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BACCALAURÉAT GÉNÉRAL

ÉPREUVE D'ENSEIGNEMENT DE SPÉCIALITÉ

SESSION 2025

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 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

Ce sujet porte sur la thématique « Relation au monde »

<u>Partie 1</u> (16 pts) : prenez connaissance des documents A, B et C et traitez le sujet suivant <u>en anglais</u> en environ 500 mots :

Explore the relationship between humans and wildlife in Botswana depicted in the three documents, paying particular attention to the conflicting perceptions of the situation, inside and outside Botswana.

<u>Partie 2</u> (4 pts) : traduisez <u>en français</u> le passage suivant du document A (l.15-20) :

While trophy hunting has provoked widespread revulsion from the British public and celebrity campaigners, using it as part of broader conservation strategies has been shown to help wildlife and tackle poaching. Masisi said Botswana, home of the world's largest elephant population, allowed trophy hunting by democratic choice and said European countries telling his country how to manage its elephant population should provide alternatives to hunting.

DOCUMENT A

Europeans care more about elephants than people, says Botswana president

Many Europeans value the lives of elephants more than those of the people who live around them, the president of Botswana has said, amid tensions over potential trophy hunting[1] import bans.

Botswana recently threatened to send 30,000 elephants to the UK and Germany after both countries proposed stricter controls on hunting trophies. The country's president, Mokgweetsi Masisi, said it would help people to understand human-wildlife conflict — which is among the primary threats to the species — including the experiences of subsistence farmers affected by crop-raiding by the animals.

Speaking to the Guardian on Wednesday, Masisi said: "I get the sense that they [Europeans] think these elephants are pets. I get the sense that many think these elephants are human beings, and a majority would perceive the value of these elephants as superior to human life in Botswana."

"Why don't you for a moment experience living with them? That's why this offer was made to yourselves to have them in Hyde Park," he said.

[…]

While trophy hunting has provoked widespread revulsion from the British public and celebrity campaigners, using it as part of broader conservation strategies has been shown to help wildlife and tackle poaching[2]. Masisi said Botswana, home of the world's largest elephant population, allowed trophy hunting by democratic choice and said European countries telling his country how to manage its elephant population should provide alternatives to hunting.

[...]

Patrick Greenfield, theguardian.com, 17 April 2024

[1] Trophy hunting is a form of hunting for sport.
[2] Poaching: illegal hunting

DOCUMENT B

Over 120 million pulas[1] spent on human-wildlife conflict compensation



The presence of over 130,000 elephants in Botswana has been identified as a significant threat to the livelihoods of its people.

The Government of Botswana has paid compensation of up to P124,85,660 to farmers for damage caused by wildlife between 2018 and 2023.

This is according to the 2023 Report by the Department of Wildlife and National Parks in the ministry of Environment and Tourism. The Report indicates that in 2018-2022, a total of 46,132 conflict incidents were reported from all districts. Elephants account for the highest incidents for both injuries and deaths in all the years.

Botswana is home to over 130,000 elephants. This poses a significant threat to the people's livelihoods. The elephants invade communities and continue to affect farming activities. According to the Report, the Government of Botswana through the Department of Wildlife and National Parks continues to implement various measures such as education and awareness about Human-Wildlife Conflict, reactive and proactive patrols, scaring devices.

[…]

"The issue of human-wildlife conflict is of great concern to the government of Botswana, and the nation at large. It is particularly so as it strikes at the core of human livelihoods especially rural livelihoods where basic sustenance is centred on farming. Too often, individuals are left with nothing to show for their efforts due to encroachment of wild animals into areas inhabited by people and destroy their crops, livestock and other properties," the report stated. […]

Nicholas Mokwena, guardiansun.co.bw, 5 July, 2024

[1] The pula (P) is the currency of Botswana.

DOCUMENT C

Elephants are a menace for these 6th graders. Then they went on a safari.



Sixth graders from Habu Primary School in Botswana on a safari. The trip is the high point of a multi-pronged effort by the non-profit Wild Entrust to resolve a chronic conflict between rural villagers and the wild animals that destroy their crops.

[…] Over the last several years McNutt[1] has been developing an educational program that's now delivered to every primary school in this province of Botswana, starting in fifth grade and running through seventh. Each year Wild Entrust staffers, or "coaches" as the non-profit refers to them, come in to give a lesson on a different endangered animal — not just elephants but for instance, vultures, wild dogs and rhinos. They talk to the kids about the ways the animal benefits Botswana's ecosystem as well the challenges it faces. Then they play specially designed games in which the kids are encouraged to identify with the animal by emulating its qualities on the sports field.

In most cases these sessions consist of a two-and-half hour visit. But for a handful of schools, McNutt has raised enough money to add on what she considers the ideal pairing: a day-long safari drive.

"You can sit in a classroom, you can learn for months and months," she says, "and it may not have as much impact as one day on the back of a vehicle seeing an elephant in terms of changing your worldview about caring about them. It's the aha moment. It's a trigger. It's a switch. Because they're impressive. They're amazing!"

[…]

Nurith Aizenman, npr.org, April 30, 2023

[1] Lesley McNutt is the co-founder of Wild Entrust.

SUJET 2

Ce sujet porte sur la thématique « Faire société »

<u>Partie 1</u> (16pts) : prenez connaissance des documents A, B et C et traitez le sujet suivant <u>en anglais</u> en environ 500 mots :

Taking into account the specificities of the three documents, discuss the ways in which cowboy heritage in the USA is depicted.

<u>Partie 2</u> (4pts) : traduisez <u>en français</u> le passage suivant du document C (l. 20-26) :

Todd was enamored by the images in traditional Western Art — the plains, the buffalo, of course, the cowboy — but understood the limitations of those images. She started Visions West in Montana in 2000 to show Western art that wasn't stereotypically "Western." […]

"It's just something that has captured the imaginations of everyone," Todd said. "There's something about freedom, and just being tough, and the rugged individual, that we're all drawn to. No matter what culture we're from."

DOCUMENT A



Beyoncé's *Cowboy Carter* cover, 2024. From the artist's Instagram account.

DOCUMENT B

Beyoncé's Cowboy Carter highlights the long history of Texas' Black cowboy culture

Anyone confused about Beyoncé's newest foray into country music need only visit her home state of Texas to get a clearer understanding of the link between the pop star and the country and western vibe of her new album, Cowboy Carter. Though Beyoncé herself has said: "This ain't a country album… it's a Beyoncé album," it clearly draws from many sources, including the long history of Black country music and Black cowboy culture.

Texas — and the singer's hometown of Houston, in particular — has long been associated with cowboys. The city, which hosts one of the largest rodeos in the world, the Houston Livestock Show and Rodeo, has undeniable cowboy credentials, as does the African American community in Texas and the greater American West. However, for a long time, the image of the cowboy has largely had a white face.

"I think that there are these narratives about what America is, and that's always been coded as white," said Francesca Royster, a professor of English and Critical Ethnic Studies at DePaul University and the author of the book *Black Country Music: Listening for Revolutions.* "The cowboy has been this heroic image to justify Western expansion, and it just seems necessary to make that figure white, even though there were always Black cowboys."

Many people are not aware of how deep cowboy culture runs in the Black community, both historically and today. Beginning in the early 1800s, one out of every four cowboys was Black and horsemanship was an important part of many African American communities well into the 1950s. Even rodeo steer wrestling, known as "bulldogging", a technique where a bull is wrestled to the ground using its horns for leverage, was invented by a Black cowboy named Bill Pickett. He was the first African American man to be inducted into the National Rodeo Hall of Fame.

[…]

Lynn Brown, bbc.com, 4 April 2024

DOCUMENT C

A Denver museum exhibit explores cowboy culture, the archetypal and the authentic

The Museum of Contemporary Art's upcoming exhibition will feature work by more than two dozen artists.

[…]

Together, the works examine the cultural figure of the cowboy — including the negative space around him. Some artworks deconstruct the myth of the character, while others pay homage to the cowboy's enduring livelihood and culture. The exhibition opens Sept. 29.

Even with cattle ranchlands across the West shrinking overall, Colorado still has about 2.6 million heads of cattle, according to the U.S. Department of Agriculture, and the labor that comes with tending those cattle is the everyday reality for many in Colorado.

"How do we acknowledge both the fantasy and the seduction of the cowboy figure as depicted in popular culture in Hollywood?", Nora Abrams, the show's co-curator asked. "And yet, also acknowledge that for many people this is a real, lived experience that is a daily part of life, it's real work, it's real labor, it's real livelihood?"

In other words, the curators wanted to lean into the myth, while keeping their feet planted in the reality. But what even is that reality?

"I think our idea of a cowboy is largely influenced by books and tall tales from that time. And I know they weren't really interested in accuracy on any level," artist R. Alan Brooks, who writes a comic for *The Colorado Sun*, said. Last year Brooks created a comic book about Black cowboy Nat Love for Denver Art Museum's Western galleries.

[…]

"The West, it's always been this 'thing' in our culture, in our American psyche," Nikki Todd, founder of Visions West Contemporary Gallery said. Todd was enamored by the images in traditional Western Art — the plains, the buffalo, of course, the cowboy — but understood the limitations of those images. She started Visions West in Montana in 2000 to show Western art that wasn't stereotypically "Western." […]

"It's just something that has captured the imaginations of everyone," Todd said. "There's something about freedom, and just being tough, and the rugged[1] individual, that we're all drawn to. No matter what culture we're from. You know, don't we all want to ride off into the sunset on our horses?"

Parker Yamasaki, www.coloradosun.com, 26 September, 2023

[1] robust

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