Bac Général HGGSP + LLCER (Histoire-géographie, géopolitique et sciences politiques et Langues, littératures et cultures étrangères et régionales)

SUJET D'EXAMEN (SESSION OFFICIELLE)

LLCER - Anglais - Session 2022

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BACCALAURÉAT GÉNÉRAL

ÉPREUVE D'ENSEIGNEMENT DE SPÉCIALITÉ

SESSION 2022

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 « 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 offer different perceptions of urban environments.

2e partie. Traduction en français (4 points)

Traduisez en français le passage suivant du document B (lignes 15 à 20) :

I got into an elevator, something I had never done before, and then I was in an apartment and seated at a table, eating food just taken from a refrigerator. In the place I had just come from, I always lived in a house, and my house did not have a refrigerator in it. Everything I was experiencing—the ride in the elevator, being in an apartment, eating day-old food that had been stored in a refrigerator—was such a good idea that I could imagine I would grow used to it and like it very much.

Document A



New York promotion banner, BSGStudio, 2017

Document B

It was my first day. I had come the night before, a gray-black and cold night before—as it was expected to be in the middle of January, though I didn't know that at the time—and I could not see anything clearly on the way in from the airport, even though there were lights everywhere. As we drove along, someone would single out to me a famous building, an important street, a park, a bridge that when built was thought to be a spectacle. In a daydream I used to have, all these places were points of happiness to me; all these places were lifeboats to my small drowning soul, for I would imagine myself entering and leaving them, and just that—entering and leaving over and over again—would see me through a bad feeling I did not have a name for. I only knew it felt a little like sadness but heavier than that. Now that I saw these places, they looked ordinary, dirty, worn down by so many people entering and leaving them in real life, and it occurred to me that I could not be the only person in the world for whom they were a fixture of fantasy. It was not my first bout with the disappointment of reality and it would not be my last. […]

I got into an elevator, something I had never done before, and then I was in an apartment and seated at a table, eating food just taken from a refrigerator. In the place I had just come from, I always lived in a house, and my house did not have a refrigerator in it. Everything I was experiencing—the ride in the elevator, being in an apartment, eating day-old food that had been stored in a refrigerator—was such a good idea that I could imagine I would grow used to it and like it very much, but at first it was all so new that I had to smile with my mouth turned down at the corners. I slept soundly that night, but it wasn't because I was happy and comfortable—quite the opposite; it was because I didn't want to take in anything else.

[…] I was no longer in a tropical zone, and this realization now entered my life like a flow of water dividing formerly dry and solid ground, creating two banks, one of which was my past—so familiar and predictable that even my unhappiness then made me happy now just to think of it—the other my future, a gray blank, an overcast seascape on which rain was falling and no boats were in sight. I was no longer in a tropical zone and I felt cold inside and out, the first time such a sensation had come over me.

In books I had read—from time to time, when the plot called for it—someone would suffer from homesickness. A person would leave a not very nice situation and go somewhere else, somewhere a lot better, and then long to go back where it was not very nice. How impatient I would become with such a person, for I would feel that I was in a not very nice situation myself, and how I wanted to go somewhere else. But now I, too, felt that I wanted to be back where I came from. I understood it, I knew where I stood there. If I had had to draw a picture of my future then, it would have been a large gray patch surrounded by black, blacker, blackest.

Jamaica KINCAID, *Lucy*, 1990

DOCUMENT C

The Face of a City

As citizens, we identify ourselves with the cities and remember those places that have been empowered with icons. Appeasing and engaging public art leaves an imprint on the mind, aids in navigation and gives directional instructions within the city. Thus, it manifests itself as a significant factor in the visual recognition of a particular area. Public art can become a symbolic landscape of a city, bring people together at a popular meeting place in order to facilitate interaction and communal gathering in public spaces. Different types of art can result in promoting various kinds of collaborations and engagement — static art can be quiet and contemplative; whereas dynamic art is often thought-provoking and open to various interesting interpretations.

Along with predominant social relevance, the cultural importance of public art is an integral component of its overall value. Inhabiting space on an everyday basis in the form of sculpture, statue and installation among others, it naturally gains recognition and cultural value. By augmenting and inducing the public space that it inhabits with meaning, tangible and intangible benefits make the artwork an integral and beloved part of the culture. These installations and artworks create unforgettable memories or what constitutes the image of a place or neighbourhood.

[…] In the bustle of life, we often underestimate the power of a sensory experience — sometimes what we see and hear influences how we feel and think. Public art not only makes a space come alive but evokes emotion within the community. With rapidly changing urban development, the value of art and culture in Indian cities is fading away.

Vibhor SOGANI, *The Daily Pioneer*, March 26, 2019

SUJET 2

Ce dossier 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 illustrate the possible effects of inactivity.

2e partie. Traduction en français (4 points)

Traduisez en français le passage suivant du document C (lignes 28 à 33) :

In 1990 JK Rowling was taking a delayed train back to London alone after a weekend flat-hunting in Manchester when the image of a scrawny, bespectacled young boy popped into her head. “I didn't have a pen and was too shy to ask anyone for one on the train, which frustrated me at the time,” she said in a 2016 interview. But when I look back it was the best thing for me. It gave me the full four hours on the train to think up all the ideas for the book.

Document A

If there were no emptiness, there would be no life.
Think about it.
All those electrons, particles, and whatnot
crammed in next to each other like junk in an attic,
like trash in a compactor
smashed together in a flat block
so there's nothing but plasma:
no you no me.

Therefore I praise vacancy.
Vacant lots with their blowing plastics and teasels,
vacant houses, their furze of dust,
vacant stares, blue as the sky through windows.
Motels with the word Vacancy
flashing outside, a red neon arrow pointing,

pointing at the path to be taken
to the bored front desk, to the key-shaped key
on the dangling brown leather key holder,

the key that opens the vacant room
with its scored linoleum floor a blear-eyed yellow
its flowery couch and wilted cushions
its swaybacked bed, smelling of bleach and mildew
its stuttering radio
its ashtray that was here
seventy years ago.

That room has been static for me so long:
an emptiness a void a silence
containing an unheard story
ready for me to unlock.

Let there be plot.

Margaret ATWOOD, "If there were no emptiness"*, Dearly,* 2020

Document B



Edward HOPPER, *The Automat*,1927
Oil on Canvas, Des Moines Art Center, Iowa (USA)

Document C

How boredom can spark creativity

The topic of boredom has come up a lot recently. With much of the world spending weeks in lockdown, and usual forms of socialising and entertainment off limits, there's a suggestion more of us could be experiencing moments of boredom. In fact, some researchers see this as a once-in-a-lifetime opportunity to study its effects.

So what is it about boredom that leads to creativity? Researchers have been exploring the link for some time. In one 2013 study, British psychologist Sandi Mann divided subjects into two groups and gave one the boring task of copying numbers from a phone book. Each group was then given a creative task of coming up with as many uses as possible for a plastic cup. The 'bored' group outperformed the others. Another set of students, who had the even duller task of simply reading the phone numbers, did even better. The thinking is that boredom gives us a push to explore creative outlets to fill the 'gap' our brain is noticing.[…]

Boredom is not in itself creative, argues Eastwood, who is the co-author of a new book on boredom called *Out of My Skull: The Psychology of Boredom*. It's what it leads to that is important. "When you feel bored, because it's an aversive and uncomfortable state, you're motivated to look for something else. In that gap there's a real chance to discover something new. What matters to me and what am I passionate about? I think that looking can be a source of creativity."

Often our first instinct when we experience the unpleasant niggle of boredom is to shake it off – quickly. With Netflix lists, Instagram feeds and TikTok videos waiting for our attention, it's easy to stick a band-aid on boredom. In his 2018 book, Creative Quest, the musician QuestLove wrote about his battle against the many distractions on offer. "With just a single mouse click I could listen to an Outkast demo or read about zoning in Philadelphia, or hop back in time and find a vintage interview with Wilson Pickett." Resisting the quick fix and riding out his boredom is vital, though. "On the face of it, it doesn't make any sense. Boredom seems like the least creative feeling. But it's actually a way of clearing space for a new idea to spring back up."

In 1990 JK Rowling was taking a delayed train back to London alone after a weekend flat-hunting in Manchester when the image of a scrawny, bespectacled young boy popped into her head. "I didn't have a pen and was too shy to ask anyone for one on the train, which frustrated me at the time," she said in a 2016 interview. "But when I look back it was the best thing for me. It gave me the full four hours on the train to think up all the ideas for the book." If she'd had an iPad loaded with all 12 episodes of Normal People or an endless Twitter feed to scroll through instead of staring out of the window, Harry Potter might have disappeared out of her mind as quickly as he arrived. Science has linked daydreaming with creativity, and Eastwood believes it's here where the real ideas flourish. "Boredom triggers mind-wandering, and then mind wandering leads to creativity," he says.

Clare THORP, *www.bbc.com*, May 22, 2020