Ce document a été mis en ligne par l'organisme FormaV®.

Toute reproduction, représentation ou diffusion, même partielle, sans autorisation préalable, est strictement interdite.

Pour consulter tous nos sujets d'annales et corrigés du Bac Général Maths + LLCER, veuillez visiter :
bac-maths-llcer.fr/annales-sujets-et-corriges

BACCALAURÉAT GÉNÉRAL

ÉPREUVE D'ENSEIGNEMENT DE SPÉCIALITÉ

SESSION 2022

LANGUES, LITTÉRATURES
ET
CULTURES ÉTRANGÈRES ET RÉGIONALES

ANGLAIS

Durée de l'épreuve : **3 heures 30**

L'usage du dictionnaire unilingue non encyclopédique est autorisé.

La calculatrice n'est pas autorisée.

Dès que ce sujet vous est remis, assurez-vous qu'il est complet.

Ce sujet comporte 9 pages numérotées de 1/9 à 9/9.

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 « 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 explore the connection between acting and real life.

2e partie. Transposition en français (4 pts)

Rendez compte, en français et de façon structurée, de l'usage du théâtre dans le document A (80 à 100 mots).

Document A

Drama improves pupils' self-esteem, study finds

Primary school children participating in National Theatre (NT) drama schemes enjoy school more and have improved their speaking and listening skills, a three-year study has found.

Through studying Shakespeare and Marlowe and acting out their plays using puppets and music, NT children have also experienced a marked increase in self-confidence in class, said the report, published today by the Social Science Research Unit at the Institute of Education.

Jenny Harris, the NT's head of education, urged schools throughout the country to emulate the programme.

"The key findings of this rigorous study raise critical considerations that we hope will inform the current debate about the role, and more importantly, the value of the arts," she said.

The study tracked the work of the NT's education department with children aged seven to 10 from eight inner-London primary schools for three years, during which time they studied Shakespeare's *The Tempest* and Marlowe's *Dr Faustus*, and took part in a storytelling programme called Word Alive.

The programmes included sessions in schools by freelance artists trained by the theatre, training days for teachers and visits to specially commissioned productions and performances. The children then gave their own performances at The Albany, Deptford[1].

Compared with children at similar schools not running the NT programme, the study found that NT pupils had a significant increase in 'oracy' skills - the ability to speak and listen. However, there was no marked improvement in literacy SATs[2].

NT students also enjoyed school more and gained self-esteem, regarded as a key tool for learning. And the study said they recognised, through experience, the value of working with other people towards goals.

Researcher Helen Turner said: "Our research highlights several key educational issues: how to make school more enjoyable, how to provide learning environments where different talents are recognised and valued, how to make literacy more exciting, how to encourage and promote creativity, and how to ensure cultural entitlement."

"We think that the National Theatre's drama programmes provide a guide for others to follow."

Fellow researcher Professor Berry Mayall said: "Ministers have recognised the intrinsic value for children of engaging with the arts. The results of our study present a clear case for the government to support drama work in schools for the enrichment of children's lives."

John MARTIN, *The Guardian*, October 6, 2004

[1] Deptford: an area in south-east London, England.
[2] SATs: Standard Assessment Tests for British pupils.

Document B



Liverpool Street Station Flash Mob[1], *The Commuter Experience*, January 15, 2009

[1] A flash mob occurs when people arrange to meet at a certain place and time to carry out a performance.

Document C

“All the world’s a stage” (spoken by Jaques)

All the world’s a stage,
And all the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse’s arms;
And then the whining school-boy, with his satchel[1]
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress’ eyebrow. Then a soldier,
Full of strange oaths, and bearded like the pard[2],
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon’s mouth. And then the justice,
In fair round belly with good capon[3] lin’d,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slipper’d pantaloon[4],
With spectacles on nose and pouch on side;
His youthful hose, well sav’d, a world too wide
For his shrunk shank[5]; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion;
Sans teeth, sans eyes, sans taste, sans everything.

William Shakespeare*, As You Like It,* Act II, Scene VII, *1599*

[1] a satchel: a school bag
[2] pard (archaic or poetic): a panther or leopard
[3] with good capon lin’d: *garni d’un bon chapon*
[4] Pantaloon is a character in the Commedia dell Arte.
[5] shank: leg

SUJET 2

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 highlight what self-portraits reveal and hide.

2e partie. Traduction en français (4 points)

Traduisez en français le passage suivant du document A (lignes 1 à 5) :

It is with a kind of fear that I begin to write the history of my life. I have, as it were, a superstitious hesitation in lifting the veil that clings about my childhood like a golden mist. The task of writing an autobiography is a difficult one. When I try to classify my earliest impressions, I find that fact and fancy look alike across the years that link the past with the present. The woman paints the child's experiences in her own fantasy.

Document A

It is with a kind of fear that I begin to write the history of my life. I have, as it were, a superstitious hesitation in lifting the veil that clings about my childhood like a golden mist. The task of writing an autobiography is a difficult one. When I try to classify my earliest impressions, I find that fact and fancy look alike across the years that link the past with the present. The woman paints the child's experiences in her own fantasy. A few impressions stand out vividly from the first years of my life; but "the shadows of the prison-house are on the rest." Besides, many of the joys and sorrows of childhood have lost their poignancy; and many incidents of vital importance in my early education have been forgotten in the excitement of great discoveries. In order, therefore, not to be tedious I shall try to present in a series of sketches only the episodes that seem to me to be the most interesting and important.

I was born on June 27, 1880, in Tuscumbia, a little town of northern Alabama. […]

I lived, up to the time of the illness that deprived me of my sight and hearing, in a tiny house consisting of a large square room and a small one, in which the servant slept. It is a custom in the South to build a small house near the homestead as an annex to be used on occasion. Such a house my father built after the Civil War, and when he married my mother they went to live in it. It was completely covered with vines, climbing roses and honeysuckles. From the garden it looked like an arbor. The little porch was hidden from view by a screen of yellow roses and Southern smilax. It was the favourite haunt of humming-birds and bees.

The Keller homestead, where the family lived, was a few steps from our little rose-bower. It was called "Ivy Green" because the house and the surrounding trees and fences were covered with beautiful English ivy. Its old-fashioned garden was the paradise of my childhood.

Helen KELLER, *The Story of My Life*, 1903

Document B

How selfies became a global phenomenon

The smartphone self-portrait or 'selfie' has established itself a form of self-expression. Is it a harmless fad or a dangerous sign of western society's growing narcissism?

It starts with a certain angle: a smartphone tilted at 45 degrees just above your eyeline is generally deemed the most forgiving. Then a light source: the flattering beam of a backlit window or a bursting supernova of flash reflected in a bathroom mirror, as preparations are under way for a night out.

The pose is important. Knowing self-awareness is conveyed by the slight raise of an eyebrow, the sideways smile that says you're not taking it too seriously. A doe-eyed stare and mussed-up hair denotes natural beauty, as if you've just woken up and can't help looking like this. Sexiness is suggested by sucked-in cheeks, pouting lips, a nonchalant cock of the head and a hint of bare flesh just below the clavicle. Snap!

Afterwards, a flattering filter is applied. Outlines are blurred, colours are softened, a sepia tint soaks through to imply a simpler era of vinyl records and VW camper vans.

All of this is the work of an instant. Then, with a single tap, you are ready to upload: to Twitter, to Facebook, to Instagram, each likeness accompanied by a self-referential hashtag. Your image is retweeted and tagged and shared. Your screen fills with thumbs-up signs and heart-shaped emoticons. You are "liked" several times over. You feel a shiver of – what, exactly? Approbation? Reassurance? Existential calm? Whatever it is, it's addictive. Soon, you repeat the whole process, trying out a different pose. Again and again, you offer yourself up for public consumption.

This, then, is the selfie: the self-portrait of the digital age. We are all at it. Just type "selfie" into the Twitter search bar. Or take a look at Instagram, where over 90m photos are currently posted with the hashtag #me.

Adolescent pop poppet Justin Bieber constantly Tweets photos of himself with his shirt off to the shrieking delight of his huge online following. […]

The political classes have started doing it too. President Obama's daughters, Sasha and Malia, took selfies at his second inauguration. In June, Hillary Clinton got in on the act after her daughter, Chelsea, tweeted a joint picture of them taken on her phone at arm's length. […]

"The selfie is revolutionising how we gather autobiographical information about ourselves and our friends," says Dr Mariann Hardey, a lecturer in marketing at Durham University who specialises in digital social networks. "It's about continuously rewriting yourself. It's an extension of our natural construction of self. It's about presenting yourself in the best way … [similar to] when women put on makeup or men who bodybuild to look a certain way: it's an aspect of performance that's about knowing yourself and being vulnerable."

Elizabeth DAY, *www.theguardian.com*, July 14, 2013

Document C



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

Copyright © 2027 FormaV®. Tous droits réservés.

FormaV® est une marque déposée auprès de l'INPI sous le numéro 5227897.

Ce document a été élaboré par FormaV® avec le plus grand soin afin d'accompagner chaque apprenant vers la réussite de ses examens. Son contenu (textes, graphiques, méthodologies, tableaux, exercices, concepts, mises en forme) constitue une œuvre protégée par le droit d'auteur.

Toute copie, partage, reproduction, diffusion ou mise à disposition, même partielle, gratuite ou payante, est strictement interdite sans accord préalable et écrit de FormaV®, conformément aux articles L.111-1 et suivants du Code de la propriété intellectuelle. Dans une logique anti-plagiat, FormaV® se réserve le droit de vérifier toute utilisation illicite, y compris sur les plateformes en ligne ou sites tiers.

En utilisant ce document, vous vous engagez à respecter ces règles et à préserver l'intégrité du travail fourni. La consultation de ce document est strictement personnelle.

Merci de respecter le travail accompli afin de permettre la création continue de ressources pédagogiques fiables et accessibles.