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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 11 pages numérotées de 1/11 à 11/11.

**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 débats d'idées »**

## 1ère partie

**Prenez connaissance de la thématique ci-dessus et du dossier composé des documents A, B et C et traitez <u>en anglais</u> la consigne suivante (500 mots environ) :**

**Taking into account the specificities of the documents, analyse the ways in which artists acknowledge a painful heritage to build a common future.**

## 2ème partie

**Traduction :**

**Translate the following passage from Document A into French.**

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"At a press conference for the film, McQueen reported how he'd been planning to make a film about a freeman sold into slavery when he came across Solomon Northup's real-life memoir[1]. McQueen compared the book to *The Diaries of Anne Frank*, which was published a century later. 'I was upset with myself that I didn't know this book and then I realised no one I knew knew about it. No one.'"

(lines 6-10)

[1] Solomon Northup is the name of the slave who wrote the memoir adapted by Steve McQueen in the film *12 Years a Slave*.

**Document A**

## Steve McQueen on *12 Years a Slave*: 'It's not about sugarcoating history'

### Director of Oscar-tipped film compares the book on which it is based to the memoirs of Anne Frank and explains motives behind making it

Steve McQueen today explained in more detail both the intentions and genesis of his film *12 Years a Slave*, which has premiered to huge applause – and a smattering of appalled walkouts[1] – at the Toronto film festival.

At a press conference for the film, McQueen reported how he'd been planning to make a film about a freeman sold into slavery when he came across Solomon Northup's real-life memoir[2]. McQueen compared the book to *The Diaries of Anne Frank*, which was published a century later. "I was upset with myself that I didn't know this book and then I realised no one I knew knew about it. No one. As soon as [my wife] put it in my hand I didn't let it go, it was just remarkable. I had an idea and then you see it in your hand as a book. Amazing."

Although there have been books and other media about the subject, McQueen was driven by a desire to immerse people in the visuals of slavery. "When you see the ins and outs of it, it does something different. And if that starts a conversation – wonderful, excellent."

Reacting to those who found the film's depictions of violence too much to stomach, star Michael Fassbender explained that documented history had left them with no choice. "It's easy. We were just there to facilitate. What's tricky is when people try to sugarcoat it or start messing with it. It is what it is."

The film's lead, Chiwetel Ejiofor, agreed: "To not show it as explicitly as we can would I think be a disservice to [Northup] and his family. What's the point in telling the story if we couldn't tell the story?"

McQueen remained impatient with those who found the film unpalatable. "From the response in Toronto, people want [this realism]. Everyone's an adult here; they know how to deal with it. It's not about sort of sugarcoating it. We're here to do something that we feel is necessary."

As well as setting out his stall[3], McQueen was also eager to expand the scope of the film's ambitions beyond race and slavery. "This film for me is about love," he said, also referring to the movie as "a discussion about human dignity. [...]"

Catherine Shoard, *theguardian.com*, September 8th, 2013

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[1] walkout: act of leaving an official meeting as a group in order to show disapproval.

[2] Solomon Northup is the name of the slave who wrote the memoir adapted by Steve McQueen in the film *12 Years a Slave*.

[3] setting out his stall: giving his point of view

**Document B**



Sculpture, National Memorial for Peace and Justice, Montgomery (Alabama),

Kwame Akoto-Bamfo[1], "*Nkyinkyim*[2]", 2018

[1] Kwame Akoto-Bamfo is an artist from Ghana, Western Africa.

[2] *Nkyinkyim*, a Ghanaian word which means "twists and turns, adaptations, changes".

**Document C**

**Fannie Lou Hamer**

> ‘All of this on account we want to register, to become first-class citizens, and if the Freedom Democratic Party is not seated now, I question America, is this America, the land of the free and the home of the brave, where we have to sleep with our telephones off the hooks because our lives be threatened daily because we want to live as decent human beings, in America? Thank you.’
>
> – FANNIE LOU HAMER

It is important that we know that those words came from the lips of an African American woman. It is imperative that we know those words come from the heart of an American. [...]

We must hear the questions raised by Fannie Lou Hamer forty years ago. Every American everywhere asks herself, himself, these questions Hamer asked:

What do I think of my country? What is there, which elevates my shoulders and stirs my blood when I hear the words, the United States of America? Do I praise my country enough? Do I laud my fellow citizens enough? What is there about my country that makes me hang my head and avert my eyes when I hear the words the United States of America, and what am I doing about it? Am I relating my disappointment to my leaders and to my fellow citizens, or am I like someone not involved, sitting high and looking low? As Americans, we should not be afraid to respond.

We have asked questions down a pyramid of years and given answers, which our children memorize, and which have become an integral part of the spoken American history. [...]

The human heart is so delicate and sensitive that it always needs some tangible encouragement to prevent it from faltering in its labor. The human heart is so robust, so tough, that once encouraged it beats its rhythm with a loud unswerving insistency. One thing that encourages the heart is music. Throughout the ages we have created songs to grow on and to live by. We Americans have created music to embolden the hearts and inspire the spirit of people all over the world.

Fannie Lou Hamer knew that she was one woman and only one woman. However, she knew she was an American, and as an American she had a light to shine on the darkness of racism. It was a little light, but she aimed it directly at the gloom of ignorance.

Fannie Lou Hamer's favorite was a simple song that we all know. We Americans have sung it since childhood . . .

*'This little light of mine,*
*I'm going to let it shine,*
*Let it shine,*
*Let it shine,*
*Let it shine.'*

Maya ANGELOU, *Letter to my Daughter*, 2008

# SUJET 2

**Le sujet porte sur la thématique « Expression et construction de soi ».**

## 1ère partie

**Prenez connaissance de la thématique ci-dessus et du dossier composé des documents A, B et C et traitez <u>en anglais</u> la consigne suivante (500 mots environ) :**

**Taking into account the specificities of the documents, show how women express themselves, how they are represented, and to what effect.**

## 2ème partie

**Traduction :**

**Translate the following passage from Document C into French.**

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"If, by chance, I find another person more suitable as a wife than the wife I already have, I want the liberty to replace my present wife with another one. Naturally, I will expect a fresh new life; my wife will take the children and be solely responsible for them so that I am left free.

When I am through with school and have a job, I want my wife to quit working and remain at home so that my wife can more fully and completely take care of a wife's duties.

My God, who *wouldn't* want a wife?"

(lines 39-46)

**Document A**

*Katherine, who is stubborn and rebellious, is the "shrew"[1] of the play's title. She is married to Petruchio, who tries to tame[2] her. In this speech, she addresses other wives.*

Thy[3] husband is thy lord, thy life, thy keeper,
Thy head, thy sovereign, one that cares for thee,[4]
And for thy maintenance commits his body
To painful labor both by sea and land,
To watch the night in storms, the day in cold,
Whilst thou li'st[5] warm at home, secure and safe,
And craves no other tribute at thy hands
But love, fair looks, and true obedience—
Too little payment for so great a debt.
Such duty as the subject owes the prince,
Even such a woman oweth[6] to her husband;
And when she is froward, peevish, sullen, sour[7],
And not obedient to his honest will,
What is she but[8] a foul contending rebel
And graceless traitor to her loving lord?
I am ashamed that women are so simple
To offer war where they should kneel for peace,
Or seek for rule, supremacy, and sway
When they are bound to serve, love, and obey.

William Shakespeare, *The Taming of the Shrew*, 1594

[1] shrew : mégère
[2] tame: apprivoiser
[3] thy: your
[4] thee: you
[5] li'st: stay
[6] oweth: owes, is indebted to
[7] "froward, peevish, sullen, sour" are characteristics of a shrew.
[8] but: if not

**Document B**



Oil on canvas, 100.3 x 73.7 cm, Art Gallery of Ontario, Toronto,
John William Waterhouse,
“I Am Half-Sick of Shadows, Said the Lady of Shalott”, 1915

[This painting is] based on a poem by Alfred Lord Tennyson – which tells the story of an unnamed woman who suffers from a curse.
Set in the times of the legendary King Arthur and the city of Camelot, the Lady is isolated alone in a tower. Forbidden to leave, she can only see the outside world through the reflection in a mirror.

*tate.org.uk*

**Document C**

I belong to that classification of people known as wives. I am A Wife. And, not altogether incidentally, I am a mother.

Not too long ago a male friend of mine appeared on the scene fresh from a recent divorce. He had one child, who is, of course, with his ex-wife. He is looking for another wife. As I thought about him while I was ironing one evening, it suddenly occurred to me that I, too, would like to have a wife. Why do I want a wife?

I would like to go back to school so that I can become economically independent, support myself, and, if need be, support those dependent upon me. I want a wife who will work and send me to school. And while I am going to school I want a wife to take care of my children. I want a wife to keep track of the children's doctor and dentist appointments. And to keep track of mine, too. I want a wife to make sure my children eat properly and are kept clean. I want a wife who will wash the children's clothes and keep them mended. I want a wife who is a good nurturant attendant to my children, who arranges for their schooling, makes sure that they have an adequate social life with their peers, takes them to the park, the zoo, etc. I want a wife who takes care of the children when they are sick, a wife who arranges to be around when the children need special care, because, of course, I cannot miss classes at school. My wife must arrange to lose time at work and not lose the job. It may mean a small cut in my wife's income from time to time, but I guess I can tolerate that. Needless to say, my wife will arrange and pay for the care of the children while my wife is working.

I want a wife who will take care of my physical needs. I want a wife who will keep my house clean. A wife who will pick up after my children, a wife who will pick up after me. I want a wife who will keep my clothes clean, ironed, mended, replaced when need be, and who will see to it that my personal things are kept in their proper place so that I can find what I need the minute I need it. I want a wife who cooks the meals, a wife who is a good cook. I want a wife who will plan the menus, do the necessary grocery shopping, prepare the meals, serve them pleasantly, and then do the cleaning up while I do my studying. I want a wife who will care for me when I am sick and sympathize with my pain and loss of time from school. I want a wife to go along when our family takes a vacation so that someone can continue to care for me and my children when I need a rest and change of scene.

I want a wife who will not bother me with rambling complaints about a wife's duties. But I want a wife who will listen to me when I feel the need to explain a rather difficult point I have come across in my course of studies. And I want a wife who will type my papers for me when I have written them.

I want a wife who will take care of the details of my social life. When my wife and I are invited out by my friends, I want a wife who will take care of the babysitting arrangements. [...]

If, by chance, I find another person more suitable as a wife than the wife I already have, I want the liberty to replace my present wife with another one. Naturally, I will

expect a fresh new life; my wife will take the children and be solely responsible for them so that I am left free.

When I am through with school and have a job, I want my wife to quit working and remain at home so that my wife can more fully and completely take care of a wife's duties.

My God, who *wouldn't* want a wife?

Judy Brady, *I Want a Wife*, 1971

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