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

L'usage de la calculatrice et du dictionnaire n'est pas autorisé.

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

Répartition des points

Compréhension	10 points
Expression	10 points

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DOCUMENT A

Why Aren't Modern Suburbs Built on a Walkable Grid?

If you've ever driven through the sprawl[1] of an American suburb, you know that the streets twist and turn — even in the absence of hills. Rarely are they set up like a grid. Take one wrong turn, and you could end up looping around a cul-de-sac. But how did these winding streets become so ubiquitous with the suburbs? The answer lies in the days following the Industrial Revolution of the 18th and 19th centuries.

Though the period led to improved transportation and banking, it also led to the worsening of living conditions for many city dwellers. […]

Thus what we know today as the suburbs were born around the 19th century. But their early success depended on streetcars[2], which allowed many people to travel to their jobs in the cities. […]

While many big cities during the Industrial Revolution had terrible living conditions for the working class, they did have something desirable: the grid network. Look at New York City: Planners laid out the streets in a right angle, rectangle formation (as opposed to spoke-and-wheel[3] layouts of cities like Paris). That's no accident. A grid network is efficient, and it promotes walkability.

The typical suburban street network spurned this layout in favor of wide roads with sweeping curves. One reason why was to make the suburbs appear closer to nature and urban planner Ebenezer's idea of living in the country.

"The reason that people are wanting to leave the city is that idea of a return to nature and to provide a yard for their children and to get out of the unsafe environment of the city and retreat to the safety of the suburbs. It's just this bucolic idea," says Knight, who's also executive director of the Douglas C. Allen Institute for the Study of Cities. "If you want to promote this idea of nature and natural topography, then you can't have this rigid gridiron[4] on your landscape. You've got to curve the streets in order to allow people to experience that curvilinear nature of nature."

Another reason for winding streets stems from that giver of suburban life, the car. The grid network is built around the idea of people walking from place to place, but the suburbs rely on cars. And curved streets allow cars to travel faster than the grid network, which has constant stops at intersections.

Adina Solomon, www.science.howstuffworks.com, Nov 8, 2017

howstuffworks.com is a website described as a source of answers and explanations on thousands of topics.

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[1] Sprawl: a continuous network of urban communities
[2] Streetcar = *tramway*
[3] Spoke-and-wheel: (here) sinuous
[4] Gridiron = *grille*

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DOCUMENT B

Winslow Road was one long line of duplexes, but standing on the curb[1] you would not have known it. From the outside you saw only one front door, one front-door light, one mailbox, one house number. You might, perhaps, spot the two electrical meters, but those—per city ordinance—were concealed at the back of the house, along with the garage. Only if you came into the entryway would you see the two inner doors, one leading to the upstairs apartment, one to the downstairs, and their shared basement[2] beneath. Every house on Winslow Road held two families, but outside appeared to hold only one. They had been designed that way on purpose. It allowed residents to avoid the stigma of living in a duplex house—of renting, instead of owning—and allowed the city planners to preserve the appearance of the street, as everyone knew neighborhoods with rentals were less desirable.

Shaker Heights was like that. There were rules, many rules, about what you could and could not do, as Mia and Pearl[3] began to learn as they settled into their new home. They learned to write their new address: 18434 Winslow Road Up, those two little letters ensuring that their mail ended up in their apartment, and not with Mr. Yang downstairs. They learned that the little strip of grass between sidewalk and street was called a tree lawn—because of the young Norway maple, one per house, that graced it—and that garbage cans were not dragged there on Friday mornings but instead left at the rear of the house, to avoid the unsightly spectacle of trash cans cluttering the curb. Large motor scooters, each piloted by a man in an orange work suit, zipped down each driveway to collect the garbage in the privacy of the backyard, ferrying it to the larger truck idling out in the street, and for months Mia would remember their first Friday on Winslow Road, the fright she'd had when the scooter, like a revved-up flame-colored golf cart, shot past the kitchen with engine roaring. They got used to it eventually, just as they got used to the detached garage—stationed well at the back of the house, again to preserve the view of the street—and learned to carry an umbrella to keep them dry as they ran from car to house on rainy days. Later, when Mr. Yang went away for two weeks in July, to visit his mother in Hong Kong, they learned that an unmowed lawn would result in a polite but stern letter from the city, noting that their grass was over six inches tall and that if the situation was not rectified, the city would mow the grass—and charge them a hundred dollars—in three days. They were many rules to be learned.

Celeste Ng, *Little Fires Everywhere*, 2017

[1] Curb = sidewalk
[2] Basement: part of building below ground
[3] Mia is Pearl's mother

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

Christoph Gielen, Deer Crest V, Suburban California, 2008, *http://web.colby.edu*

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NOTE IMPORTANTE AUX CANDIDATS

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

- respecter l'ordre des questions et reporter les repères sur la copie (numéro ou numéro et lettre, etc) ;
- faire toujours suivre les citations du numéro de la ou des ligne(s) ;
- recopier les phrases à compléter **en soulignant** l'élément introduit ;
- répondre **en anglais** aux questions.

I. COMPRÉHENSION (10 points)

DOCUMENT A

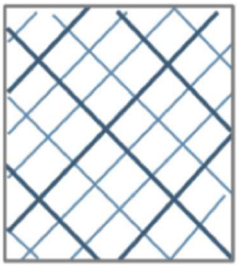
Tous les candidats traitent les questions 1 et 2.

Lines 1 to 10

1. **a)** Identify the period when the American suburbs appeared.
b) Name one positive aspect and one negative aspect of this period.

Lines 11 to 29

2. **a)** Identify which diagram represents the city and which one represents the suburbs in America.

1	2
	

b) List five characteristics of the city and five of the suburbs using elements from the text.
c) In your own words, explain why American suburbs were built that way (five reasons).

Seuls les candidats de la série L composant au titre de la LVA (Langue Vivante Approfondie) traitent la question 3.

3. What elements in the text show that man wants to imitate nature?

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DOCUMENT B

Tous les candidats traitent les questions 4 à 6.

Lines 1 to 11

4. **a)** How many families live in one house? How many front doors can be seen from the street?
b) Why were the houses designed this way? Support your answer by quoting from the text (two elements).

Lines 12 to 32

5. Shaker Heights is a suburban area: pick two elements to prove it.

6. **a)** List five rules at Shaker Heights.
b) The atmosphere at Shaker Heights can be described as both orderly and stressful. Prove it by quoting from the text.

Seuls les candidats de la série L composant au titre de la <u>LVA</u> (Langue Vivante Approfondie) traitent la question 7.

7. How is the oppressive atmosphere created in the text? Find two stylistic devices and give three examples for each by quoting from the text.

Tous les candidats traitent les questions 8 à 11.

DOCUMENT C

8. Look at the photograph. Where was it taken from?

9. a) Describe the housing formation in this photograph.
b) What is the effect produced on the viewer?

10. Each of the following titles is relevant for the photograph. For each title, explain why in your own words.
- A typical suburban network
- Little boxes everywhere
- Urbanizing nature

DOCUMENTS A, B et C

11. In all three documents, show the connections between the organization of the suburbs and the organization of everyday life.

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II. EXPRESSION (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 <u>qui ne composent pas au titre de la LVA</u> (Langue vivante approfondie) traitent <u>l'un des deux sujets</u> suivants.

1. Pearl writes an email to her friend Charlie to describe her new surroundings. She says how she feels about her new life in Shaker Heights. (300 words +/- 10%)

OU

2. Is urbanization a threat or an opportunity? (300 words +/- 10%)

Seuls les candidats de la série L composant au titre de la <u>LVA</u> (Langue Vivante Approfondie) traitent <u>les deux sujets</u> suivants.

1. Pearl writes an email to her friend Charlie to describe her new surroundings. She says how she feels about her new life in Shaker Heights. (200 words +/- 10%)

ET

2. Is urbanization a threat or an opportunity? (200 words +/- 10%)

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