numéro ou lettre, numéro et lettre). Exemples : **A.** ou **A.1.** ou **A.1.a.** ;
- faire toujours suivre les citations du numéro de la ligne ;
- recopier les phrases à compléter en **soulignant** l'élément introduit.

Répondre **en anglais** aux questions.

I – COMPRÉHENSION DE L'ÉCRIT (10 points)

Document A

Tous les candidats traitent les questions de A à E2.

A. In what city is the scene set? Justify with two elements from the text.

B. **1.** Who are the characters present?
2. What are they doing?

C. When does the scene take place? Copy out the correct answer and justify with two elements from the text.
a. At the beginning of the 20th century.
b. Nowadays.
c. In the 1980s.

D. **1.** Name three types of construction that Eddie has noticed in his city.
2. Explain in your own words two ways in which the new constructions have an impact on the landscape.

E. **1.** What are:
a. Eddie's feelings about the changes in the landscape? Justify by quoting from the text.
b. Beck's feelings about these changes? Justify by quoting from the text.

2. In your own words, compare and contrast how they react to the changes.

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

F. What is the overall mood in the passage? Explain in your own words how this mood is conveyed to the reader and quote the text to justify (at least two ideas).

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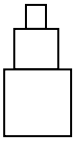
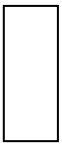
Document B

Tous les candidats traitent les questions de G à K2.

G. Pick out information about the Ritz Tower:
1. Name of the architect.
2. Opening date.
3. Precise location. (At least two elements)

H. What shape did some buildings like the Ritz Tower have after 'the zoning law of 1916' (l. 6)?

a. **b.**  **c.** 

I. This type of architecture is compared to two objects in the text. Name them.

J. Pick out one quote to show why the zoning law of 1916 was voted.

K. 1. What choices did architects face after the zoning law of 1916? Copy out the correct answers and justify with the text.
a. Limit the number of new buildings.
b. Limit the height of new buildings.
c. Adapt the shape of the buildings.
d. Create parks around new buildings.

2. What made the Ritz Tower exceptional at that time? Answer with a quote.

Seuls les candidats des séries S et ES et ceux de la série L <u>qui ne composent pas</u> au titre de la <u>LVA</u> (Langue vivante approfondie) traitent la question L.

L. In your own words, give at least two reasons why rich people wanted to live in such buildings. Justify with quotes from the text.

Seuls les candidats de la série L composant au titre de la <u>LVA</u> (Langue vivante approfondie) traitent la question M.

M. 'The shoot-for-the-moon spirit' (l. 24):
What does this phrase suggest about the 1920s and the attitude of people at that time? Explain and justify with elements from the text.

Document C

Tous les candidats traitent la question N.

N. What representation of New York City is given in the document? Justify with elements from the picture.

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

O. Comment on the relationship between nature and urbanisation in the document.

Documents A, B and C

Tous les candidats traitent la question P.

P. In your own words, compare and contrast the visions of progress given in the three documents.

II – EXPRESSION ÉCRITE (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 des séries ES, S et ceux de la série L qui ne composent pas au titre de la LVA (Langue vivante approfondie) traitent l'un des deux sujets suivants.

Traiter un des deux sujets suivants au choix. (300 mots ±10%).

1. Eddie finally decides to talk to Beck. Write their conversation about the future of Manhattan.

   OU

2. You are Emma/Phil Wilson, an environmental activist. A new holiday resort is going to be built in the middle of a nature reserve. You write an article for *Green Living* magazine to denounce the problems raised by these plans and to suggest a few solutions.

Seuls les candidats de la série L composant au titre de la LVA (Langue vivante approfondie) traitent les deux sujets suivants.

Traiter les deux sujets suivants.

1. Eddie finally decides to talk to Beck. Write their conversation about the future of Manhattan. **(200 mots ±10%).**

   ET

2. A group of architects is running a contest among students in architecture. You are Emma/Phil Wilson, one of these students. Write a speech in which you give your vision of the ideal city of the future, and try to convince the architects to build it. **(250 mots ±10%).**

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