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BACCALAURÉAT GÉNÉRAL

ÉPREUVE D'ENSEIGNEMENT DE SPÉCIALITÉ

SESSION 2023

LANGUES, LITTÉRATURES ET CULTURES ÉTRANGÈRES ET RÉGIONALES

ANGLAIS MONDE CONTEMPORAIN

Durée de l'épreuve : **3 heures 30**

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Dès que ce sujet vous est remis, assurez-vous qu'il est complet.
Ce sujet comporte 10 pages numérotées de 1/10 à 10/10.

Le candidat traite au choix le sujet 1 ou le sujet 2.
Il précisera sur la copie le numéro du sujet choisi.

Répartition des points

Synthèse	16 points
Traduction ou transposition	4 points

SUJET 1

Le sujet porte sur la thématique « Faire société »

Partie 1 : synthèse en anglais (16 pts)

Prenez connaissance du dossier proposé, composé des documents A, B, C et D non hiérarchisés, et traitez en anglais le sujet suivant (500 mots environ) :

Taking into account the specificities of the four documents, show how contemporary dance mirrors American diversity.

Partie 2 : traduction en français (4 pts)

Traduisez en français l'extrait suivant du document D (l. 8-14)

In the late 1950s and into the 1960s and 1970s, dance once again mirrored the changing social climate. Groups and individuals began to question the increasing formality and codification of modern dance. Just as teenagers rebelled in music and dress, young choreographers declared that theatrical presentation in dance detracted from the pure emotion, while others, who found that the established techniques limited access for the non-trained dancer, chose to explore pedestrian movement such as simple walking, running, and falling.

Document A

A talented 27-year-old Nashville transplant[1] aims to show the world that 'dancers come in all sizes'



[…] Erik Cavanaugh, a Pittsburgh native, first began training in dance when he was 16. He lived in New York for "a hot second" before relocating to Nashville in October 2019, and he now teaches at the Millennium Dance Complex. […]

"I realized I had almost a duty to create a platform and a space for people who don't fit into the societal norms of a dancer, or even as a gay person," he says. "They now could have someone to reference or look to, to say, 'No, I can do this because Erik is.'"

"It's not even just plus-size dancers that I've connected with," he says. "It is actors and singers and anybody really in the entertainment world that doesn't fit what we typically see … in the magazines or in the movies or on TV. So it's been great being able to reach so many different entertainers, from small up-and-coming ones to even larger ones that have done major work."

Cavanaugh says he's had followers — often young people and their parents — who've been inspired to stick with dance in the face of bullying and discrimination. He's also aware of older followers who've returned to dance as a hobby after years of inactivity.

"Body diversity is definitely my biggest goal, but I don't want to just stop there, because there is still so much to go," he says. "Even when it comes to our skin color in the dance world. A lot of people think just because Misty Copeland[2] was moved to principal [dancer] in American Ballet Theatre, then we're good. But we still have a lot of work."

D. Patrick Rodgers, *Nashville Scene*, March 25, 2021

[1] A transplant is someone who has moved or been moved from one place to another.
[2] Misty Danielle Copeland (born Sept 10, 1982) became the first African American woman to be promoted to principal dancer, in 2015.

Document B

Jawole Willa Jo Zollar's masterwork *Shelter* (1988) is the first existing piece of repertory choreographed by a Black female choreographer to be selected for Spring Dances.[1]

Shelter is a response to the struggles of homelessness and displacement. It was originally set to bring awareness to the homeless who lived on the streets of New York City, but in its current iteration, *Shelter* explores the crisis of Hurricane Katrina in New Orleans. *Shelter* was the first of the three dances I auditioned for that day, and I was anxious to see what Ms. Zollar had in store yet ready for whatever came my way. From the very start of rehearsals, with our high kicks marching forward with such power and the sound of the drums filling the room, our spines responding in unison, I knew being in this piece would be a once-in-a-lifetime experience.

That feeling was new to me; not in life, but in the Juilliard environment, and I loved every second of it. I felt seen and represented in a way that I had not often experienced during my time at Juilliard. To be chosen to perform this work of art this spring brings me nothing but joy. There are so many elements I have yet to explore with *Shelter*, and as we continue to go through these rehearsals, I am ready to be a part of the change I wish to see.

By Raven Joseph, a third-year dancer

Juilliard Journal, February 28, 2022

[1] Juilliard Dance School's annual repertory production

Document C



Revelations by choreographer Alvin Ailey[1] (1931-1989). Photo by Paul Kolnik, 2021

Document D

[In the 1920's] just as society was restructuring itself in the United States, so were artists searching for their voices within that new cultural awakening. Helen Tamiris, with a background in theatrical dance and a strong social conscience, brought that balanced perspective to the developing genre of modern dance. Dancing to Negro spirituals in *How Long Brethren* (1937), she was the first major choreographer to acknowledge this music from the African American community. Tamiris also choreographed Broadway hit musicals such as *Showboat* (1927). [...]

In the late 1950s and into the 1960s and 1970s, dance once again mirrored the changing social climate. Groups and individuals began to question the increasing formality and codification of modern dance. Just as teenagers rebelled in music and dress, young choreographers declared that theatrical presentation in dance detracted from the pure emotion, while others, who found that the established techniques limited access for the non-trained dancer, chose to explore pedestrian movement such as simple walking, running, and falling.

Luke C. Kahlich, *The Encyclopedia of American Studies*,
Johns Hopkins University Press, 2018

[1] Famous African American choreographer in the 70s

SUJET 2

Le sujet porte sur la thématique : « Environnements en mutation »

Partie 1 – synthèse en anglais (16 pts)

Prenez connaissance des documents A, B, C et D et traitez le sujet suivant en anglais (500 mots environ) :

Taking into account their specificities, show how the documents illustrate some of the challenges faced by Lagos and the various ways of coping with them.

Partie 2 – transposition en français (4 pts)

Rendez compte en français des idées principales du document B (150 mots environ).

Document A



Makoko, a slum located in a lagoon in Lagos, Nigeria.
Frédéric Soltan/Corbis via Getty Images, *The Guardian*, 2018

Document B

The city that won't stop growing
How can Lagos cope with its spiralling population?

Nobody knows exactly how many people live in Lagos, but they all agree on one thing – Nigeria's biggest city is growing at a terrifying rate. The UN says 14 million. The Lagos State government thinks it's nearer 21 million, as rural Nigerians are drawn by the hope of a better life to one of Africa's few mega-cities. By 2050 Nigeria will have twice the population it has today, more than half will live in cities, and about 60% of them will be under 25. […]

Every week tens of thousands of people arrive in Lagos, heading to neighbourhoods where friends and relatives have come before – many end up in the slums. But Lagos State is planning tower blocks and transformation, reclaiming land from the sea for ambitious new developments. In a rush to transform the city, the waterfront slums are being cleared, court rulings are being ignored, and luxury apartment blocks are springing up. […]

Like everywhere else in Africa trying to break out of poverty, Nigeria hopes fast population growth will bring it a "demographic dividend" – a young workforce that can drive economic growth. If they can all be put to work. Already there's migration north to Libya and on to Europe, and the young who are left idle and without much hope are easily radicalised by Boko Haram.[1] It's going to take great management, smart politics and

[1] Boko Haram is a terrorist group.

increasing security and stability to turn rapid population growth into a positive and avoid the potential for disaster. […]

"Lagos has no choice but to go up," says Lateef Sholebo, head of Lagos State Urban Renewal Agency. "How are we going to accommodate all the population? There is no way we can continue to sprawl." After 25 years as a city planner in Los Angeles, he has now returned home to put into practice the lessons of urban renewal he has learned.

Emerging from the rusty tin rooftops and towering above the Eyo parade route is a multi-storey apartment block – a gleaming, modern show home rising from the slum. "This project is very important because it shows the people in the community how a slum area can be transformed from what it used to be to a more modern, more sustainable environment," he says, enthusiastically.

Eleven families lived on the land – they were persuaded to combine their plots and stay elsewhere while the 48-flat tower block was built. Now they have 11 modern apartments to move into – and 37 extra new homes for their neighbours. "The air-space is useless – nobody is using it. Now we are able to go vertical we can reduce the overcrowding," says Sholebo.

Alastair Leithead, *BBC*, 21 August 2017

Document C

A community on Lagos Island is being swallowed by the sea

Standing on the sand next to a building hollowed out by the churning sea, Sheriff Elegushi points far out into the Atlantic Ocean to where his ancestral home once stood. "Over there was where we had our tarred road before," Elegushi said. "We also had our electricity poles there and a health center ... You can see the remaining particles," he adds, pointing to the debris.

Elegushi – a leader in the Okun Alfa community on Nigeria's Lagos Island – spoke to CNN some 1,500 meters from where Alpha Beach, a popular tourist destination, used to be. The people here no longer even call this stretch of sand Alpha Beach. They consider it long gone.

The resort's extinction has left the Okun Alfa community and those around it paralyzed, and is just one of many losses for the people here, whose neighborhoods have been ravaged by frequent tidal surges fueled both by the climate crisis and questionable urban planning. […]

A study published in *Nature* found that some of the world's low-lying coastal cities could be permanently submerged by 2100. But, like so many of the worst impacts of the climate crisis, humans' management of the natural and built world are exacerbating problems like receding coastlines.

On Lagos Island community leaders fault the construction of an entirely new coastal city, called "Eko Atlantic". They say the project has worsened the surge of water towards their part of the coastline, pushing their homes underwater. The city is being built on land reclaimed from the Atlantic, on a former beach on Lagos' Victoria Island.

A Nigerian environmental activist, Similade Adeodun, told *CNN* the construction of Eko Atlantic was making the usual methods of adapting to sea level rise in Okun Alfa more challenging. "Land reclamation is a major problem in combating rising sea levels and building resilience. […] This has increased sea surge in places like Okun Alfa. The higher the water goes, the more devastating the impact," he said.

Nimi Princewill, *CNN*, November 18, 2021

Document D



A solution imagined by Nigerian urban planners using floating architecture to allow coastal communities to become more resilient to climate change

http://www.nleworks.com/case/lagos-water-communities-project/, 2012

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