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 LLCER + SES, veuillez visiter :
bac-llcer-ses.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.

L'usage de la calculatrice ou de tout autre objet électronique ou connecté n'est pas autorisé.

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

Ce sujet comporte 10 pages numérotées de 1 à 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 »

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

Write a commentary on the three documents (about 500 words): taking into account the specificities of the documents, analyse how they deal with the process of growing up.

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

When I was just a kid, I was fourteen, I was standing one night in the wings watching you act. It must have been a pretty good scene, you said the things you had to say so sincerely, and what you were saying was so moving, I couldn't help crying. I was all worked up. I don't know how to say it quite, I was uplifted; I felt terribly sorry for you. (L. 16-20)

DOCUMENT A

Roger, 18, is the son of Julia and Michael Lambert, two of the most famous stage actors in England. Julia has decided to ask Roger about his plans for the future.

"What is it you want?"

"Reality."

"What do you mean?"

"You see, I've lived all my life in an atmosphere of make-believe. You and father are all right breathing this air, it's the only air you know and you think it's the air of heaven. It stifles me."

Julia listened attentively, trying to understand what he meant.

"We're actors, and successful ones. That's why we've been able to surround you with every luxury since you were born."

"I'm grateful for all you've done for me."

"Then what are you reproaching us for?"

"I'm not reproaching you. You've done everything you could for me. Unfortunately for me you've taken away my beliefs in everything."

"We've never interfered with your beliefs. We're actors, and after eight performances a week one wants one's Sunday to oneself."

"When I was just a kid, I was fourteen, I was standing one night in the wings watching you act. It must have been a pretty good scene, you said the things you had to say so sincerely, and what you were saying was so moving, I couldn't help crying. I was all worked up. I don't know how to say it quite, I was uplifted; I felt terribly sorry for you. […] And then you had to come to the back of the stage, near where I was standing, the tears were streaming down your face; you stood with your back to the audience and in your ordinary voice you said to the stage manager: what the bloody hell is that electrician doing with the lights? I told him to leave out the blue. And then in the same breath you turned round and faced the audience with a great cry of anguish and went on with the scene."

"But, darling, that was acting. If an actress felt the emotions she represented she'd tear herself to pieces. I remember the scene well. It used to bring down the house. I've never heard such applause in my life."

"I suppose I was a fool to be taken by it. I believed you meant what you said. When I saw that was all pretence it smashed everything. I've never believed in you since."

William Somerset MAUGHAM, *Theatre*, 1937

DOCUMENT B

Laura Sheridan, the 16-year-old daughter of the wealthy Sheridan family, is busy preparing herself for the garden party they are about to give. She overhears a conversation about the terrible death of a working-class father who lived just below the Sheridans' estate.

"Mother, can I come into your room?" Laura turned the big glass door-knob.

"Of course, child. Why, what's the matter? What's given you such colour?"

And Mrs Sheridan turned round from the dressing table. She was trying on a new hat.

"Mother, a man's been killed," began Laura.

"Not in the garden?" interrupted her mother.

"No, no!"

"Oh, what a fright you gave me!" Mrs Sheridan sighed with relief, and took off the big hat and held it on her knees.

"But listen, mother," said Laura. Breathless, half-choking, she told the dreadful story. "Of course we can't have our party, can we?" she pleaded. "The band and everybody arriving. They'd hear us; they're nearly neighbours!"

To Laura's astonishment her mother behaved just like Jose[1]; it was harder to bear because she seemed amused. She refused to take Laura seriously.

"But my dear child, use your common sense. It's only by accident we've heard of it. If someone had died there normally – and I can't understand how they keep alive in those poky little holes – we should still be having our party, shouldn't we?"

Laura had to say "yes" to that, but she felt it was all wrong. She sat down on her mother's sofa and pinched the cushion frill.

"Mother, isn't it terribly heartless of us?" she asked.

"Darling!" Mrs Sheridan got up and came over to her, carrying the hat. Before Laura could stop her, she had popped it on.

[1] Jose is Laura's sister.

“My child!” said her mother, “the hat is yours. It’s made for you. It’s much too young for me. I have never seen you look such a picture. Look at yourself!” And she held up the hand-mirror.

“But, mother,” Laura began again. She couldn’t look at herself; she turned aside.

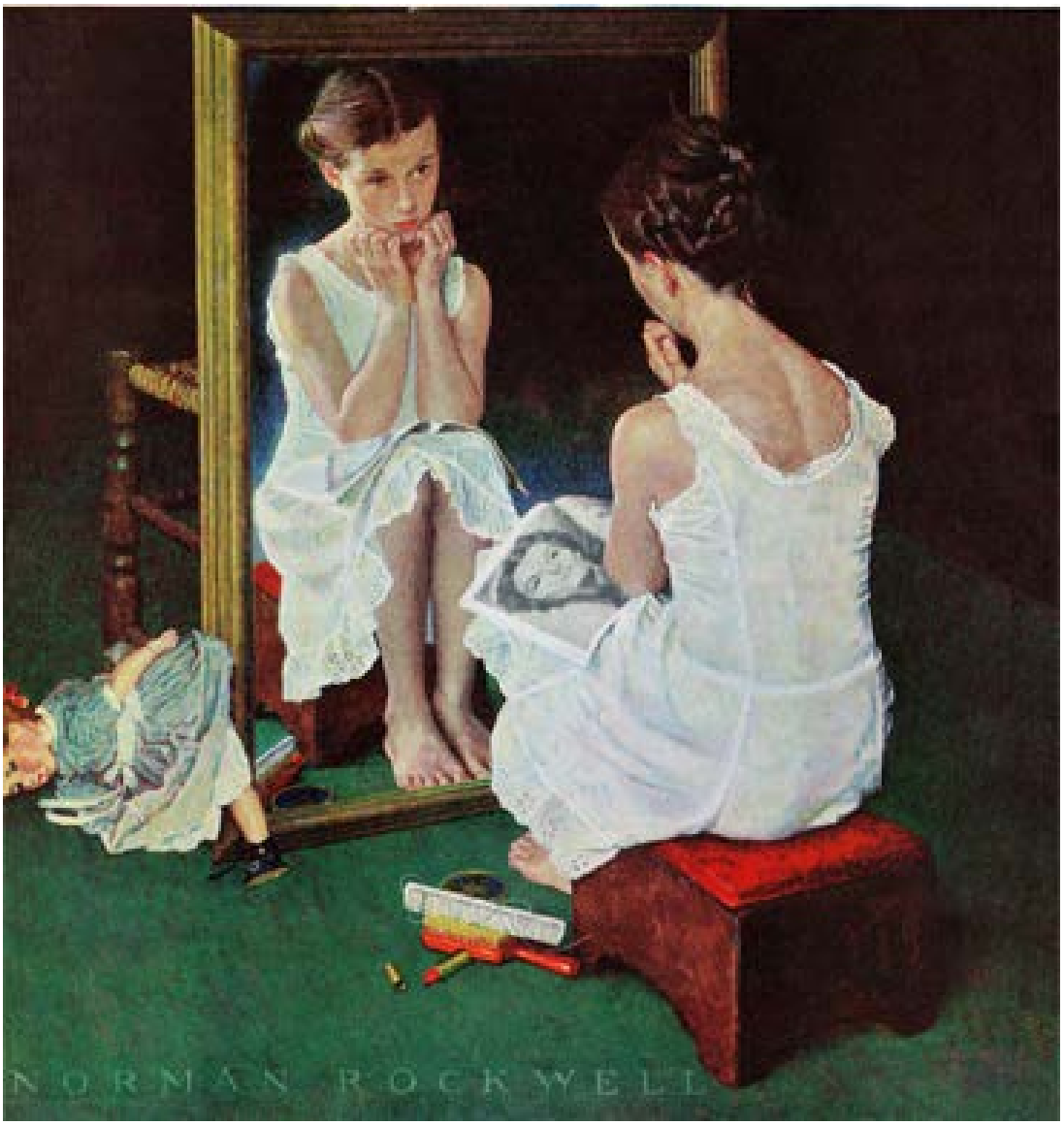
This time, Mrs Sheridan lost patience just as Jose had done.

“You are being very absurd, Laura,” she said coldly. “People like that don’t expect sacrifices from us. And it’s not very sympathetic to spoil everybody’s enjoyment as you’re doing now.”

“I don’t understand,” said Laura, and she walked quickly out of the room into her own bedroom. There quite by chance, the first thing she saw was this charming girl in the mirror, in her black hat trimmed with gold daisies, and a long black velvet ribbon. Never had she imagined she could look like that? Is mother right? she thought. And now she hoped her mother was right.

Katherine MANSFIELD, “The Garden Party”, in *The Garden Party and other stories*, 1922

DOCUMENT C



Norman Rockwell, *Girl at the Mirror*, 80 x 75 cm oil canvas, Norman Rockwell Museum, Stockbridge, Massachusetts, 1954

SUJET 2

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

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

Write a commentary on the three documents (about 500 words): taking into account their specificities, analyse how the three documents deal with the issue of censorship.

<u>Partie 2</u> (4 pts) : traduisez le passage suivant du document B <u>en français</u> :

Mrs. Keller-Gage said she observed this same poignant and ultimately impossible hope among the Boron townspeople who banned the book.
"They're wanting to preserve the innocence of the children," she said, "and I think that instead of trying to preserve their innocence, we have to try to deal with these children losing their innocence. I think society is the one that is kind of taking the innocence away. Things are not innocent anymore, and I think we've got to help them deal with that, to make reasonable choices, to be responsible citizens." (L 29 - 35)

Document A

In the 21st century, books have been outlawed by the state and must be burnt by firemen. Montag, the hero, is one of them. He and other firemen are hunting down books and burning them.

A fountain of books sprang down upon Montag as he climbed shuddering up the sheer stairwell. How inconvenient! Always before it had been like snuffing a candle. The police went first and adhesive-taped the victim's mouth and bandaged him off into their glittering beetle cars, so when you arrived you found an empty house. You weren't hurting anyone, you were hurting only *things*! And since things really couldn't be hurt, since things felt nothing, and things don't scream or whimper, as this woman might begin to scream and cry out, there was nothing to tease your conscience later. You were simply cleaning up. Janitorial[1] work, essentially. Everything to its proper place. Quick with the kerosene! Who's got a match!

But now, tonight, someone had slipped. This woman was spoiling the ritual. The men were making too much noise, laughing, joking to cover her terrible accusing silence below. She made the empty rooms roar with accusation and shake down a fine dust of guilt that was sucking in their nostrils as they plunged about. It was neither cricket nor correct. Montag felt an immense irritation. She shouldn't be here, on top of everything!

Books bombarded his shoulders, his arms, his upturned face. A book lit, almost obediently, like a white pigeon, in his hands, wings fluttering. In the dim, wavering light, a page hung open and it was like a snowy feather, the words delicately painted thereon[2]. In all the rush and fervor, Montag had only an instant to read a line, but it blazed in his mind for the next minute as if stamped there with fiery steel. "Time has fallen asleep in the afternoon sunshine." He dropped the book. Immediately, another fell into his arms.

"Montag, up here!"

Montag's hand closed like a mouth, crushed the book with wild devotion, with an insanity of mindlessness to his chest. The men above were hurling shovelfuls of magazines into the dusty air. They fell like slaughtered birds and the woman stood below, like a small girl, among the bodies.

Ray BRADBURY, *Fahrenheit 451,* 1954

1 Janitorial work**:** work to do with cleaning and repairing.

2 Thereon: on it.

Document B

In a small town a battle over a book

If a group of local parents had let her speak to them before "The Catcher in the Rye"[1] was banned from her high school, Shelley Keller-Gage says she would have told them she believes it is a highly moral book that deals with the kinds of difficulties their own children are facing.

But Mrs. Keller-Gage, an English teacher, was asked not to speak, and a small group of people led by a woman who says she has not read - and never would read - such a book, persuaded the school board to ban it this month from the Boron High School supplementary reading list.

“Unfortunately, what happened is not at all unusual," said Anne Levinson, assistant director of the Office of Intellectual Freedom in Chicago. “Censorship is still very much with us. As a matter of fact, I think ‘The Catcher in the Rye’ is a perennial No. 1 on the censorship hit list.”

Ms. Levinson said J. D. Salinger's 1951 novel about a troubled teenager named Holden Caulfield seems to have a narrow lead over John Steinbeck's “Of Mice and Men” and “Grapes of Wrath” in arousing the objections of communities or special-interest groups that are increasingly moving to ban books. […]

On Wednesday, People for the American Way, a group that opposes censorship, issued a report listing 172 incidents in 42 states of attempted or successful censorship in schools in the last year, illustrating what the group's president, Arthur Kropp, called "an unreasonable undercurrent of fear about the so-called ‘dangers’ of public school instruction.”

The report, the group's seventh annual censorship roundup, said efforts to restrict books and curriculums from classrooms and school libraries were on the rise nationwide, with nearly half of them succeeding. […]

Although “The Catcher in the Rye” is now banned from Boron's classrooms, it has gained a new readership among townspeople, and Helen Nelson, the local librarian, has a waiting list of 15 people for the book, which she says has been sitting on the shelf all these years pretty much unnoticed. […]

Mrs. Keller-Gage said she observed this same poignant and ultimately impossible hope among the Boron townspeople who banned the book.

“They're wanting to preserve the innocence of the children,” she said, “and I think that instead of trying to preserve their innocence, we have to try to deal with these children losing their innocence. I think society is the one that is kind of taking the innocence away. Things are not innocent anymore, and I think we've got to help them deal with that, to make reasonable choices, to be responsible citizens.”

Seth MYDANS, *The New York Times*, September 3, 1989

[1] A novel by J. D. Salinger published in 1951, which led to much controversy. Its detractors denounced its use of vulgar language, blasphemy and violence.

Document C



Blog of The National Coalition Against Censorship, March 18, 2018, https://ncacblog.wordpress.com/

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.