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BACCALAURÉAT GÉNÉRAL

ÉPREUVE D'ENSEIGNEMENT DE SPÉCIALITÉ

SESSION 2023

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 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 « 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 explore the tension between identity and social background.

2e partie. Traduction en français (4 points)

Traduisez en français le passage suivant du document C (lignes 3 à 9) :

He presents Gerald and Lydia with a sketch of the main house done one afternoon down at the beach, the first thing he's drawn in years that hasn't been for work. They set it atop the crowded mantel of the stone fireplace, next to piles of books and photographs, promise to have it framed. The family seems to possess every piece of the landscape, not only the house itself but every tree and blade of grass. Nothing is locked, not the main house, or the cabin that he and Maxine sleep in.

Document A



Jimmy SIME, *untitled*, 1937 (the photograph was taken in England).

Document B

Darren McGarvey: 'Poverty is not the problem, the problem is wealth'

Scottish rapper and writer Darren McGarvey launches a vital new BBC series examining class and explains why social distancing began long before the Covid-19 pandemic.

Darren McGarvey is a man of many talents. He's the most successful Scottish rapper of his generation, under the name Loki, a respected thinker whose powerful debut book, *Poverty Safari – Understanding the Anger of Britain's Underclass,* examined the causes and lived experience of poverty to great acclaim, and a documentary maker whose first series looked at his home country from a fresh perspective.

As McGarvey returns with that difficult second series, he explains why the concept of social distancing could have implications way beyond the Covid-19 crisis.

"For years I have identified myself publicly and internally as someone who cares deeply and is immersed in the realities of class inequality. It's been an area of study, an area of constant experience – any of my work that is publicly noted deals with these issues. But I'm at an interesting point in my life, where I'm still very in touch with my working class roots but realise I'm on a journey to becoming 'successful', and feeling what it's like to not have financial insecurity and to give my kids whatever they want, not just what they need.

We hear about poverty and we hear about success, but we don't have a lot of stories from the perspective of someone going through the transition. You either have to contend with the fact that you've compromised or come up with a comforting narrative that explains all those incremental concessions you've made along the way. That's what I'm wrestling with. I hope there's something entertaining about that, because it's all I've got to offer right now! I could end up feeling lost in both communities. My tribe, that I'll find eventually, are people who relate to this conflict of identity – the tension between 'get up and get on', and 'never forget where you came from'.

For my new series, I look beyond poverty to the flip side of the inequality coin – privilege and wealth**.** Which is under-examined, under-studied, and poorly understood. I get in the room with people with affluence and wealth. I want to understand how they see the world, how they construe their level of complicity in inequality, and whether they are aware of their advantages. I thought an audience might also be interested in seeing someone normally draped in the dereliction of urban poverty swaggering around on a baronial estate, going on a grouse hunt and playing cricket."

Adrian LOBB, *bigissue.com*, 2021.

Document C

Gogol is the novel's main protagonist.

He grows to appreciate being utterly disconnected from the world. He grows used to the quiet, the scent of sun-warmed wood. The only sounds are the occasional motorboat cutting across the water, screen doors snapping shut. He presents Gerald and Lydia with a sketch of the main house done one afternoon down at the beach, the first thing he's drawn in years that hasn't been for work. They set it atop the crowded mantel of the stone fireplace, next to piles of books and photographs, promise to have it framed. The family seems to possess every piece of the landscape, not only the house itself but every tree and blade of grass. Nothing is locked, not the main house, or the cabin that he and Maxine sleep in. Anyone could walk in. He thinks of the alarm system now installed in his parents' house, wonders why they cannot relax about their physical surroundings in the same way. The Ratliffs own the moon that floats over the lake, and the sun and the clouds. It is a place that has been good to them, as much a part of them as a member of the family. The idea of returning year after year to a single place appeals to Gogol deeply. Yet he cannot picture his family occupying a house like this, playing board games on rainy afternoons, watching shooting stars at night, all their relatives gathered neatly on a small strip of sand. It is an impulse his parents have never felt, this need to be so far from things. They would have felt lonely in this setting, remarking that they were the only Indians. They would not want to go hiking, as he and Maxine and Gerald and Lydia do almost every day, up the rocky mountain trails, to watch the sun set over the valley. They would not care to cook with the fresh basil that grows rampant in Gerald's garden or to spend a whole day boiling blueberries for jam. His mother would not put on a bathing suit or swim. He feels no nostalgia for the vacations he's spent with his family, and he realizes now that they were never really true vacations at all.

Jhumpa LAHIRI, *The Namesake*, 2019.

SUJET 2

Le sujet porte sur la thématique « Voyages, territoires, frontières ».

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) :

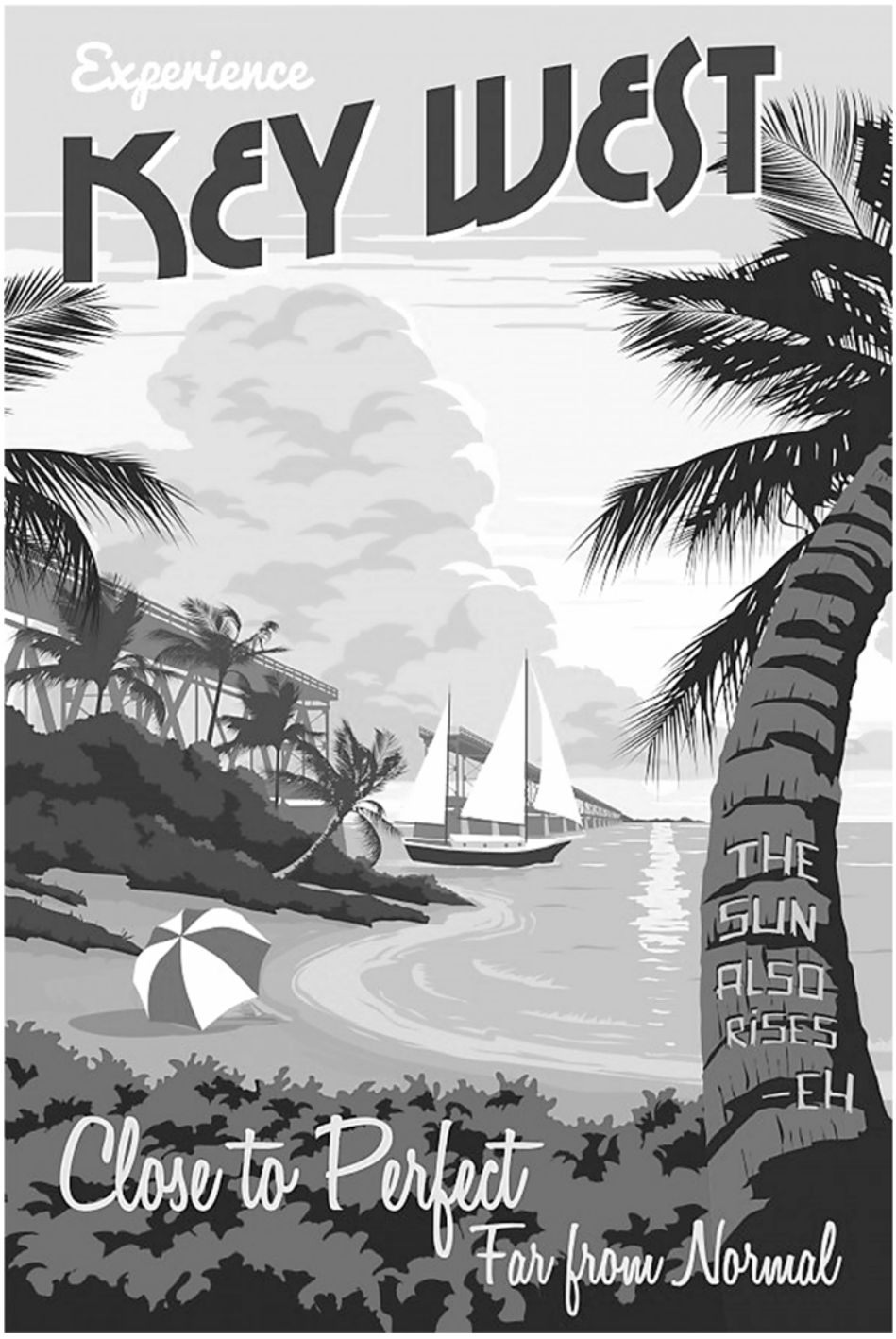
Paying particular attention to the specificities of the three documents, show how they interact to reflect various experiences of traveling.

2e partie. Traduction en français (4 points)

Traduisez en français le passage suivant du document C (lignes 1 à 7) :

THE ROAD. How I loved the road. Or, at least, the idea of the road. The summer before our senior year at the University of Maine, Dan and I piled into the ancient (but still very serviceable) Chevy that he had throughout college and headed west. The car would do seventy-five miles an hour at a push. There was no air conditioning — and we were trailed by ninety-degree temperatures (at best) everywhere. We didn't care. We had $2,000 and three months before we were due back east for the start of classes.

Document A



Travel poster promoting the Florida resort of Key West, *pictorem.com*, 2018.

Document B

Cheryl Strayed is the author of *Wild*, a powerful new memoir of her solo hike on the Pacific Crest Trail (PCT) that she took in her twenties following her mother's death. Writing with great honesty and humor, Cheryl takes the reader through the chaos of grief, emerging healed and whole on the other side.

Throughout your journey, you encountered situations where you had to stare down your fears. How did you deal with fear during your trip?

So often fear blots out everything else. Because something scares us, we decide not to do it. But I really, really wanted to hike on the PCT in the summer of 1995, and I wanted to do it alone. I decided to rewrite the fear narrative that tells us women need to be protected, that we are vulnerable and weak. I quite literally decided not to be afraid so I could have this big adventure. "I am not afraid" was my mantra from the very beginning. I held onto it really hard and it worked. I was mostly not afraid, though of course I occasionally felt fear. […]

I'm struck by the image of you on the trail after encountering a Texas longhorn bull, imagining the danger in either direction, and deciding to move forward rather than going back the way you came. How, if at all, does your resolution to move forward, reflect the way you approach your work as a writer?

That decision to move forward in the direction of my intentions is one I make every day in everything I am—writer, mother, human. Or at least I do when I'm doing my best. We all get stuck in place on occasion. We all move backwards sometimes. But moving forward is what we're here for so I try to do it even when I'm afraid there might be a marauding bull waiting for me down the trail. Forward is the direction of real life.

What is your relationship to being in the wild now, and what was it like at the time of your journey?

I wrote in *Wild* that "the wilderness had a clarity that included me," and I don't imagine that will ever change. The wilderness has a clarity that includes all of us. Being in the wild gathers me. It astonishes me. It quiets the negative voices inside of me and allows the more constructive ones to talk. It humbles me. It reminds me of how small I am, which has the reverse effect of making me feel gigantic inside.

An interview by Kristen HEWITT, *Questions for Cheryl STRAYED*, 2012.

Document C

THE ROAD. How I loved the road. Or, at least, the idea of the road. The summer before our senior year at the University of Maine, Dan and I piled into the ancient (but still very serviceable) Chevy[1] that he had throughout college and headed west. The car would do seventy-five miles an hour at a push. There was no air conditioning — and we were trailed by ninety-degree temperatures (at best) everywhere. We didn't care. We had $2,000 and three months before we were due back east for the start of classes. We stayed in cheap motels. We ate largely in diners. We left highways all the time to explore two-lane blacktops. We spent four days in Rapid City, South Dakota, because we simply liked that crazy Wild West Town. […]

Through a lot of crazy budgeting — and the fact that gas back then was just over a dollar a gallon — we were able to carry on west to San Francisco, then head back east through the desert to Santa Fe, which we both fell for.

'Let's move here after I finish med school,' I said, seeing us living in some adobe house (with a swimming pool) out in the mesa that surrounded the city, me having a thriving pediatrics practice in town, my patients the children of artists and New Age[2] types who ate macrobiotically and wrote music for the gamelan and drank green tea with Georgia O'Keeffe[3] and…

'As long as you don't make me drink green tea or only eat lentils,' Dan said.

'No — we'd be the weirdos out here. Meat-eaters, smokers — '(Dan was a two-pack a day man back then) 'and decidedly not into crystals or the zodiac. But I bet we'd meet a lot of young types like us. Santa Fe strikes me as one of those places that attracts refugees from everywhere else in the country — people who want to escape from all the pressures of big-city life, big-city success. We could live really well here — and, hey, it's the West. Wide open spaces. Big skies. No traffic.'

Of course Dan agreed with me. Of course, within twelve months, all these pipe-dreamy plans were finished. And that big wonderful coast-to-coast drive — in which I truly fell in love with the scope and possibility and sheer insane vastness of my country — was to be our one and only romance of the road.

Douglas KENNEDY, *Five Days*, 2013.

[1] Chevy: abbreviation for Chevrolet, a brand of American cars.
[2] New Age: an alternative approach to traditional Western culture with an interest in spirituality and mysticism.
[3] Georgia O'Keeffe: a famous American painter (1887-1986) connected to an artistic community based in the South West of the USA.

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