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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 « 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 dance is presented and the reactions it triggers in the various audiences.

2ème partie

Traduction :

Translate the following passage from Document C into French.

L'usage du dictionnaire unilingue non encyclopédique est autorisé.

"'I have known Lee almost all my adult life and he sent me something called Dancer which was actually set in a village near Sheffield[1],' recalled Stephen.

From there, the movie of *Billy Elliot* was born. Set against the background of the miners' strike, it follows the story of the lead character who starts boxing training. Billy's ability within the ring is not great and when he decides to attend a ballet class instead, he discovers he has a natural ability."

(lines 3-8)

[1] Sheffield, like Sunderland and Bradford, is a poor industrial city in the North East of England.

Document A

The scene takes place at a ball. Elizabeth and Darcy, who are the main characters, are going to dance together even though they are not on good terms.

The first two dances, however, brought a return of distress; they were dances of mortification. Mr. Collins, awkward and solemn, apologising instead of attending, and often moving wrong without being aware of it, gave [Elizabeth] all the shame and misery which a disagreeable partner for a couple of dances can give. The moment of her release from him was ecstasy.

She danced next with an officer, and had the refreshment of talking of Wickham, and of hearing that he was universally liked. When those dances were over, she returned to Charlotte Lucas, and was in conversation with her, when she found herself suddenly addressed by Mr. Darcy who took her so much by surprise in his application for her hand[1], that, without knowing what she did, she accepted him. […]

[Elizabeth] took her place in the set, amazed at the dignity to which she was arrived in being allowed to stand opposite to Mr. Darcy, and reading in her neighbours' looks, their equal amazement in beholding it. They stood for some time without speaking a word; and she began to imagine that their silence was to last through the two dances, and at first was resolved not to break it; till suddenly fancying that it would be the greater punishment to her partner to oblige him to talk, she made some slight observation on the dance. He replied, and was again silent. After a pause of some minutes, she addressed him a second time with:—"It is *your* turn to say something now, Mr. Darcy. I talked about the dance, and *you* ought to make some sort of remark on the size of the room, or the number of couples."

He smiled, and assured her that whatever she wished him to say should be said.

"Very well. That reply will do for the present. Perhaps by and by I may observe that private balls are much pleasanter than public ones. But *now* we may be silent."

"Do you talk by rule, then, while you are dancing?"

"Sometimes. One must speak a little, you know. It would look odd to be entirely silent for half an hour together; and yet for the advantage of *some*, conversation ought to be so arranged, as that they may have the trouble of saying as little as possible."

"Are you consulting your own feelings in the present case, or do you imagine that you are gratifying mine?"

"Both," replied Elizabeth archly[2].

Jane Austen, *Pride and Prejudice,* 1813

[1] in his application for her hand: when he asked her for a dance

[2] archly: in an amused way

Document B



Still from the film *West Side Story*, Steven Spielberg, 2021

Document C

It all began back in the mid-80s when writer Lee Hall (who is probably best known for the likes of stage hit The Pitmen Painters and the films of War Horse and Toast) sent Stephen[1] a script. “I have known Lee almost all my adult life and he sent me something called Dancer which was actually set in a village near Sheffield[2],” recalled Stephen.

From there, the movie of Billy Elliot was born. Set against the background of the miners’ strike, it follows the story of the lead character who starts boxing training. Billy’s ability within the ring is not great and when he decides to attend a ballet class instead, he discovers he has a natural ability.

Unfortunately, a boy doing ballet is not the done thing. It is not an aspiration for a lad growing up in a tough North East mining village particularly as his family are dealing with the upheaval of their community’s future in a conflict between the pits[3] and the authorities.

But this life-affirming film became a huge hit worldwide winning around 12 awards and dozens more nominations.

Enter music legend Elton John and his partner David Furnish who thought the story would be perfect for a stage musical and it was time for Stephen to return to the story of the boy whose determination to succeed and make his dreams come true unites both his family and his community.

[...]

And [the] dream of taking [the show] around Britain has now also come to fruition with things going incredibly well at the first three venues on its UK tour. Stephen said: “The audiences that we have played to in Sunderland have been incredible. In Bradford, lots of people came to see it. We have been playing to audiences that understand the story.”

And that is the crux of taking the production out there. As he explains: “Taking it out on tour means it will connect with a lot of people and many communities will have a close association to the story. This idea of an entire area not only struggling for their jobs but having to change their whole way of life is very powerful.”

Interview with Stephen Daldry, www.atthetheatre.co.uk, April 27, 2017

[1] Stephen Daldry: English film director, famous for *Billy Elliot*

[2] Sheffield, like Sunderland and Bradford, is an industrial city in the North East of England.

[3] the pits: here, the miners

SUJET 2

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

1ère partie

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

Taking into account the specificities of the documents, compare and contrast the different experiences related to sea journeys and analyse the impressions conveyed.

2ème partie

Traduction :

Translate the following passage from Document A into French.

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"In the end, Otoo saved my life; for I came to lying on the beach twenty feet from the water, sheltered from the sun by a couple of cocoanut leaves. No one but Otoo could have dragged me there and stuck up the leaves for shade. He was lying beside me. I went off again; and the next time I came round, it was cool and starry night, and Otoo was pressing a drinking cocoanut to my lips.

We were the sole survivors of the *Petite Jeanne*."

(lines 6-11)

Document A

For two days and nights, spell and spell, on the cover and in the water, we drifted over the ocean. Towards the last I was delirious most of the time; and there were times, too, when I heard Otoo babbling and raving in his native tongue. Our continuous immersion prevented us from dying of thirst, though the sea water and the sunshine gave us the prettiest imaginable combination of salt pickle and sunburn.

In the end, Otoo saved my life; for I came to lying on the beach twenty feet from the water, sheltered from the sun by a couple of cocoanut leaves. No one but Otoo could have dragged me there and stuck up the leaves for shade. He was lying beside me. I went off again; and the next time I came round, it was cool and starry night, and Otoo was pressing a drinking cocoanut to my lips.

We were the sole survivors of the *Petite Jeanne*. […]

I never had a brother; but from what I have seen of other men's brothers, I doubt if any man ever had a brother that was to him what Otoo was to me. He was brother and father and mother as well. And this I know: I lived a straighter and better man because of Otoo. […]

For seventeen years we were together; for seventeen years he was at my shoulder, watching while I slept, nursing me through fever and wounds—ay, and receiving wounds in fighting for me. He signed on the same ships with me; and together we ranged the Pacific from Hawaii to Sydney Head, and from Torres Straits to the Galapagos. […] We were wrecked three times—in the Gilberts, in the Santa Cruz group, and in the Fijis. And we traded and salved wherever a dollar promised in the way of pearl and pearl shell, copra, bêche-de-mer, hawkbill turtle shell[1], and stranded wrecks.

It began in Papeete, immediately after his announcement that he was going with me over all the sea, and the islands in the midst thereof. There was a club in those days in Papeete, where the pearlers, traders, captains, and riffraff of South Sea adventurers forgathered.

Jack London, *South Sea Tales*, 1911

[1] pearl and pearl shell, copra, bêche-de-mer, hawkbill turtle shell: various exotic products from the South Seas used for trade

Document B

Sometimes someone would speak in a boat. But most of the boats were silent except for the dip of the oars. They spread apart after they were out of the mouth of the harbour and each one headed for the part of the ocean where he hoped to find fish. The old man knew he was going far out and he left the smell of the land behind and rowed out into the clean early morning smell of the ocean. He saw the phosphorescence of the Gulf weed in the water as he rowed over the part of the ocean that the fishermen called the great well because there was a sudden deep of seven hundred fathoms[1] where all sorts of fish congregated because of the swirl the current made against the steep walls of the floor of the ocean. Here there were concentrations of shrimp[2] and bait fish[3] and sometimes schools of squid[4] in the deepest holes and these rose to the surface at night where all the wandering fish fed on them.

In the dark the old man could feel the morning coming and as he rowed he heard the trembling sound as flying fish left the water and the hissing that their stiff set wings made as they soared away in the darkness. He was very fond of flying fish as they were his principal friends on the ocean. He was sorry for the birds, especially the small delicate dark terns[5] that were always flying and looking and almost never finding, and he thought, 'The birds have a harder life than we do except for the robber birds and the heavy strong ones. Why did they make birds so delicate and fine as those sea swallows[6] when the ocean can be so cruel? She is kind and very beautiful. But she can be so cruel and it comes so suddenly and such birds that fly, dipping and hunting, with their small sad voices are made too delicately for the sea.'

He always thought of the sea as *la mar* which is what people call her in Spanish when they love her. Sometimes those who love her say bad things of her but they are always said as though she were a woman. Some of the younger fishermen, those who used buoys[7] as floats for their lines and had motorboats, bought when the shark livers had brought much money, spoke of her as *el mar* which is masculine. They spoke of her as a contestant or a place or even an enemy. But the old man always thought of her as feminine and as something that gave or withheld great favours, and if she did wild or wicked things it was because she could not help them. The moon affects her as it does a woman, he thought.

Ernest Hemingway, *The Old Man and the Sea*, 1952

[1] seven hundred fathoms: approximately 1,300 meters
[2] shrimp: crevettes
[3] bait fish: poisson-appât
[4] schools of squid: bancs de calmars
[5] tern: sterne (oiseau de mer)
[6] sea swallows: hirondelles de mer
[7] buoys: bouées

Document C



Black and white engraving, Tate Gallery, London,
J. M. W. Turner, *The Shipwreck*, c.1805

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