|  |  |
| --- | --- |
| Logo Schola Europaea - pour documents | **Schola Europaea**  Office of the Secretary-General  **Pedagogical Development Unit** |

**Ref.: 2016-12-D-22-en-3**

**ENGLISH VERSION**

**Syllabus for all L II Languages – Advanced course (S6-S7)**

**APPROVED BY THE JOINT TEACHING COMMITTEE ON 9 AND 10 FEBRUARY 2017 IN BRUSSELS**

**Entry into force: On 1 September 2017 for S6**

**On 1 September 2018 for S7**

**1st Baccalaureate session in June 2019**

**Attainment Descriptors:**

**On 1 September 2019 for S6**

**On 1 September 2020 for S7**

**1st Baccalaureate session in June 2021**

Table of contents

[Introduction 3](#_Toc472598130)

[1. General Objectives of the European Schools 3](#_Toc472598131)

[2. Didactic principles 4](#_Toc472598132)

[3. Learning objectives (S6-S7) 5](#_Toc472598133)

[4. Contents 5](#_Toc472598134)

[5. Assessment 6](#_Toc472598135)

[6. Attainment descriptors English L 2 advanced 7](#_Toc472598136)

[7. Structure of the written and oral BAC exams including assessment criteria 11](#_Toc472598137)

[7.1 BAC WRITTEN EXAM 11](#_Toc472598138)

[7.2 BAC ORAL EXAM 14](#_Toc472598139)

[8. Annexes 17](#_Toc472598140)

[8.1 Commentaries 17](#_Toc472598141)

[8.2 Examples for the written and oral exam in EN, FR and DE 18](#_Toc472598142)

# 

# Introduction

The L II Advanced syllabus is grounded in the Language II Main syllabus which sets out the competencies that students should develop progressively in each of the three secondary cycles. In cycle 3, at the same time as following the main course, students can also select the L II Advanced course. The L II Advanced complements the L II main course.

In the LII Advanced syllabus there are differences in the general objectives, learning objectives, didactic principles, contents, commentaries and assessment.

The LII Advanced syllabus is characterized by the extra depth of certain competences that students develop in cycle 3 of study of the target language.

The Advanced course is suitable for those students who in cycle 1 and cycle 2 secondary have shown a particular interest and enjoyment in their second language studies and have made good progress in them. It is a course for students who would enjoy the opportunity to study the literature, current affairs and culture of the target language in greater depth. Additionally, the course gives a solid grounding to students who may wish to undertake tertiary education in the target language.

# General Objectives of the European Schools

The European Schools have the two objectives of providing formal education and of encouraging pupils’ personal development in a wider social and cultural context. Formal education involves the acquisition of competences – knowledge, skills and attitudes across a range of domains. Personal development takes place in a variety of spiritual, moral, social and cultural contexts. It involves an awareness of appropriate behaviour, an understanding of the environment in which pupils live, and a development of their individual identity.

These two objectives are nurtured in the context of an enhanced awareness of the richness of European culture. Awareness and experience of a shared European life should lead pupils towards a greater respect for the traditions of each individual country and region in Europe, while developing and preserving their own national identities.

The pupils of the European Schools are future citizens of Europe and the world. As such, they need a range of competences if they are to meet the challenges of a rapidly-changing world. In 2006 the European Council and European Parliament adopted a European Framework for Key Competences for Lifelong Learning. It identifies eight key competences which all individuals need for personal fulfilment and development, for active citizenship, for social inclusion and for employment:

1. communication in the mother tongue
2. communication in foreign languages
3. mathematical competence and basic competences in science and technology
4. digital competence
5. learning to learn
6. social and civic competences
7. sense of initiative and entrepreneurship
8. cultural awareness and expression

The European Schools’ curriculum seeks to develop all of these key competences in the students. The language syllabuses make a significant contribution not only to the development of communicative competences, but also to social and civic competences and to the students’ cultural awareness and expression.

The study of L II begins in the Primary Year 1 and remains compulsory for all secondary students from Secondary Year 1 to Year 7. In Secondary Year 6 and 7 students can choose to follow the L II Advanced course.

The learning objectives in Secondary Cycle 1 are based on five years of continuous study of the language in the Primary Cycle.

The objectives for the Baccalaureate are based on 12 years of continuous study (three periods per week in Years 6 and 7).

The learning objectives are benchmarked against the reference levels of the *Council of Europe’s Common European Framework of Reference for Languages (CEFR).*

The CEFR also allows for intermediate levels, defined as A1+, A2+ etc. :

By the end of the Primary Cycle the learning objectives correspond to level A 2. In the Secondary Cycle the correspondence is as follows:

|  |  |
| --- | --- |
| **Cycle** | **Attainment level** |
| 1st cycle S 2+3 | Level B 1 |
| 2nd cycle S 4+5 | Level B 2 |
| 3rd cycle S 6+7 | Level C 1 C 1+ (L II advanced) |

For the learning and teaching of foreign languages in the system of the European Schools reference is made to the following CEFR benchmarks:

|  |  |
| --- | --- |
| L II | C1 |
| L III | B1+ |
| L IV | A2+ |

# Didactic principles

The following didactic principles are intended to guide the teaching and learning of

L II advanced :

* Communicative and intercultural competences are overarching learning goals.
* An integrated approach to the teaching of languages is expected, in which the skills of listening, reading, spoken interaction, spoken production and writing should all have their place.
* In teaching and learning the target language should be used as much as possible.
* A variety of teaching methods and approaches should be used.
* Students’ mistakes and errors are viewed as an integral part of the learning process. They should be used constructively.
* Students should be encouraged to draw on and extend their existing language skills and learning strategies.
* The use of a range of types of differentiation is encouraged in order to meet the needs of all students.
* Students’ individual learning differences, pace of learning, social skills, strengths and weaknesses should also be used to best advantage.
* Students will achieve language fluency and independence by making use of a wide range of learning resources in particular digital ones. In teaching and learning ICT (Information and Communication Technology) is used.
* Approaches to teaching and learning should reflect the contextualised nature of language use in order to enable an incremental understanding of language as a system.
* Priority should be given to functionality when it comes to teaching syntax, morphology and vocabulary.
* Students’ sociolinguistic competence should be developed to make them aware of differences in linguistic register, language varieties, etc. to use language appropriately in different contexts.

The above list is not exhaustive and not in order of importance.

# Learning objectives (S6-S7)

By the end of 3rd cycle the student should be able to

2. read, understand and analyse literary and non-literary texts which are relatively long and complex;

additionally to adopt a profound and systematic approach to the study of the texts, their content, language and style;

6. demonstrate insight and profound understanding of the cultures of the target language: society, current affairs, literature and its context, and the arts in general;

establish references to social, cultural, historical, artistic domains etc.;

demonstrate knowledge of literary and non-literary texts from different periods, locate them in their historical and cultural context, and put them into perspective, taking into account their European dimension;

9. process information in a critical manner from a range of paper-based and electronic resources, develop a research project and present its outcome;

# Contents

Building on the knowledge and skills gained in the L II main course, by the end of the 3rd cycle, students should have acquired:

1. an indepth and extensive knowledge of concrete and abstract vocabulary adapted for the majority of communicative situations as well as a knowledge of some of the key idiomatic words and phrases;

3. consolidated knowledge of complex grammatical structures;

4. autonomous use of all resources;

5. a deeper insight into the culture of the target language countries/communities through literary and non- literary texts;

# Assessment

**3rd cycle (S6-S7)**

A) Formative assessment

The assessment should be mainly formative. By means of teacher observation, tests and self-assessment the students acquire an awareness of their level and their progress throughout the course.

In S6 a research project will play an important part of formative assessment.

The basis of the assessment should be the learning objectives for the cycle. Use could be made of the self-assessment grids in the CEFR and of the European Language Portfolios.

B) Summative assessment

At the end of the cycle a written and/or oral examination will assess listening, reading, spoken interaction, spoken production and writing.

Assessment criteria:

The final examinations assess the extent to which the students have attained the learning objectives for the cycle.

The examinations assess the students’ ability to present a theme in the target language, to draw out the main points, analyse its contents and to express a point of view. The student should make reference as appropriate, to relevant aspects of the target culture, literature, history and society, and show proficiency in morphology, syntax, vocabulary and idiom. Listening skills, spoken interaction and spoken production will be assessed in the target language.

Teachers will be provided with marking grids in order to arrive at an overall mark.

# Attainment descriptors English L 2 advanced

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Mark** | **Denominator** | **Grade** | **Competences** | **Cycle 3** |
| **9-10** | Excellent | A | Reading | The student is **excellent** at reading, understanding and analysing literary and non-literary texts which are which are relatively long and complex. Additionally, he is **excellent** at adopting a profound and systematic approach to the study of the texts, their content, language and style. |
| Cultural awareness | The student is **excellent** at demonstrating insight and profound understanding of the cultures of the target language: society, current affairs, literature and its context, and the arts in general; he is also **excellent** at  establishing references to social, cultural, historical, artistic domains etc.  The student is **excellent** at demonstrating knowledge of literary and non-literary texts from different periods, locating them and putting them into their historical and cultural context. |
| Language Learning | The student is **excellent** at processing information in a critical manner from a range of paper-based and electronic resources;  He is **excellent** at developing a research project and presenting its outcome. |
|  |  |  |  |  |
| **8-8.9** | Very good | B | Reading | The student is **very good** at reading, understanding and analysing literary and non-literary texts which are which are relatively long and complex. Additionally, he is **very good** at adopting a profound and systematic approach to the study of the texts, their content, language and style. |
| Cultural Awareness | The student is **very good** at demonstrating insight and profound understanding of the cultures of the target language: society, current affairs, literature and its context, and the arts in general; he is also **excellent** at establishing references to social, cultural, historical, artistic domains etc.  The student is **very good** at demonstrating knowledge of literary and non-literary texts from different periods, locating them and putting them into their historical and cultural context. |
| Language Learning | The student is **very good** at processing information in a critical manner from a range of paper-based and electronic resources;  He is **very good** at developing a research project and presenting its outcome. |
|  |  |  |  |  |
| **7-7.9** | Good | C | Reading | The student is **good** at reading, understanding and analysing literary and non-literary texts which are which are relatively long and complex. Additionally, he is **good** at adopting a profound and systematic approach to the study of the texts, their content, language and style. |
| Cultural Awareness | The student is **good** at demonstrating insight and profound understanding of the cultures of the target language: society, current affairs, literature and its context, and the arts in general; he is also **good** at establishing references to social, cultural, historical, artistic domains etc.  The student is **good** at demonstrating knowledge of literary and non-literary texts from different periods, locating them and putting them into their historical and cultural context. |
| Language Learning | The student is **very good** at processing information in a critical manner from a range of paper-based and electronic resources;  He is **very good** at developing a research project and presenting its outcome. |
|  |  |  |  |  |
| **6-6.9** | Satisfactory | D | Reading | The student is **satisfactory** at reading, understanding and analysing literary and non-literary texts which are which are relatively long and complex. Additionally, he is **satisfactory** at adopting a profound and systematic approach to the study of the texts, their content, language and style. |
| Cultural Awareness | The student is **satisfactory** at demonstrating insight and profound understanding of the cultures of the target language: society, current affairs, literature and its context, and the arts in general; he is also **excellent** at establishing references to social, cultural, historical, artistic domains etc.  The student is **satisfactory** at demonstrating knowledge of literary and non-literary texts from different periods, locating them and putting them into their historical and cultural context. |
| Language Learning | The student is **satisfactory** at processing information in a critical manner from a range of paper-based and electronic resources;  He is **satisfactory** at developing a research project and presenting its outcome. |
|  |  |  |  |  |
| **5-5.9** | Sufficient | E | Reading | The student is **sufficient** at reading, understanding and analysing literary and non-literary texts which are which are relatively long and complex. Additionally, he is **sufficient** at adopting a profound and systematic approach to the study of the texts, their content, language and style. |
| Cultural Awareness | The student is **sufficient** at demonstrating insight and profound understanding of the cultures of the target language: society, current affairs, literature and its context, and the arts in general; he is also **sufficient** at establishing references to social, cultural, historical, artistic domains etc.  The student is **sufficient** at demonstrating knowledge of literary and non-literary texts from different periods, locating them and putting them into their historical and cultural context. |
| Language Learning | The student is **sufficient** at processing information in a critical manner from a range of paper-based and electronic resources;  He is **sufficient** at developing a research project and presenting its outcome. |
|  |  |  |  |  |
| **3-4.9** | Failed (weak) | F | Reading | The student is **weak** at reading, understanding and analysing literary and non-literary texts which are which are relatively long and complex. Additionally, he is **weak** at adopting a profound and systematic approach to the study of the texts, their content, language and style. |
| Cultural Awareness | The student is **weak** at demonstrating insight and profound understanding of the cultures of the target language: society, current affairs, literature and its context, and the arts in general; he is also **weak** at establishing references to social, cultural, historical, artistic domains etc.  The student is **weak** at demonstrating knowledge of literary and non-literary texts from different periods, locating them and putting them into their historical and cultural context. |
|  |  |  | Language Learning | The student is **weak** at processing information in a critical manner from a range of paper-based and electronic resources;  He is **weak** at developing a research project and presenting its outcome. |
|  |  |  |  |  |
| **0-2.9** | Failed  (very weak) | FX | Reading | The student is **very weak** at reading, understanding and analysing literary and non-literary texts which are which are relatively long and complex. Additionally, he is **very weak** at adopting a profound and systematic approach to the study of the texts, their content, language and style. |
| Cultural Awareness | The student is **very weak** at demonstrating insight and profound understanding of the cultures of the target language: society, current affairs, literature and its context, and the arts in general; he is also **very weak** at establishing references to social, cultural, historical, artistic domains etc.  The student is **very weak** at demonstrating knowledge of literary and non-literary texts from different periods, locating them and putting them into their historical and cultural context. |
| Language Learning | The student is **very weak** at processing information in a critical manner from a range of paper-based and electronic resources;  He is **very weak** at developing a research project and presenting its outcome. |

# Structure of the written and oral BAC exams including assessment criteria

A harmonized syllabus for all LII Advanced languages is to be introduced in the school year 2017. Following this, the first LII Advanced BAC will take place in June 2019. As a result, a new L II Advanced examination format is required.

The new syllabus describes the learning objectives in terms of competences for listening, reading, oral presentation and interaction, writing, and is based on the *Common European Framework of Reference for Language*s. It also refers to “learning to learn” strategies, study skills and cultural competences.

## 7.1 BAC WRITTEN EXAM

The final exam should reflect these competences in a representative way. The written exam will assess the students’ reading and writing.

These competences will include cultural knowledge.

They will be assessed in line with the communicative and competence-based approach of the syllabus.

The written exam consists of two parts:

Part 1: reading comprehension

Part 2: written production

**Reading comprehension**:

The learning objectives define the reading skills at the end of cycle 3.

The student should be able to *read, understand and analyse literary and non-literary texts which are relatively long and complex.*

*Additionally to adopt a profound and systematic approach to the study of the texts, their content, language and style (see Learning objectives, 2. cycle 3)*

A variety of literary and non-literary texts that meet the required level (C 1+)

may be used, such as newspaper articles, journals, critical essays, speeches, lectures, etc.

A short introduction is provided for the students where necessary.

There should be a fair balance between pre-20th and post-20th century texts.

Reading comprehension is assessed by a series of closed questions.

**Written production:**

*At the end of cycle 3, the pupils should be able to write a precise and well-structured text of different forms and genres adapting his/her style to the recipient; explain in a critical manner his/her point of view on literary and non-literary subjects* (see Syllabus for all L II languages, Learning objectives, 5. cycle 3).

The emphasis of the written production is based on the set texts and peripheral reading.

In part 2A, the students are expected to be able to analyse an unseen literary text with particular focus on content, language and style.

In part 2B, students show their interpretative competence in a literary essay based on the set text, external knowledge, and the student’s personal reflexion.

A short introduction can be provided to guide the students’ written production in part 2A.

The assessment is based on the following criteria:

part 2A : content, accuracy and style

part 2B: organization, content, personal response and writing

**Model for the written exam**

**Time allocation:** 4 hours

|  |  |  |
| --- | --- | --- |
| Part 1: reading comprehension | 1 unseen non-literary text  about 850-1000 words | 4 or 5 closed questions which refer to:   * main meaning of paragraphs and text as a whole * details of the text * reasons/ arguments   etc.   * language and style |
| Part 2: written  production – textual analysis | 1 unseen literary text  length of the text:  about 600 - 700 words  (except poems)  length of text production 600-800 +/-10% words in total | 3 to 4 open in-depth questions on the text requiring detailed answers |
| Part 3: written production – literary essay | literary essay  length of production  about 1000 words | literary essay |

The different parts of the exam are independent of each other.

The parts of the written exam will have the following weighting:

part 1: 20%

part 2: 30%

part 3: 50%

**Assessment written BAC exams**

|  |  |  |
| --- | --- | --- |
| ***Criterion***  *Max. score 100* | | |
| **Part 1**  **Reading comprehension** | * 20 points to be distributed equally over the questions * Weighting in case of sub-questions | 20 |
| *Max. score 30* | | |
| **Part 2**  **Written production-**  **textual analysis** | 1. **Content**  * Relevant answers with pertinent analysis * Coherence/development of thoughts/ideas  1. **Accuracy**  * Vocabulary * Spelling * Grammar/syntax  1. **Style**  * Range of vocabulary, structures * Readability | 15  10  5 |
| *Max. score 50* | | |
| **Part 3**  **Written production –**  **literary essay** | 1. **Content**  * Requirements of task fulfilled * Knowledge of content (main ideas, themes, characters, composition of the set book, etc.) * Expansive knowledge of the set theme * Knowledge and insight of the cultural and historical context * Insight into the meaning of the works and their context  1. **Organisation**  * Structure (introduction- development – conclusion) * Cohesion between sentences and between paragraphs  1. **Accuracy**  * Vocabulary * Spelling/Grammar/Syntax  1. **Style**  * Range of vocabulary, structures * Readability  1. **Personal response**  * Personal viewpoint and appreciation * Relevant arguments | 20  10  5  5  10 |

## 7.2 BAC ORAL EXAM

The oral exam will assess the student’s reading, oral presentation and interaction. Listening skills are included within oral interaction.

These competences include literary and cultural knowledge.

They are in line with the communicative and competence-based approach of the syllabus.

The oral exam consists of two parts:

Part 1: reading comprehension including oral presentation on the text by the student

Part 2: oral interaction

The two parts are independent and have equal weighting.

**Reading comprehension**

The learning objectives define the reading skills at the end of cycle 3.

The student should be able *to read, understand and analyse literary and non-literary texts which are relatively long and complex. Additionally to adopt a profound and systematic approach to the study of the texts, their content, language and style.*

A variety of relatively complex literary texts (extracts of a novel, extracts of a short story, play extracts, poems, etc.) may be used. These texts must not come from the official set books of the course.

Contemporary literature (20th and 21st century) can take precedence, but not to the exclusion of earlier post-17th century texts, for which footnotes (a maximum of 5) can be provided.

There should be an even balance of literary genres.

Only **1 written question** should appear with the text.

The student presents the main ideas, makes an analysis of the text in a clear and well-structured way, and answers the set question.

The examiner could ask the student to read a few lines of the text.

Following the presentation, the examiners will ask the student some specific questions based only on the text.

**Oral interaction**

The learning objectives define the interactive skills at the end of cycle 3.

The student should be able *to participate in a fluent and reactive manner in a conversation or a discussion,* *express his/her ideas and opinions in a precise manner, taking into account those of the other speaker; express himself/herself on a wide range of complex subjects; present a justified and structured argument .* (See Learning objectives, 3 and 4, cycle 3)

This part is based on the literary texts and themes studied in years 6+7.

If relevant, a mention can be made to the project work in year 6.

For part 2, the examiners ask a challenging opening question on an aspect of the literature students have studied, to start and develop the discussion. This question is not known to the student.

The student is expected to respond spontaneously, convincingly, and be able to sustain a thoughtful and interactive discussion, based on his detailed knowledge of the text(s) and/or theme(s).

**Model for the oral exam**

Preparation time: 20 minutes

Part 1: Reading comprehension: about 10 minutes (including about 5 minutes presentation)

Part 2: Oral interaction: about 10 minutes

The pupil draws a text from a variety of unseen literary texts for reading, studies the text and prepares the presentation and the answer to the question.

Time allocation for the oral exam: 20 minutes

Both examinersparticipate actively in the exam.

|  |  |
| --- | --- |
| Part 1: reading comprehension  length of the text 500-650 words | * Students’ understanding and insight into the text is assessed through their initial presentation based on the text and the 1 accompanying question which covers the central ideas. * Then examiners ask specific questions on relevant details in the text, etc. The students do not know these questions in advance. |
| Part 2: oral interaction | * An examiner asks a challenging opening question. * Students’ interactive skills are assessed by their reaction to the opening question and their ability to engage in an ensuing literary discussion. |

The two parts are independent and have the same weighting.

**Assessment oral BAC exams**

|  |  |  |
| --- | --- | --- |
|  | *Criteria* | Max 100 points |
| Part 1:  reading comprehension | * presentation (exploration of the main message, structure, appropriate response to the set question) * relevant responses to examiners’ detailed questions on the text | 50 |
| Part 2:  oral interaction | **1. i**nteraction:   * fluent and reactive manner * communicative effectiveness, spontaneous answers     **2.** language:   * accuracy of vocabulary and grammar * appropriate register   **3.** content:   * task fulfilment * justified and structured arguments, and pertinent examples | 50 |

Two independent parts.

# Annexes

1. **Commentaries**
2. **Examples for the written and oral exam in EN, FR and DE**

## 8.1 Commentaries

The following section comments on some points of the syllabus where clarification is necessary. Quotations from the syllabus are in italics.

**3. Learning objectives**

2. *Read, understand and analyse literary and non-literary texts which are relatively long and complex.*

*Additionally to adopt a profound and systematic approach**to the study of the texts, their content, language and style.*

The student is expected to express points of view with greater precision, increased detail, and more coherence, whilst at the same time being aware of key stylistic variations.

6. *demonstrate insight and profound understanding of the cultures of the target language: society, current affairs, literature and its context, and the arts in general;*

*establish references to social, cultural, historical, artistic domains etc.*

*demonstrate knowledge of literary and non-literary texts from different periods, locate them in their historical and cultural context, and put them into a European perspective*

Moreover, students are encouraged to go beyond the traget language and explore aspects of other European cultures with a view to understanding and developing mutual respect.

For example, through the study of literature, cinema, music or art.

9. *By the end of the 3rd cycle the student should be able to develop a research project and present its outcome*

It’s recommended that this is carried out in S 6.

Having agreed a topic of their choice with their teacher, students can elect to work alone or in a small group of two or three during the course of a semester. The outcome should be presented in written and oral form.

The evaluation of this project work will play a part of the formative assessment (A mark).

**4. Contents**

4. *autonomous use of all resources*

The student should be able to work using both primary and secondary sources. Additionally, in research work, he should be able to find, select, differentiate and exploit relevant material in a critical way.

5. *a deeper insight into the culture of the target language countries/communities through literary and non- literary texts*

Students gain a deeper insight and reflect on differing societies and cultural elements which share the same target language, regardless of their geographical location.

|  |  |
| --- | --- |
| Logo Schola Europaea - pour documents | **EUROPEAN BACCALAUREATE** |

## 8.2 Examples for the written and oral exam in EN, FR and DE

**ENGLISH LANGUAGE II**

**Advanced course**

SAMPLE paper for the new Baccalaureate written L II exam

(Ref. 2016-12-D-22-en-3.“ Syllabus for all L II Languages –

Advanced course (S6-S7))

**Length of the examination :** 4 hours (240 Minuten)

**Permitted equipment:** None

**Special remarks:** Answer all **three** parts

Part 1. Reading Comprehension: Answer all the questions

Part 2 A. Textual Analysis: Answer all the questions

Part 2 B. Literary Essay: Answer the question

**Part One**

**Reading Comprehension**

**20 points**

*Read the following extract from a book that tells how, in the eighteenth century, British clockmakers and astronomers devised ways of helping sailors find their position at sea more accurately.*

In the Meridian Courtyard

I am standing on the prime meridian[[1]](#footnote-1) of the world, zero degrees’ longitude, the centre of time and space, literally the place where East meets West. It’s paved right into the courtyard of the Old Royal Observatory at Greenwich. At night, buried lights shine through the glass-covered meridian line, so it glows, splitting the globe in two equal halves with all the authority of the Equator. For a little added fanfare after dark, a green laser projects the meridian’s visibility ten miles across the valley to Essex.

Unstoppable as a comic book superhero, the line cuts through nearby structures. It appears as a brass strip on the wooden floors of the Meridian House, then transforms into a single row of red blips that recall an airplane’s emergency exit lighting system. Outside, where the prime meridian threads its way among the cobblestones, concrete stripes run alongside it, with brass letters announcing the names and longitudes of the world’s great cities.

A strategically placed machine offers me a souvenir ticket stamped with the precise moment – to one-hundredth of a second – when I straddled the prime meridian. But this is just a sideshow attraction, with a price of £1 per ticket. Actual Greenwich mean time, by which the world sets its watch, is indicated far more precisely, to within millionths of seconds, inside the Meridian House on an atomic clock whose digital display changes too fast for the eye to follow.

Nevil Maskelyne, fifth Astronomer Royal, brought the prime meridian to this location, seven miles from the heart of London. During the years he lived on the Observatory site, from 1765 until his death in 1811, Maskelyne published forty-nine issues of the comprehensive *Nautical Almanac*. He figured all of the lunar-solar and lunar-stellar distances listed in the *Almanac* from the Greenwich meridian. And so, starting with the first volume in 1767, sailors all over the world who relied on Maskelyne’s tables began to calculate their longitude from Greenwich. Previously, they had been content to express their position as degrees east or west of any convenient meridian. Most often they used their point of departure – “three degrees twenty-seven minutes west of the Lizard[[2]](#footnote-2)”, for example – or their destination. But Maskelyne’s tables not only made the lunar distance method practicable, they also made the Greenwich meridian the universal reference point. Even the French translations of the *Nautical Almanac* retained Maskeylne’s calculations from Greenwich – in spite of the fact that every other part of the *Connaissance des Temps* considered the Paris meridian as the prime.

This homage to Greenwich might have been expected to diminish after chronometers[[3]](#footnote-3) triumphed over lunar distances as the method of choice for finding longitude. But in fact the opposite occurred. Navigators still needed to make lunar distance observations from time to time, in order to verify their chronometers. Opening to the appropriate pages in the *Nautical Almanac*, they naturally computed their longitude east or west of Greenwich, no matter where they had come from or where they were going. Cartographers who sailed on mapping voyages to uncharted lands likewise recorded the longitudes of those places with respect to the Greenwich meridian.

In 1884, at the International Meridian Conference held in Washington, D.C., representatives from twenty-six countries declared the Greenwich meridian the prime meridian of the world. This decision did not sit well with the French, however, who continued to recognize their own Paris Observatory meridian, a little more than two degrees east of Greenwich, until 1911. (Even then, they hesitated to refer directly to Greenwich mean time, preferring “Paris Mean Time, retarded by nine minutes twenty-one seconds.”)

Time zones the world over run a legislated number of hours ahead of or behind Greenwich mean time (GMT). Greenwich time even extends into outer space: astronomers use GMT to time predictions and observations, except that they call it Universal Time, or UT, in their celestial calendars.

Half a century before the entire world population began taking its time from Greenwich, the Observatory officials provided a visual signal to ships in the Thames. When naval captains were anchored on the river, they could set their chronometers by the dropping of a ball every day at thirteen hundred hours – 1 p.m.

Though modern ships rely on radio and satellite signals, the ceremony of the ball continues on a daily basis in the Meridian Courtyard, as it has done every day since 1833. People expect it, like teatime. Accordingly, at 12:55 p.m., a slightly battered red ball climbs halfway up the mast. It hovers there for three minutes, by way of warning. Then it ascends to its summit and waits another two minutes. Mobs of school groups and self-conscious adults find themselves craning their necks, staring at this target, which resembles nothing so much as an antiquated diving bell.

This oddly anachronistic event has a genteel feel. How lovely the red metal looks against the blue October sky, where a stout west wind drives puffs of clouds over the twin observatory towers. Even the youngest children are quiet, expectant.

At one o’clock, the ball drops, like a fireman descending a very short pole.

*(921 words)*

Adapted from *Longitude*, Dava Sobel (b.1947); London 1995

*Now answer the questions on the following pages.*

1. From the two lists below, choose which you think best describes the *type* *of text* from which this extract is taken, and the *supporting evidence* that justifies your choice.

|  |  |
| --- | --- |
| *Type of text* | *Supporting evidence* |
| (a) a science text book for use in primary schools | (i) it is written in a straightforward way for most adult readers |
| (b) an article in a journal for professional scientists | (ii) it just describes the things you can see there |
| (c) a guide book to the Royal Observatory | (iii) the subject-matter and language are very simple |
| (d) a general history of timekeeping and navigation | (iv) the language is complex and there are many scientific ideas |

Type of text (write the letter): \_\_\_\_

Supporting evidence (write the number): \_\_\_\_

(2 marks)

2. In each of questions A-E, only one of the suggested answers is correct. Circle the letter of the correct answer in each case.

A. *For a little added fanfare after dark* means

(a) music is played when night falls

(b) to make the meridian more spectacular at night-time

(c) to help visitors see where they are more easily

(d) to make the visit better value

(1 mark)

B. The meridian line is described as *unstoppable as a comic book superhero* because

(a) it is green

(b) it goes through the air

(c) it is not real

(d) nothing can get in its way

(1 mark)

C. The souvenir ticket machine is described as *strategically placed* because

(a) it encourages visitors to spend money

(b) it is not an important object

(c) it is too expensive for most of the visitors

(d) it is in the most important place

(1 mark)

D. The French did not at first recognise the Greenwich meridian because

(a) they thought it was inaccurate

(b) they thought their own meridian should be the universal standard

(c) they wanted to wait until 1911

(d) they did not find Maskelyne’s calculations useful

(1 mark)

E. The complete *ceremony of the ball* lasts for

(a) 1 minute

(b) 5 minutes

(c) 3 minutes

(d) 2 minutes

(1 mark)

3 Write five of the following words once each into a gap in the passage below so that it makes sense in describing the writer’s feelings. Two of the words are not needed.

impressed technology cost predictability upset effects appreciates

The writer is ………….. by all there is to see in the courtyard of the Old Royal Observatory in Greenwich and by its sense of history. She especially enjoys the presentation of the meridian line with its differing materials and ………… . She likes the drama and ………… of the ball-dropping ceremony and ………….. the contrast between this and the high ………….. of more modern timekeeping methods.

(5 marks)

4 Fill in the gaps in following table EITHER by copying a word from the text into the left hand column OR by writing a meaning in the right hand column as appropriate.

|  |  |
| --- | --- |
| *Word from text* | *Meaning of word in text* |
| structures (line 8) |  |
|  | stood on/over/across |
| comprehensive (line 23) |  |
| verify (line 38) |  |
|  | according to the law |
|  | old-fashioned/obsolete |

(6 marks)

5. Circle the letters of TWO titles, either of which might be suitable for this text

(a) Paris Mean Time loses out to Greenwich

(b) Souvenir tickets are a bargain at the Royal Observatory

(c) The life and times of Nevil Maskelyne

(d) High technology and history side by side at the Royal Observatory

(2 marks)

(Total 20 marks)

**Part Two A**

**Textual Analysis**

**30 points**

*Read the extract below and answer the questions that follow:*

*The following passage is the opening of the short story ‘Turned’ by Charlotte Perkins Gilman (published 1911). Mrs Marroner is reacting to the sudden realisation that her young maid Gerta has been seduced by her husband and is expecting his child.*

In her soft carpeted, thick curtained, richly furnished chamber, Mrs Marroner lay sobbing on the wide, soft bed.

She sobbed bitterly, chokingly, despairingly; her shoulders heaved and shook convulsively; her hands were tight clenched. She had forgotten her elaborate dress, the more elaborate bed-cover; forgotten her dignity, her self-control, her pride. In her mind was an overwhelming, unbelievable horror, an immeasurable loss, a turbulent, struggling mass of emotion.

In her reserved, superior, Boston-bred life, she had never dreamed that it would be possible for her to feel so many things at once, and with such trampling intensity.

She tried to cool her feelings into thoughts; to stiffen them into words; to control herself – and could not. It brought vaguely to her mind an awful moment in the breakers at York Beach, one summer in her girlhood when she had been swimming under water and could not find the top.

In her uncarpeted, thin-curtained, poorly furnished chamber on the top floor, Gerta Petersen lay sobbing on the narrow, hard bed.

She was of larger frame than her mistress, grandly built and strong; but all her proud young womanhood was prostrate now, convulsed with agony, dissolved in tears. She did not try to control herself. She wept for two.

If Mrs Marroner suffered more from the wreck and ruin of a longer love – perhaps a deeper one; if her tastes were finer, her ideals loftier; if she bore the pangs of bitter jealousy and outraged pride, Gerta had personal shame to meet, a hopeless future, and a looming present which filled her with unreasoning terror.

She had come like a meek young goddess into that perfectly ordered house, strong, beautiful, full of goodwill and eager obedience, but ignorant and childish – a girl of eighteen.

Mr Marroner had frankly admired her, and so had his wife. They discussed her visible perfections and as visible limitations with that perfect confidence which they had so long enjoyed. Mrs Marroner was not a jealous woman. She had never been jealous in her life - till now

Gerta had stayed and learned their ways. They had both been fond of her. Even the cook was fond of her. She was what is called ‘willing’, was unusually teachable and plastic; and Mrs Marroner, with her early habits of giving instruction, tried to educate her somewhat.

‘I never saw anyone so docile,’ Mrs Marroner had often commented. ‘It is perfection in a servant, but, almost a defect in character. She is so helpless and confiding.’

She was precisely that: a tall, rosy-cheeked baby; rich womanhood without, helpless infancy within. Her braided wealth of dead-gold hair, her grave blue eyes, her mighty shoulders and long, firmly moulded limbs seemed those of a primal earth spirit; but she was only an ignorant child, with a child’s weaknesses.

When Mr Marroner had to go abroad for his firm, unwillingly, hating to leave his wife, he had told her he felt quite safe to leave her in Gerta’s hands – she would take care of her.

‘Be good to your mistress, Gerta,’ he told the girl that last morning at breakfast. ‘I leave her to you to take care of. I shall be back in a month at latest.’

Then he turned, smiling, to his wife. ‘And you must take care of Gerta too,’ he said. ‘I expect you’ll have her ready for college when I get back.’

That was seven months ago. Business had delayed him from week to week, from month to month. He wrote to his wife, long, loving, frequent letters, deeply regretting the delay, explaining how necessary, how profitable it was, congratulating her on a the wide resources she had, her well-filled, well balanced mind, her many interests.

He often asked after ‘little Gerta’ sometimes enclosed a picture postcard to her, joked with his wife about her laborious efforts to educate ‘the child’ who was so loving and merry and wise.

All this was racing through Mrs Marroner’s mind, as she lay there with the broad, hemstitched border of fine linen sheeting crushed and twisted in one hand, and the other holding a sodden handkerchief.

*(685 words)*

*Turned*, Charlotte Perkins Gilman; 1911

*Answer the following questions, referring directly to the text to support your answer.*

1. How does the writer present us with contrasting images of Mrs Marroner in this passage?
2. Discuss the way the writer creates an equal sense of emotional distress for both Mrs Marroner and Gerta, whilst at the same time establishing and developing their differences.
3. In line 32/33 we find out that Gerta was “*what is called ‘willing’, was unusually teachable and plastic;”.* Considering the passage as a whole, why might Mr and Mrs Marroner find this comment by the narrator particularly appropriate?

1. In this opening passage of the short story, show how Charlotte Perkins Gilman’s use of language and style draws the reader into the story.

(Total 30 marks: 15 marks for content, and 15 marks for language and style)

**Part Two B**

**Literary Essay**

**50 points**

*Write an essay of approximately* ***1000 words*** *on the following question.*

**Set Text - *All My Sons* by Arthur Miller**

**Set Theme – Conformity**

How far is it true that literature focuses more on the challenges of non-conformity, rather than the benefits of fitting in? Discuss with reference to *“All My Sons* “and at least two other texts that you have studied in class.

**Sample paper for the oral exam**

**Part 1: reading comprehension**

**(50 points)**

***Sample unseen text selected by candidate***

*Jane Eyre, a young orphan, has gone to live with her Aunt and cousins, the Reeds, who bully her continuously. Jane is pushed to the end of her patience and is drawn into a fight with her cousin, John. Mrs Reed holds Jane responsible for the argument and punishes her by locking her overnight in “The Red Room”, the frightening chamber in which her Uncle Reed died.*

**Read the following extract:**

*The red-room was a spare chamber, very seldom slept in; I might say never, indeed; unless when a chance influx of visitors at Gateshead Hall rendered it necessary to turn to account all the accommodation it contained: yet it was one of the largest and stateliest chambers in the mansion. A bed supported on massive pillars of mahogany, hung with curtains of deep-red damask, stood out like a tabernacle in the centre; the two large windows, with their blinds always drawn down, were half shrouded in festoons and falls of similar drapery; the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn colour, with a blush of pink in it; the wardrobe and the chairs were of a darkly polished old mahogany. Out of these deep surrounding shades rose high, and glared white, the piled-up mattresses and pillows of the bed, spread with a snowy Marseilles counterpane. Scarcely less prominent was an ample, cushioned easy-chair near the head of the bed, also white, with a footstool before it; and looking, as I thought, like a pale throne.*

*This room was chill, because it seldom had a fire; it was silent, because remote from the nursery and kitchens; solemn, because it was known to be so seldom entered. The house-maid alone came here on Saturdays, to wipe from the mirrors and the furniture a week’s quiet dust: and Mrs. Reed herself, at far intervals, visited it to review contents of a certain secret drawer in the wardrobe, where were stored diverse parchments, her jewel-casket, and a miniature of her deceased husband; and in those last words lies the secret of the red-room; the spell which kept it so lonely in spite of its grandeur.*

*Mr. Reed had been dead nine years: it was in this chamber he breathed his last; here he lay in state; hence his coffin was borne by the undertaker’s men; and, since that day, a sense of dreary consecration had guarded it from frequent intrusion.*

*My seat, to which Bessie and the bitter Miss Abbot had left me riveted, was a low ottoman near the marble chimney-piece; the bed rose before me; to my right hand there was the high, dark wardrobe, with subdued, broken reflections varying the gloss of its panels; to my left were the muffled windows; a great looking-glass between them repeated the vacant majesty of the bed and room. I was not quite sure whether they had locked the door; and, when I dared move, I got up, and went to see. Alas! Yes: no jail was ever more secure. Returning, I had to cross before the looking-glass; my fascinated glance involuntarily explored the depth it revealed. All looked colder and darker in that visionary hollow than in reality: and the strange little future there gazing at me, with a white face and arms specking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a real spirit: I thought it like one of the tiny phantoms, half fairy, half imp, Bessie’s evening stories represented as coming out of lone, ferny dells in moors, and appearing before the eyes of belated travelers. I returned to my stool.*

*Superstition was with me at that moment; but it was not yet her hour for complete victory: my blood was still warm; the mood of the revolted slave was still bracing me with its bitter vigour; I had to stem a rapid rush of retrospective though before I quailed to the dismal present.*

*(649 words)*

*Jane Eyre by Charlotte Bronte, Published by Smith, Elder and Co. London (1846)*

*You will be asked by the examiner(s) to answer the following question, spending about 5 minutes on this. During the preparation time, think how you would answer it by referring in detail to the passage to support your views:*

**How does the writer create a mood of eeriness and silence in this passage?**

**------------------------------------------------------------------------------------------------------------**

Suggested additional questions for use by examiner(s) not seen in advance by the student:

* What impression do you gain of Jane, the narrator?
* What is notable about the use of colour in this passage?
* How does the mirror in the room increase Jane’s sense of fear and unease?
* What is the significance of the phrase in line 45 “*superstition was with me at that moment;”?*

**Part 2: oral interaction –**

**literary discussion on set text/theme**

**50 points**

Text set for detailed study: *All My Sons* (Arthur Miller)

Additional texts (theme *Conformity*): *Tess of the d’Urbervilles* (Thomas Hardy)

*Brick Lane* (Monica Ali)

*Birthday Letters* (Ted Hughes)

*A Doll’s House* (Henrik Ibsen – text in

translation)

Opening question for examiner:

*“My only accomplishment is my son. I ain’t brainy. That’s all I accomplished.”*

You may remember that Joe says this to Ann and Chris in Act Two after he has told them of his plan to offer Steve a job when he gets out of prison. Joe’s aim in life has been to make money for his family, and in particular his only living son, Chris. How does this quotation relate to both the title of the play, and to the pressure Joe feels to conform to ‘the American Dream’?

*[Suggested focus of answer: through what he has done, Joe has sacrificed his duty to the larger family of humankind. Joe forgot that all the young men whose deaths he caused due to his determination to make money for his one son were all, in a spiritual sense, his sons. This is why the play is called “All My Sons.” Miller’s point is that people are responsible for everyone whose lives are touched by their actions, not just for the few members of their immediate family and fulfilling the dream of a prosperous, untroubled, happy – but maybe selfish, at the very least – family life.]*

Additional questions for examiners (not seen in advance by the student):

1. Joe wants to conform to what he thinks is his responsibility to his family. Is he at all similar to how Hardy presents Angel Clare, or Tess, in this respect?

2. What issues around conformity, either to their heritage or to their new homeland, does Monica Ali present as significant for members of the Bangladeshi community in east London; how does she engage your sympathy for different characters’ responses to their situations?

3. How do writers make the audience sympathise with the nonconformists? your understanding of the theme of Conformity change as a result of studying these texts?

4. How does your understanding of the theme of Conformity change as a result of studying these texts?

|  |  |
| --- | --- |
| Logo Schola Europaea - pour documents | **EUROPÄISCHE ABITURPRÜFUNG** |

**DEUTSCH – SPRACHE II**

**Vertiefung**

BEISPIEL

für das neue Prüfungsformat

schriftliches Abitur

(Ref. 2016-12-D-22-de-1 „Lehrplan für alle L II Sprachen/Vertiefung (S6-S7)“)

**Prüfungsdauer:** 4 Stunden (240 Minuten)

**Zuläaasige Hilfsmittel:** keine

**Anweisungen:** Bearbeiten Sie alle **drei** Teile

Teil 1: Leseverständnis: Bearbeiten Sie die Aufgaben

Teil 2 A: Textproduktion – Textanalyse: Bearbeiten Sie die Aufgabe

Teil 2 B: Textproduktion – literarische Erörterung: Bearbeiten Sie die

Aufgabe

**TEIL 1**

**LESEVERSTÄNDNIS**

**20 PUNKTE**

**Silvia Dahlkamp, “Eine ungewöhnliche Entscheidung : Ich bin Hausfrau - na und?”**

*Helena von Hutten lebt ein Leben, das aus der Zeit gefallen zu sein scheint: Die 30-Jährige ist Hausfrau. Dafür wird sie oft angefeindet. Vor allem von anderen Müttern - die sie für eine Verräterin halten.*

Im Mai des vergangenen Jahres hatte Helena von Hutten, 30, endgültig genug. Genug von all den Vorwürfen. Abends stellte sie einen offenen Brief ins Internet. Ihre Nachricht an alle: Ihr könnt mich mal.

*"...seitdem ich Mutter bin, höre ich mir von euch an, wie unemanzipiert ich sei, bequem, altmodisch und sogar fahrlässig in Bezug auf die Bildung und das Erlernen sozialer Kompetenzen meiner Kinder, weil ich sie erst mit dreieinhalb Jahren in den Kindergarten gesteckt habe.*.. *Die Anfeindungen haben mich im Laufe der Jahre wütend gemacht. Anfeindungen vor allem von berufstätigen Müttern, die ihre Kinder mit einem Jahr oder jünger in Kitas unterbringen, oder von Frauen, die noch nicht einmal Kinder haben..."*

So geht es 200 Zeilen lang. Eine Abrechnung mit allen Frauen, die Hausfrauen wie sie für Dummchen oder Verräterinnen halten. Auslöser war eine Episode am selben Nachmittag auf dem Spielplatz gewesen. Sie war dort mit ihren drei Kindern (Esther, fast 2, Johanna, 5, Clementine, 7) mal wieder allein gewesen. Gegen 17 Uhr kamen endlich einige Spielgefährten - direkt aus der Kita. Erschöpfte Mütter, erschöpfte Kinder. Alltag in Berlin-Pankow.

Plötzlich gab es Geschrei. Ein Junge hatte Esther ein Förmchen weggenommen, und sie hatte es zurückerobert. Der Junge schrie: "Meins!" Tränen flossen. Bis seine Mutter versprach: "Mama kauft dir eins."

Es war nur der Auftakt zum nächsten Konflikt. Die Mutter des Jungen stichelte: "In der Kita hätte deine Tochter Sozialverhalten gelernt." Hutten schwieg und sah nur den Kindern zu, die bereits wieder einträchtig eine Sandburg bauten.

Fulltime-Managerin gegen Fulltime-Mama. Moderne gegen Tradition. Eine Episode, die für das Dilemma der Frauen in Deutschland steht: Die eine geht arbeiten und verzichtet auf Zeit mit dem Kind. Die andere bleibt zu Hause und verzichtet auf ihre Rente. Diese Diskussion kann keiner gewinnen. Trotzdem gab die Angreiferin keine Ruhe: "Ich lass mich wenigstens nicht von meinem Mann aushalten." Das saß. Auch wenn Helena von Hutten ihre Situation ganz anders sieht.

Doch seit diesem Tag lässt sie eine Frage nicht mehr los: Was läuft falsch in dieser Gesellschaft? Warum darf eine Mutter nicht einfach nur Mutter sein?

"Glucke", "Klette", hört sie oft, manchmal auch: "Ach, du arbeitest gar nicht?" Sie kontert: "Ich arbeite viel, um meinen Kindern eine glückliche Kindheit zu geben" - und erntet mitleidiges Lächeln.

Kinder statt [Karriere](http://www.spiegel.de/thema/frauen_und_karriere/). Als Huttens Mutter jung war, war das noch eine weit verbreitete Entscheidung. Heute ist der Job der Hausfrau wertlos geworden. "Weil er kein Geld bringt", sagt die dreifache Mutter.

Gerade läuft die dritte Fuhre Wäsche. Sie muss noch kochen. Um 12 Uhr ist der Kindergarten zu Ende. Anschließend kommt die siebenjährige Clementine aus der Schule. Mit ihr muss sie noch Rechnen üben, danach zum Kinderarzt. Um 16 Uhr beginnt die Musikschule.

Rein ins Auto, schnell noch zum Supermarkt, alles ein- und wieder auspacken. Um 18 Uhr fängt Esther an zu quengeln. Brei kochen, ein Lied singen, ab ins Bett. Danach das Abendritual mit den beiden Größeren. So geht das jeden Tag. Und jeder Tag fängt um 6.15 Uhr an.

Dieses Leben hat sich so ergeben. Philipp von Hutten, 39, ihr Mann, arbeitet als Auktionator, ist viel unterwegs. Deshalb haben sie sich für Arbeitsaufteilung entschieden - er verdient das Geld. Durchschnitt, kein Vermögen. Sie schmeißt den Haushalt. Eins ist jedoch anders als zu alten Zeiten: Sie sehen sich als Team. Alles gehört beiden - zu gleichen Teilen.

Hutten war 23 Jahre alt und studierte Psychologie, als sie schwanger wurde. Das Kind war nicht geplant. Sie wollte trotzdem ihren Abschluss machen und später arbeiten - so wie 96 Prozent der modernen Frauen. Doch nach der Entbindung kam alles anders. Helena von Hutten hatte das Baby im Arm und dachte: was für eine Verantwortung. Sie unterbrach das Studium erst einmal.

Emanzipierte Frauen halten solch einen Lebensentwurf für einen Lebenswegwurf. Ein Rückschritt in die Fünfzigerjahre, als frau noch Kittelschürze trug. Deren Enkeltöchter können heute Karriere machen. Und viele haben auch Top-Berufe - bis ein Baby kommt. Dann versinken die Träume im Stress: Väter und Mütter hasten von der Wickelkommode in die Kita, ins Büro, holen das Kind wieder ab, beantworten auf dem Spielplatz Mails.

Überstunden, Dienstreisen - ein logistischer Akt. Und wenn nur ein Rädchen im Getriebe klemmt - das Kind krank wird oder der Babysitter - dann geht alles schief. Die Folge: 17 Prozent der Frauen schmeißen schon direkt nach der Geburt hin oder arbeiten nur noch wenige Stunden. 55 Prozent gehen auf Teilzeit, oft für viele Jahre. Derweil arbeiten die meisten Männer Vollzeit weiter.

Zukunftsprognose vieler Frauen: [Altersarmut](http://www.spiegel.de/thema/altersarmut/). Konsequenz: In 20 Jahren werden vermutlich 40 Prozent aller westdeutschen Frauen nur 600 Euro Rente zum Leben haben.

Abgebrochenes Studium, kein Beruf. Helena von Hutten weiß, dass auch ihr weiteres Leben Risiken birgt - insbesondere eine mögliche Scheidung.

Die Tür geht auf, Esther stolpert herein. Schniefnase, rote Wangen. Sie quält sich mit den Backenzähnen. "Mama schmusen." Sie lehnt ihren Kopf an Huttens blauen Strickpulli. Esther ist mit ihren 22 Monaten in Sachen Kita seit zehn Monaten überfällig - sagen Politiker. Eltern, die zu lange aus dem Job aussteigen, belasten später die [Sozialsysteme](http://www.spiegel.de/thema/sozialsysteme/). Und auch Teilzeitarbeit kann niemanden retten: So erhält ein Arbeitnehmer, der zwölf Jahre lang jeden Monat 1500 Euro brutto verdient, am Ende höchstens 175 Euro Rente.

Viel Arbeit, gar kein Geld. Das sind die Konditionen einer Hausfrau. Hutten will darüber nicht nachdenken. Sie hat sich entschieden - entgegen allen Ermahnungen.

Die Familie hat vor vier Monaten ein Haus in Brandenburg gekauft. … Es könnte später eine Altersvorsorge sein.

Jetzt hat das Ehepaar erst mal andere Pläne: weitere Geschwister für Clementine, Johanna und Esther.

(951 Wörter)

<http://www.spiegel.de/karriere/berufsleben/beruf-hausfrau-eine-ungewoehnliche-entscheidung-a-1080467.html> (Spiegel Online, 04. März 2016)

**Aufgabe 1 (5 Punkte)**

Ergänzen Sie im folgenden Text die Informationen. Lesen Sie dazu den Originalartikel.

Letztes Jahr im Mai ................1)Helena von Hutten nach einem Konflikt auf dem

Spielplatz mit ihren Kritikerinnen in einem offenen Brief .........1) .

Auch Mütter sollten ..................2) Geld verdienen, sagen viele Frauen heutzutage.

Als Hutten selbst Kind war, ...................3) sich viele Frauen für Kinder statt Karriere.

In unserer Zeit ist das Image von Hausfrauen dagegen ...................4)

Hutten und ihr Ehemann sehen sich als Team, auch wenn die ……....................5)

sehr traditionell zu sein scheint.

Emanzipierte Frauen halten diesen Lebensentwurf für ........................6).

Hutten hat ihr Studium entgegen ihrer ursprünglichen Pläne …....................7),

nachdem das Baby geboren war.

Doch viele Frauen …….................8) ihre Karriereträume …….....8) , weil der Alltag

mit Kindern ………….............9) ist.

Ehepaar Hutten plant zurzeit, die Familie zu ...............................10).

\_\_\_\_\_/5

**Aufgabe 2 (6 Punkte)**

Beenden Sie die Sätze sinngemäß.

1. Hutten hat einen offenen Brief ins Internet gestellt, weil sie.....

..........................................................................................................................

1. Hutten hat sich entschieden nicht zu arbeiten, um ....

...........................................................................................................................

1. Obwohl Hutten schwanger war, ........................................................................

...........................................................................................................................

1. Die Ankunft des Babys führte dazu, ...................................................................

............................................................................................................................

1. Wer zu lange im Arbeitsleben pausiert, der........................................................

.............................................................................................................................

1. Eine Hausfrau ist besonders schlecht abgesichert, ............................................

.............................................................................................................................

\_\_\_\_\_\_/6

**Aufgabe 3 (6 Punkte)**

Erklären Sie folgende Wendungen, indem Sie das Ersatzwort unterstreichen. Nur eine Antwort ist jeweils richtig.

* Zeile 6 ‚fahrlässig’ : gefährlich, unvorsichtig, hinterhältig, ungeschickt
* Zeile 8 ‚ Anfeindungen’: Aggressive Äußerungen, Kritik, Zweifel, Anmerkungen
* Zeile 17 ‚erschöpft’: müde, traurig, abgekämpft, schläfrig
* Zeile 24 ‚einträchtig’: langweilig, friedlich, harmoniesüchtig, jeder für sich
* Zeile 32 ‚aushalten lassen’ : Geld von jemand anderem bekommen, sich als Dummchen behandeln lassen, die Launen des Ehemannes ertragen, von einer Person beeinflussen lassen
* Zeile 32 ‚das saß’ : verletzend, zutreffend, kritisch, passend

\_\_\_\_\_/6

**Aufgabe 4 (3 Punkte)**

Welche gesellschaftlichen Fragen thematisiert der Text? Unterstreichen Sie richtig oder falsch. Nur **drei** Antworten sind richtig.

A Wie sieht eine glückliche Kindheit aus? richtig/falsch

B Geht Kinderbetreuung auf Kosten der Altersvorsorge ? richtig/falsch

C Warum verdienen Frauen oft weniger als Männer? richtig/falsch

D Welche Gründe gibt es für die hohe Scheidungsrate? richtig/falsch

E Warum sind Frauen oft unsolidarisch unter einander? richtig/falsch

F Wie können Frauen Kinder und Karriere miteinander verbinden? richtig/falsch

G Sollten Väter sich stärker bei der Kinderbetreuung engagieren? richtig/falsch

\_\_\_\_/3

**Teil 2**

**Textproduktion – Textanalyse**

**30 Punkte**

**Sten Nadolny: Netzkarte**

„Davor kann ich nur warnen!“

Das waren die Worte des Kollegen N., als ich ihm meinen Plan eröffnete, mit einer Netzkarte einen Monat lang durch die Bundesrepublik zu fahren. Kollege N. hilft mir unaufgefordert mit so manchem Wink und Kniff. Er erkundigt sich stets nach meinen Fortschritten und sagt des Öfteren, ich sei genau der Richtige für die Schule.

„Das bringt nichts“, sagt er jetzt. Man muss schon wissen, was man will!“ – „Und um das zu wissen“, entgegnete ich, „muss ich erst meine Möglichkeiten prüfen.“ – „Jetzt, vor dem Examen?“ – „Jawohl, jetzt!“ Ich hätte, sagte ich, schon lange genug Referendar gespielt und könne von Lernzielen und Urlaubszielen und sonstigem Gezielten und Geplantem nichts mehr hören. Ich hätte übrigens gar keine Lust, Lehrer zu werden. Ich hielte es für das Beste, durch das Examen zu fallen und dann einen Beruf zu ergreifen, in dem ich weder mich noch andere krank machen müsse. Während meiner letzten Worte drehte Kollege N. sich vorsichtig um und sicherte sich nach allen Seiten. „Herr Reuter!“ sagte er beschwörend und machte eine Pause. Dann fasste er mich mit jenem bohrenden Blick ins Auge, mit dem er auch Schüler festzuhalten pflegt, und versuchte leise, aber eindringlich, mich zu retten. Tiefes Verständnis sprach aus seinen Worten, für einen „gewissen Lebenshunger einerseits“, aber auch für meine „nicht auszuschließende Arbeitsscheu“, vor der ich mich lieber hüten solle. Als seine Augen sich zu Schlitzen verengten und sein Mund von einem pädagogischen Lächeln umspielt wurde – wie bei allen Lehrern, wenn sie merken, dass der Schüler sich ihnen zu entziehen beginnt – , versicherte ich ihm, er meine es gut, und wünschte ihm schöne Osterferien.

Da auch alle anderen Versuche, mich vor meinem Unheil zu bewahren, fehlgeschlagen sind, sitze ich jetzt im Zug Berlin – Hannover und studiere das Kursbuch. Helmstedt, Braunschweig, Hannover, Minden, Herford, Bielefeld, Gütersloh, Hamm – wenn ich in diesem Zug bleibe, bin ich morgen früh um 7h46 in Aachen. Zwischen Dortmund und Wanne-Eickel müsste etwa die Sonne aufgehen. Meine Netzkarte gilt einen Monat lang für alle dem öffentlichen Personenverkehr dienenden Züge der Deutschen Bundesbahn und auf allen Buslinien von Bahn und Post. Nur Ole Reuter, geboren am 10.8.1947, darf damit fahren. Gestempeltes Lichtbild, Unterschrift.

Die Grenze ist schon lange vorbei. Die Grenzer kamen durch den Zug und ließen mich die Brille abnehmen. Mein Passbild stammt noch von vor zwölf Jahren. Draußen regnet es. Mir ist kalt. Womöglich werde ich krank und fahre morgen wieder zurück. Aber jetzt fällt mir Kollege N. wieder ein. Ich fahre natürlich nicht zurück! Müde bin ich. Wenn ich ein bestimmtes Reiseziel hätte, könnte ich mich auf das dortige Bett freuen. Ich beginne, in den Argumenten, die ich für diese Reise entwickelt habe, nach etwas zu suchen, das einem Bett ähnlich sieht.

Dem Kollegen K. habe ich erklärt, ich wolle von der Bundesbahn alles fotografieren, was demnächst stillgelegt würde, also vor allem kleine Bahnhöfe. Einem guten Freund sagte ich, ich wolle einfach vor mich hin träumen. Einer ehemaligen Freundin kündigte ich an, ich sei auf sexuelle Abenteuer aus. Meiner Mutter schrieb ich, ich suchte das Deutschland meiner Kindheit. Meinem Seminarleiter lief ich erst gar nicht über den Weg. Vater lebt nicht mehr. Ihm gegenüber hätte ich bestimmt versucht, der Sache einen politischen Zweck zu geben. Was hätte ich einer jetzigen Freundin gesagt, wenn es eine gäbe? Wahrscheinlich hätte ich ihr etwas über meine Vorliebe für kleine ländliche Kinos mit benachbartem Wirtshaus erzählt. Die Wahrheit ist, dass ich gern im Zug sitze und aus dem Fenster sehe, meine Phantasie in Gang kommen lasse und allerlei Pläne mache. Das einzige, was mich bisher daran gestört hat, war die Zumutung, irgendwo aussteigen zu müssen, weil die Fahrt zu Ende war. Aus diesem Grunde kaufte ich mir die Netzkarte. So etwas könnte ich sicherlich gerade einer Freundin nicht ohne weiteres begreiflich machen. Wie gut, dass ich keine habe – schon das Erklärenmüssen behindert eine Reise. Die Freiheit soll es sein und keine Fessel, kein Joch – niemals! (...)

In Hannover weckt mich der Schaffner, nachdem mein Waggon schon mindestens zehn Minuten einsam auf dem Gleis gestanden hatte. Ich bin abgekoppelt.

(691 Wörter)

*Sten Nadolny: Netzkarte, Piper-Verlag München, 1992, S.9*

**Aufgabe:**

Beantworten Sie die folgenden Fragen einzeln oder in Form eines zusammen-hängenden Textes.

Schreiben Sie insgesamt 400 bis 600 Wörter.

1. In welcher Lebenssituation befindet sich Ole Reuter?
2. Wie denkt der Kollege N. über Ole und seine Pläne?
3. Welche tiefere Bedeutung hat diese Reise für Ole Reuter?
4. Welche stilistischen Mittel benutzt Sten Nadolny und wie wirken sie auf den Leser?

**Teil 3**

**Textproduktion – literarische Erörterung**

**50 Punkte**

„Das Vorurteil is eine Mauer, von der sich noch alle Köpf', die gegen sie ang'rennt sind, mit blutige Köpf zurückgezogen haben.“ Titus Feuerfuchs (1. Akt, 5. Szene)

Erläutern Sie das Zitat aus Johann Nestroys „*Der Talisman“* im Kontext des Stückes und erörtern Sie seine Gültigkeit in unserer Zeit.

Schreiben Sie eine Erörterung von **etwa 1000** Wörtern.

**Beispiel für das mündliche Abitur**

**Teil 1: Leseverständnis**

**50 Punkte**

**Stefan Zweig: Die Schachnovelle**

*Czentovic und Dr. B. befinden sich auf einem Passagierdampfer und spielen Schach.*

»So spielen Sie doch schon endlich einmal!«

Czentovic blickte kühl auf. »Wir haben meines Wissens zehn Minuten Zugzeit vereinbart. Ich spiele prinzipiell nicht mit kürzerer Zeit.«

Dr. B. biß sich die Lippe; ich merkte, wie unter dem Tisch seine Sohle unruhig und immer unruhiger gegen den Boden wippte, und wurde selbst unaufhaltsam nervöser durch das drückende Vorgefühl, daß sich irgendetwas Unsinniges in ihm vorbereitete. In der Tat ereignete sich bei dem achten Zug ein zweiter Zwischenfall. Dr. B., der immer unbeherrschter gewartet hatte, konnte seine Spannung nicht mehr verhalten; er rückte hin und her und begann unbewußt mit den Fingern auf dem Tisch zu trommeln. Abermals hob Czentovic seinen schweren bäurischen Kopf.

»Darf ich Sie bitten, nicht zu trommeln? Es stört mich. Ich kann so nicht spielen.«

»Ha!« lachte Dr. B. kurz. »Das sieht man.«

Czentovics Stirn wurde rot. »Was wollen Sie damit sagen?« fragte er scharf und böse.

Dr. B. lachte abermals knapp und boshaft. »Nichts. Nur daß Sie offenbar sehr nervös sind.«

Czentovic schwieg und beugte seinen Kopf nieder. Erst nach sieben Minuten tat er den nächsten Zug, und in diesem tödlichen Tempo schleppte sich die Partie fort. Czentovic versteinte gleichsam immer mehr; schließlich schaltete er immer das Maximum der vereinbarten Überlegungspause ein, ehe er sich zu einem Zug entschloß, und von einem Intervall zum andern wurde das Benehmen unseres Freundes sonderbarer. Es hatte den Anschein, als ob er an der Partie gar keinen Anteil mehr nehme, sondern mit etwas ganz anderem beschäftigt sei. Er ließ sein hitziges Aufundniederlaufen und blieb an seinem Platz regungslos sitzen. Mit einem stieren und fast irren Blick ins Leere vor sich starrend, murmelte er ununterbrochen unverständliche Worte vor sich hin; entweder verlor er sich in endlosen Kombinationen, oder er arbeitete – dies war mein innerster Verdacht – sich ganz andere Partien aus, denn jedesmal, wenn Czentovic endlich gezogen hatte, mußte man ihn aus seiner Geistesabwesenheit zurückmahnen. Dann brauchte er immer einige Minuten, um sich in der Situation wieder zurechtzufinden; immer mehr beschlich mich der Verdacht, er habe eigentlich Czentovic und uns alle längst vergessen in dieser kalten Form des Wahnsinns, der sich plötzlich in irgendeiner Heftigkeit entladen konnte. Und tatsächlich, bei dem neunzehnten Zug brach die Krise aus. Kaum daß Czentovic seine Figur bewegt, stieß Dr. B. plötzlich, ohne recht auf das Brett zu blicken, seinen Läufer drei Felder vor und schrie derart laut, daß wir alle zusammenfahren:

»Schach! Schach dem König!«

Wir blickten in der Erwartung eines besonderen Zuges sofort auf das Brett. Aber nach einer Minute geschah, was keiner von uns erwartet. Czentovic hob ganz, ganz langsam den Kopf und blickte – was er bisher nie getan – in unserem Kreise von einem zum andern. Er schien irgend etwas unermeßlich zu genießen, denn allmählich begann auf seinen Lippen ein zufriedenes und deutlich höhnisches Lächeln. Erst nachdem er diesen seinen uns noch unverständlichen Triumph bis zur Neige genossen, wandte er sich mit falscher Höflichkeit unserer Runde zu.

»Bedaure – aber ich sehe kein Schach. Sieht vielleicht einer von den Herren ein Schach gegen meinen König?«

Wir blickten auf das Brett und dann beunruhigt zu Dr. B. hinüber. Czentovics Königsfeld war tatsächlich – ein Kind konnte das erkennen – durch einen Bauern gegen den Läufer völlig gedeckt, also kein Schach dem König möglich. Wir wurden unruhig. Sollte unser Freund in seiner Hitzigkeit eine Figur danebengestoßen haben, ein Feld zu weit oder zu nah? Durch unser Schweigen aufmerksam gemacht, starrte jetzt auch Dr. B. auf das Brett und begann heftig zu stammeln:

»Aber der König gehört doch auf f7... er steht falsch, ganz falsch. Sie haben falsch gezogen! Alles steht ganz falsch auf diesem Brett... der Bauer gehört doch auf g5 und nicht auf g4... das ist ja eine ganz andere Partie... Das ist...«

Er stockte plötzlich. Ich hatte ihn heftig am Arm gepackt oder vielmehr ihn so hart in den Arm gekniffen, daß er selbst in seiner fiebrigen Verwirrtheit meinen Griff spüren mußte.

*(652 Wörter)*

*Aus: Stefan Zweig: Die Schachnovelle, Fischer-Verlag, 61. Aufl. 2010, S. 105 ff,*

**Aufgabe:**

Stellen Sie den Text vor.

In welcher psychischen Verfassung befindet sich Dr. B.?

Weitere mögliche Fragen (sind dem Schüler nicht bekannt):

1. Ist Czentovic Schuld an Dr. B.s Verfassung?
2. Welches Verhältnis scheinen Czentovic und Dr. B. zu haben?
3. Welches Verhältnis scheinen der Erzähler und Dr. B. zu haben?

**Teil 2: mündliche Interaktion**

**50 Punkte**

Grundlagen:

Themenfeld 7. Klasse: Heimat und Fremde

Lektüre/Texte: Joseph Roth, Hiob

Grillparzer, Medea

Film “Die Kriegerin”

Texte zu Flüchtlingen, global nomads

**Aufgabe:**

“Braucht der Mensch einen geographischen Platz um eine Heimat zu finden?”

Beantworten Sie diese Frage und beziehen Sie sich dabei auf Werke und Texte, die Sie in Klasse 6 und 7 gelesen haben.

|  |  |
| --- | --- |
| Logo Schola Europaea - pour documents | **BACCALAURÉAT EUROPÉEN** |

**FRANCAIS LANGUE II**

**Approfondissement**

EXEMPLE pour la nouvelle structure de l’épreuve écrite du BAC

(Ref. 2016-12-D-22-fr-1 „Programme pour toutes les Langues II –

Approfondissement (S6-S7)“)

**Durée de l’examen :** 4 heures (240 minutes)

**Matériel autorisé :**  **Aucun**

**Remarques particulières :** Vous traiterez **les trois** parties

Partie 1 : Compétence de lecture : vouz traitez tous les exercises

Partie 2 A : Production écrite - analyse d’un texte littéraire: vous traitez les exercises

Partie 2 B : Production écrite- essai littéraire : vous traitez les exercises

**PARTIE I : COMPETENCE DE LECTURE**

**20 points**

**Extrait du discours de Marie Desplechin, « Libérer le journalisme », 15 octobre 2015, rapporté dans *XXI*, hiver 2015.**

*Marie Desplechin, journaliste et écrivain, expose sa vision du journalisme et de la littérature. Présidente du jury réuni pour la cinquième édition du Prix du reportage France Info-XXI, elle s’adresse aux candidats et à ceux auxquels cette soirée de remise du prix est dédiée, « ses amis », dit-elle. Voici le texte de son allocution.*

\*\*\*

Chers amis, et chers jeunes amis particulièrement, puisque c’est à vous que cette soirée est dédiée,

[…] C’est une place singulière que le journalisme occupe dans la littérature. Pour filer la métaphore, disons que si la poésie occupe le salon, le roman la salle à manger, le théâtre la chambre à coucher, et la philosophie la bibliothèque, le journalisme est lui planqué dans le placard en dessous de l’escalier.

Il existe, sur le journalisme, sa pratique et ses textes, une sorte de soupçon. Mais je ne devrais peut-être pas parler si généralement. Je devrais peut-être restreindre ma réflexion à la France, pays des arts, du goût et de la catégorie. Disons alors qu’il existe en France une sorte de pensée générale qui voudrait que le journalisme soit un mercenariat, exercé par des gens dénués de scrupules, sinon déontologiques du moins esthétiques, qui feraient avec l’écriture des choses pas très ragoutantes, punies par le fait qu’à la fin, de toute façon, comme on l’apprenait il y a trente-cinq ans dans les écoles de journalisme (en tout cas de mon temps du papier et de l’encre), leurs produits serviraient à emballer le poisson. (Alors que le roman, c’est connu, survit glorieusement dans les siècles des siècles.) Que quelques écrivains s’y soient risqués, Blondin, Vialatte, ne servirait en somme qu’à confirmer l’exception : l’écrivain véritable dissimulé dans les pages du journal y révèlerait toujours, par une manière d’épreuve du feu, sa nature supérieure.

Ailleurs, vous le savez, les choses se présentent un peu différemment, et un peu plus lisiblement à mon sens. Dans les pays anglo-saxons, la différence s’établit plus volontiers entre fiction et non-fiction qu’entre journalisme et littérature.

C’est une distinction, fiction vs non fiction, que nous avons tendance à utiliser de plus en plus fréquemment ici, d’autant que l’Académie n’a pas encore remarqué que c’était de l’américain.

Fiction/non fiction sont deux termes qui sont comparables. Soit vous rendez compte des faits dont vous avez eu connaissance, soit vous inventez des faits, dont une partie peut être issue de votre observation mais dont rien ne dit qu’ils correspondent à une réalité éprouvée. Elle est là, la frontière, à ce rapport au réel, dont, selon le cas, on se donnera pour le maître ou le soumis.

Maintenant, essayez de mettre en rapport le journalisme et la littérature. Il y a un problème. Ce n’est pas qu’on ne boxe pas dans la même catégorie, c’est que ça n’a plus rien à voir…

Il y a, de plus, dans le rapport « littérature et journalisme », quelque chose d’insidieusement qualitatif qui ruine la comparaison. C’est qu’on est entré dans une différence de champs : « la littérature » appartient au champ de l’art, qui est transcendant, tandis que « le journalisme » désigne un champ de métiers, pas transcendant du tout. (Je parle ici des journalistes qui écrivent, on est bien d’accord, je ne peux pas tout faire.)

Ici, l’art, qui est solitaire, beau, noble, exigeant et désintéressé. Là, le métier est trivial, grégaire, vénal et périssable. À ma droite, l’ascèse et la métaphysique. À ma gauche, le siècle et le pognon. Tout cela ne mériterait pas qu’on tente même de les mettre en rapport, s’il n’y avait entre eux, à leur intersection, le matériau, sublimé pour l’un, asservi pour l’autre : l’écriture. Voilà : dans un cas comme dans l’autre, quelqu’un écrit. Et dans cette écriture, il se passe ce même phénomène qu’elle rend compte du réel, du monde, et de notre condition. Du seul réel, du seul monde, et de la seule condition, que nous ayons. Ce lot commun de l’écriture, c’est vrai, c’est troublant.

J’ai le sentiment qu’il s’est instauré, au moins de la part des littérateurs qui ont, par nécessité, l’égo plus véhément que celui des journalistes, une sorte de concurrence entre les deux pratiques. Les uns, les littérateurs, reprochant aux autres, les journalistes, de faire un usage dégradé de leur matériau. Comme s’ils, les journalistes, dénaturaient l’écriture, pris qu’ils sont dans la double contrainte à laquelle ils se soumettent, contrainte vis-à-vis du réel qui les commande, et vis-à-vis du lecteur qui est client. L’écriture de l’écrivain n’étant, elle, que le fruit de sa grandiose liberté. Résultat en forme de cliché : écrivain est vénérable, journaliste est douteux.

Présenté à gros traits, ça peut sembler caricatural, ou du moins vieilli. Mais en fait, il suffit de penser au nombre de gens que nous connaissons qui lèvent les yeux au ciel en soupirant « les journalistes », quand il ne leur viendrait pas l’idée de dégommer en bloc « les écrivains ». Il y a bien une idée morale là-derrière, qui s’appuie je crois sur un respect, une crainte presque, très ancienne de l’écriture, du matériau sacré qu’est l’écriture, et de son pouvoir magique, malgré tout.

(862 mots)

**QUESTIONS.**

1. Cochez la bonne réponse. (2 points)

La place accordée au journalisme en France est…

**🔾** estimable

**🔾** dégradée

**🔾** indifférente

**🔾** enviable

**🔾** prépondérante

Justifiez en citant précisément le texte : (2 points)

…………………………………………………………………………………………………

…………………………………………………………………………………………………

…………………………………………………………………………………………………

2. A quel champ d’activité le journalisme est-il comparé à travers le mot « mercenariat » ? Cochez la bonne réponse. (2 points)

**🔾** l’agriculture

**🔾** l’élevage

**🔾** la haute-couture

**🔾** l’armée

**🔾** la vie monastique

3. Complétez la liste des oppositions de la ligne 25 à la ligne 45. (5 points)

|  |  |
| --- | --- |
| LITTERATURE | JOURNALISME |
| **fiction** |  |
| **l’art** |  |
| **désintéressé** |  |
|  | **trivial** |
|  | **grégaire** |

4. Parmi ces oppositions stéréotypées, Marie Desplechin en reprend-elle une à son compte ? (2 points)

**🔾** oui **🔾** non

Justifiez en citant précisément le texte   (2 points)

…………………………………………………………………………………………………

…………………………………………………………………………………………………

…………………………………………………………………………………………………

5. Dites si les affirmations suivantes sont vraies ou fausses. (5 points)

|  |  |  |
| --- | --- | --- |
|  | VRAI | FAUX |
| Marie Desplechin pense que les journalistes devraient être aussi bien considérés que les écrivains. |  |  |
| Marie Desplechin pense que les journalistes ne font pas correctement leur travail en France. |  |  |
| Marie Desplechin utilise des clichés pour montrer le discrédit dont souffrent les journalistes. |  |  |
| Marie Desplechin pense que les écrivains sont sacralisés de manière excessive. |  |  |
| Marie Desplechin pense que les journalistes ont peu d’exigence en ce qui concerne l’art d’écrire. |  |  |

**PARTIE II : PRODUCTION ECRITE**

**A-ANALYSE D’UN TEXTE LITTERAIRE**

**30 points**

*Albert Samain est un poète symboliste français né à Lille (ville du nord de la France) en 1858 et mort en 1900. Un de ses thèmes de prédilection est celui de la mélancolie, cher à Baudelaire.*

**Mon enfance captive …**

|  |  |
| --- | --- |
| 1  5  10  15 | Mon enfance captive a vécu dans des pierres, Dans la ville où sans fin, vomissant le charbon, L’usine en feu dévore un peuple moribond. Et pour voir des jardins je fermais les paupières...  J’ai grandi ; j’ai rêvé d’orient, de lumières, De rivages de fleurs où l’air tiède sent bon, De cités aux noms d’or, et, seigneur vagabond, De pavés florentins où traîner des rapières1.  Puis je pris en dégoût le carton du décor Et maintenant, j’entends en moi l’âme du nord Qui chante, et chaque jour j’aime d’un cœur plus fort  Ton air de sainte femme, ô ma terre de Flandre, Ton peuple grave et droit, ennemi de l’esclandre2, Ta douceur de misère où le cœur se sent prendre,  Tes marais, tes prés verts où rouissent3 les lins, Tes bateaux, ton ciel gris où tournent les moulins, Et cette veuve en noir avec ses orphelins... |

Albert SAMAIN, *Le Chariot d’or*, 1900

1. Une rapière : longue épée utilisée autrefois comme arme de duel.
2. Un esclandre : comportement bruyant et scandaleux.
3. Rouir : opération technique visant à préparer des plantes pour en faire du tissu.

**QUESTIONS**

*30 points : 15 points pour le contenu / 15 points pour la justesse de la langue et la richesse du style.*

1 - En vous appuyant sur les temps verbaux et sur les connecteurs de temps, retrouvez les deux moments du poème. Donnez un titre à chacune des deux parties et justifiez-les.

2 - a. Dans la deuxième strophe, de quoi rêve l’enfant ? Par quels procédés d’écriture ses rêves sont-ils mis en valeur ?

b. Quel est l’effet produit par l’expression « le carton du décor » (vers 9) ?

3 - Quelles sont les deux images du Nord (la Flandre) données par l’auteur dans l’ensemble du poème ? Vous exploiterez les procédés stylistiques les plus pertinents.

1. **ESSAI LITTERAIRE**

**50 points**

**Thème :** Mémoire et écriture

**Œuvres au programme :** *Dora Bruder* (1997), *Pour que tu ne te perdes pas dans le quartier* (2014) de Patrick Modiano.

**Sujet :** Essai d’environ 1000 mots

« J’ai l’impression qu’aujourd’hui la mémoire est beaucoup moins sûre d’elle-même et qu’elle doit lutter sans cesse contre l’amnésie et contre l’oubli. À cause de cette couche, de cette masse d’oubli qui recouvre tout, on ne parvient à capter que des fragments du passé, des traces interrompues, des destinées humaines fuyantes et presque insaisissables. »

Quel éclairage cet extrait du *Discours de Stockholm* (décembre 2014) de Patrick Modiano apporte-t-il à votre lecture des œuvres de cet auteur ?

Vous répondrez dans un développement argumenté et structuré en vous appuyant sur les œuvres au programme, les lectures complémentaires ainsi que sur votre culture personnelle.

**Exemple pour l’épreuve orale**

**PREMIÈRE PARTIE : COMPRÉHENSION DE LECTURE**

**50 points**

**Extrait de MARIVAUX, *Le jeu de l’amour et du hasard* (1730), Acte I Scène 1**

*Dans la scène d’exposition du* Jeu de l’amour et du hasard*, Marivaux met en scène Silvia et sa servante Lisette.*

\*\*\*

|  |  |
| --- | --- |
| 1  5  10  15  20  25  30  35  40 | **Lisette.**  (…) Aimable, bien fait, voilà de quoi vivre pour l’amour ; sociable et spirituel, voilà pour l’entretien de la société. Pardi ! tout en sera bon, dans cet homme-là ; l’utile et l’agréable, tout s’y trouve.  **Silvia.**  Oui dans le portrait que tu en fais, et on dit qu’il y ressemble, mais c’est un *on dit*, et je pourrais bien n’être pas de ce sentiment-là, moi. Il est bel homme, dit-on, et c’est presque tant pis.  **Lisette.**  Tant pis ! tant pis ! mais voilà une pensée bien hétéroclite !  **Silvia.**  C’est une pensée de très bon sens. Volontiers un bel homme est fat ; je l’ai remarqué.  **Lisette.**  Oh ! il a tort d’être fat ; mais il a raison d’être beau.  **Silvia.**  On ajoute qu’il est bien fait ; passe !  **Lisette.**  Oui-da ; cela est pardonnable.  **Silvia.**  De beauté et de bonne mine je l’en dispense ; ce sont là des agréments superflus.  **Lisette.**  Vertuchoux ! si je me marie jamais, ce superflu-là sera mon nécessaire.  **Silvia.**  Tu ne sais ce que tu dis ; dans le mariage, on a plus souvent affaire à l'homme raisonnable, qu'à l'aimable homme : en un mot, je ne lui demande qu'un bon caractère, et cela est plus difficile à trouver qu'on ne pense ; on loue beaucoup le sien, mais qui est-ce qui a vécu avec lui ? Les hommes ne se contrefont-ils pas ? Surtout quand ils ont de l'esprit, n'en ai-je pas vu moi, qui paraissaient, avec leurs amis, les meilleures gens du monde ? C'est la douceur, la raison, l'enjouement même, il n'y a pas jusqu'à leur physionomie qui ne soit garante de toutes les bonnes qualités qu'on leur trouve. Monsieur un tel a l'air d'un galant homme, d'un homme bien raisonnable, disait-on tous les jours d'Ergaste : aussi l'est-il, répondait-on, je l'ai répondu moi-même, sa physionomie ne vous ment pas d'un mot ; oui, fiez-vous-y à cette physionomie si douce, si prévenante, qui disparaît un quart d'heure après pour faire place à un visage sombre, brutal, farouche qui devient l'effroi de toute une maison. Ergaste s'est marié, sa femme, ses enfants, son domestique ne lui connaissent encore que ce visage-là, pendant qu'il promène partout ailleurs cette physionomie si aimable que nous lui voyons, et qui n'est qu'un masque qu'il prend au sortir de chez lui.  **Lisette.**  Quel fantasque avec ces deux visages !  **Silvia.**  N'est-on pas content de Léandre quand on le voit ? Eh bien chez lui, c'est un homme qui ne dit mot, qui ne rit, ni qui ne gronde ; c'est une âme glacée, solitaire, inaccessible ; sa femme ne la connaît point, n'a point de commerce avec elle, elle n'est mariée qu'avec une figure qui sort d'un cabinet, qui vient à table, et qui fait expirer de langueur, de froid et d'ennui tout ce qui l'environne ; n'est-ce pas là un mari bien amusant ?  **Lisette.**  Je gèle au récit que vous m'en faites ; mais Tersandre, par exemple ?  **Silvia.**  Oui, Tersandre ! Il venait l'autre jour de s'emporter contre sa femme, j'arrive, on m'annonce, je vois un homme qui vient à moi les bras ouverts, d'un air serein, dégagé, vous auriez dit qu'il sortait de la conversation la plus badine ; sa bouche et ses yeux riaient encore ; le fourbe ! Voilà ce que c'est que les hommes, qui est-ce qui croit que sa femme est à plaindre avec lui ? Je la trouvai toute abattue, le teint plombé, avec des yeux qui venaient de pleurer, je la trouvai, comme je serai peut-être, voilà mon portrait à venir, je vais du moins risquer d'en être une copie ; elle me fit pitié, Lisette : si j'allais te faire pitié aussi : cela est terrible, qu'en dis-tu ? Songe à ce que c'est qu'un mari.  **Lisette.**  Un mari ? C'est un mari ; vous ne deviez pas finir par ce mot-là, il me raccommode avec tout le reste.  (649 mots) |

**Question : Sur quelle conception du mariage Sylvia et Lisette s’opposent-elles ?**

**DEUXIÈME PARTIE : INTERACTION ORALE**

**50 points**

**Question stimulante sur le programme de S7 (thème « Mémoire et écriture ») :**

Dans le roman de Patrick MODIANO *Pour que tu ne te perdes pas dans le quartier* :

Quel rôle jouent les noms (de lieux, de personnages), dans l’enquête menée par le narrateur ?

**Question stimulante sur le programme de S6 (thème « Etude des pièces de Feydeau *Un fil à la patte* et *On purge bébé* à travers le prisme du dérèglement »)**

Dans la pièce de FEYDEAU *Un fil à la patte :*

Selon vous, la pièce conforte-t-elle ou bouscule-t-elle les stéréotypes féminins et masculins ?

**\*\*\***

**QUESTIONS COMPLÉMENTAIRES POUR LA SUITE DE L’ENTRETIEN :**

**Sur le programme de S7 :**

Quels sont selon vous les différents niveaux de l’enquête du narrateur ?

Quelle est la place de l’enfance dans l’enquête du narrateur ?

En quoi peut-on dire que le texte de Patrick Modiano explore le passé en même temps qu´il interroge le présent ?

Comment le passé et le présent se rencontrent-ils dans *Pour que tu ne te perdes pas dans le quartier* ?

**Sur le programme de S6 :**

Dans quelle mesure la pièce de Feydeau représente-t-elle un dérèglement des liens amoureux ?

Comment est mise en œuvre la « mécanique du rire » dans la pièce de Feydeau ?

Quelle vision de la société et des relations sociales Feydeau nous propose-t-il à travers sa pièce ?

1. an imaginary line joining the north and south poles at right angles to the equator [↑](#footnote-ref-1)
2. the most south westerly point of England, near where the English Channel meets the Atlantic Ocean [↑](#footnote-ref-2)
3. a very accurate watch or clock designed to withstand extreme conditions, for example at sea [↑](#footnote-ref-3)