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BACCALAURÉAT GÉNÉRAL

ÉPREUVE D'ENSEIGNEMENT DE SPÉCIALITÉ

SESSION 2022

LANGUES, LITTÉRATURES
ET
CULTURES ÉTRANGÈRES ET RÉGIONALES

ANGLAIS

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 « Expression et construction de soi ».

1re partie. Synthèse en anglais (16 points)

Prenez connaissance de la thématique ci-dessus et du dossier composé des documents A, B et C et répondez en anglais à la consigne suivante (500 mots environ) :

Paying particular attention to the specificities of the three documents, show how they interact to suggest that beauty may depend on perspective.

2e partie. Traduction en français (4 points)

Traduisez en français le passage suivant du document A (lignes 17 à 22) :

“Since I was a kid,” she says, “my dad and I have always talked about a certain type of person who’s so insecure, or hyperaware and self-conscious, that they never move in a weird way, or make a weird face, because they always want to look good. I’ve noticed that, and it makes me so sad. If you’re always standing a certain way, walking in a certain way, and always have your hair just so… It’s such a loss to always try to always look good. It’s such a loss of joy and freedom in your body.”

Document A

Billie Eilish: 'To always try to look good is such a loss of joy and freedom'

Although we start by talking about her album's themes […], we soon start discussing body image. Eilish loves to play with fashion and changes her style all the time – she remembers making the deliberate decision, aged four or five, to go out with her knickers on top of her trousers – but tries hard not to be overly concerned with her looks.

For a long while, her aesthetic references combined the gothic (coloured hair, pet spiders, the Babadook[1]) with hip-hop (baggy shorts, hoodies, Louis Vuitton), culminating in her dyeing her hair black with neon green roots, sporting claw-like nails, neon green top and shorts.

Her new look is less cartoonish, though it still seems a little dress-up: Marilyn Monroe blond hair; soft beige and pink clothes; references to 1930s Hollywood and French boudoir. As it's Eilish, there's a twist (big trainers, over-the-knee socks, a huge new tattoo of a dragon across her lower hip). She launched this style in British Vogue in May, where she stared from the cover, defiant in a corset, instantly confounding those who previously lauded her for covering herself up. Today, beneath that glamorous platinum fringe, she's rocking a baggy Eazy-E T-shirt.

"Since I was a kid," she says, "my dad and I have always talked about a certain type of person who's so insecure, or hyperaware and self-conscious, that they never move in a weird way, or make a weird face, because they always want to look good. I've noticed that, and it makes me so sad. If you're always standing a certain way, walking in a certain way, and always have your hair just so… It's such a loss to always try to always look good. It's such a loss of joy and freedom in your body." […]

She knows from experience of the music industry that most perfect Insta-friendly images are unreal. But it still affects her. "I see people online, looking like I've never looked," she says. "And immediately I am like, oh my God, how do they look like that? I know the ins and outs of this industry, and what people actually use in photos, and I actually know what looks real can be fake. Yet I still see it and go, oh God, that makes me feel really bad. And I mean, I'm very confident in who I am, and I'm very happy with my life… I'm obviously not happy with my body", she adds casually, "but who is?" […]

I'm taken aback that she's "obviously" not happy with her body, but Eilish is nothing if not honest; she responds in the moment. And actually, despite her enormous social media presence, she can often seem like she's in disguise. Her style is so distinctive, it has become a camouflage. (You can order her green and black look as a costume online; several of her friends, and her mum, dressed up as Eilish for Halloween 2019; Eilish herself dressed as a ghost.)

Miranda SAWYER, *www.theguardian.com,* July 31, 2021

[1] Babadook: a supernatural creature that is said to be the embodiment of grief.

Document B



Katty HUERTAS, *SELF-ISH—Self-portrait Series, 2015-2016*

Document C

Ugliest Girl in the World

Well the woman that I love she got a hook in her nose
Her eyebrows meet she wears second hand clothes
She speaks with a stutter and she walks with a hop
I don't know why I love her but I just can't stop.
You know I love her yeah I love her
I'm in love with the ugliest girl in the world.

If I ever lose her I will go insane
I go half crazy when she calls my name
When she says 'ba-ba ba-ba baby I love you'
There ain't nothing in the world that I wouldn't do.
You know I love her yeah I love her
I'm in love with the ugliest girl in the world.

The woman that I love she got two flat feet
Her knees knock together walking down the street
She cracks her knuckles and she snores in bed
She ain't much to look at but like I said:
You know I love her Yeah I love her
I'm in love with the ugliest girl in the world.

I don't mean to say she got nothing going
She got a weird sense of humor that is all her own
When I got low she sets me on my feet
Got a five inch smile but her breath is sweet.
You know I love her Yeah I love her
I'm in love with the ugliest girl in the world.

Well the woman that I love she got a hook in her nose
Her eyebrows meet she wears second hand clothes
She speaks with a stutter and she walks with a hop
I don't know why I love her but I just can't stop.
You know I love her yeah I love her
I'm in love with the ugliest girl in the world.

Bob DYLAN, song from the 1988 *Down in the Groove* album

SUJET 2

Le sujet porte sur la thématique « Arts et débat d'idées »

1re partie. Synthèse en anglais (16 points)

Prenez connaissance de la thématique ci-dessus et du dossier composé des documents A, B et C et répondez en anglais à la consigne suivante (500 mots environ) :

Paying particular attention to the specificities of the three documents, show how they interact to illustrate various relationships between humankind and modernity.

2e partie. Traduction en français (4 points)

Traduisez en français le passage suivant du document B (lignes 14 à 20) :

"People had to have houses and the two or three farmers were dead now probably. Maybe didn't live to see it all. Maybe died rich.

The two kids stood swaying as they entered the first tunnel, their eyes stood out watching for the tunnel's mouth, awaiting to pass out through the great mouth of the tunnel. And probably the whole of life was like that, sitting in the dark watching and waiting. Sometimes it happened and you came into the light, but mostly it only happened in tunnels. Like now."

Document A

Biting Back at the Machine: Charlie Chaplin's *Modern Times*

Modern Times is Chaplin's last "silent" film, and a last bow for his "Tramp" character, which had made Chaplin the world's most famous man in the 1920s. After the 1931 premier of *City Lights*, Chaplin went on a world tour, meeting with many leaders to discuss the pressing issues of the time. In newspaper articles and later an autobiography, he described his travels.

At a meeting with Mahatma Gandhi, Chaplin said he was "confused by your abhorrence of machinery," which could "release man from the bondage of slavery," if altruistically used, Chaplin argued. Gandhi replied that machinery had made India dependent on England, so "we must make ourselves independent of it if we are to gain our freedom." By the time he began production of *Modern Times* (then titled "The Masses"), Chaplin was declaring: "Machinery should benefit mankind. It should not spell tragedy, or throw it out of work."

Chaplin wanted The Tramp's swan song to address the pressing issues of the Great Depression and pre-WWII years: unemployment, food shortages, the Fordist routinization of industry, and repression of political protest. Chaplin's ability to combine hilarity with pathos reached classic heights in this film. […]

The scene in which Charlie slides into the machine's gears is iconographic, a larger-than-life picture that has taken on a life of its own. Following the suggestion that one *can only keep up with the machine by going inside it*, I want to sketch some implications of this "inside job." The fullness of what is denoted and connoted in this scene seems inexhaustible. Let us start with a couple of forms of denotation.

1. We are being shown that accidents are commonplace when machines are sped up to an inhuman pace. In the 21st century, the swallowing of humans on the production line will be played for horror, in *Fast Food Nation* (Richard Linklater, 2006). […]
2. In his *Autobiography*, Chaplin traces the film's genesis to a conversation with a reporter about Detroit production lines, particularly "healthy young men off the farms who, after 4-5 years at the belt system, became nervous wrecks."

Chaplin denotes a commonplace of the machine age, nervous breakdowns. But the sequence is choreographed like a ballet, from the moment of being swallowed alive, through the subsequent madcap sabotage. *Modern Times* man-eating machine connotes much more than it denotes.

Gregory STEPHENS, *sensesofcinema.com,* October 2011

Document B

An old Maori[1] is taking the train to cross New Zealand for the first time.

Now this strip here, it's not really land at all, it's where we used to get our pipis[2], any time or tide. But they pushed a hill down over it and shot the railway line across to make more room for cars. The train driver knows it's not really land and he is speeding up over this strip. So fast you wait for the nose dive over the edge into the sea, especially when you're up front like this looking. Well too bad. Not to worry, he's nearly old anyway and just about done his dash, so why to worry if they nose dive over the edge into the sea. Funny people putting their trains across the sea. Funny people making land and putting pictures and stories about it in the papers as though it's something spectacular […]. On further it's the same — houses, houses — but people have to have houses. Two or three farms once, on the cold hills and a rough road going through. By car along the old road, you'd always see a pair of them at the end of the drive waving with their hats jammed over their ears. Fat one and skinny one. Psychiatric hospital, those were the words to use these days, yes don't sound so bad. People had to have houses and the two or three farmers were dead now probably. Maybe didn't live to see it all. Maybe died rich.

The two kids stood swaying as they entered the first tunnel, their eyes stood out watching for the tunnel's mouth, awaiting to pass out through the great mouth of the tunnel. And probably the whole of life was like that, sitting in the dark watching and waiting. Sometimes it happened and you came into the light, but mostly it only happened in tunnels. Like now.

And between the tunnels they were slicing the hills away with big machines. Great-looking hills too, and not an easy job cutting them away, it took Pakeha[3] determination to do that. Funny people these Pakehas, had to chop up everything. Couldn't talk to a hill or a tree these people, couldn't give the trees or the hills a name and make them special and leave them. Couldn't go round, only through. Couldn't give life, only death. But people had to have houses.

Patricia GRACE, *Journey*, 1980

[1] Maori: Native people of New Zealand.
[2] Pipi: a type of shellfish.
[3] Pakeha: Maori word for New Zealanders of European origin.

Document C



Robot helping out visitors at the Smithsonian Museum in Washington, DC, 2018.
www.softbankrobotics.com

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