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 2023

Sujet de l'examen national tel que publié pour la session indiquée. Source : sujets nationaux publiés par le ministère chargé de l'examen et les services académiques. Document mis à disposition par FormaV pour la révision.

Toutes les annales et leurs corrigés : https://bac-hggsp-llcer.fr/annales-sujets-et-corriges

BACCALAURÉAT GÉNÉRAL

ÉPREUVE D'ENSEIGNEMENT DE SPÉCIALITÉ

SESSION 2023

LANGUES, LITTÉRATURES ET CULTURES ÉTRANGÈRES ET RÉGIONALES

ANGLAIS

Durée de l'épreuve : **3 heures 30**

L'usage du dictionnaire unilingue non encyclopédique est autorisé.
La calculatrice n'est pas autorisée.

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 « 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 en anglais la consigne suivante (500 mots environ) :

Taking into account the specificities of the documents, analyse the role of music and how it impacts people's lives.

2ème partie

Traduction:

Translate the following passage from Document A into French.

L'usage du dictionnaire unilingue non encyclopédique est autorisé.

"When I sang with them, my whole history fell away. There was no past, no promised future, only the present of one sustained note. When we sang together, we three stood in a round so that we could see one another's faces — and it was almost unbearable, to sing a song and watch Louisa's face change slightly and Experience's voice respond, and then my own, struggling for just a minute to reach theirs.

When I sang with them, I entered something greater than my sorry, bitter self."

(lines 5-10)

Document A

When I sang with Experience and Louisa, it was as if my very self merged with them. I was, I learned, a mezzo-soprano, and they each took pains to teach me how to make my voice stronger.

"You draw in air here," Louisa said, pointing.

When I sang with them, my whole history fell away. There was no past, no promised future, only the present of one sustained note. When we sang together, we three stood in a round so that we could see one another's faces—and it was almost unbearable, to sing a song and watch Louisa's face change slightly and Experience's voice respond, and then my own, struggling for just a minute to reach theirs.

When I sang with them, I entered something greater than my sorry, bitter self.

I thought that anyone with a voice as powerful as that could teach me how to bend my anger to my will. I sat on that riverbank, and I thought that I had finally found my ambition. It was not to set bones right or to become my mother's double. It was to befriend the both of them, to make them love me and sing to me for the rest of my life. I knew this was a silly wish, but in my discombobulation[1] at Cunningham College, I did not stop to question it. I knew enough to keep it quiet, to not speak it outright—not to Experience or Louisa, whom I did not wish to scare away, and not to Mrs. Grady, and certainly not to Mama. I spent the rest of the semester doing the bare minimum of work so I would not fail out of class and so I could keep meeting the two girls and have them sing to me.

Mama had told me freedom would come by following her, and I had known it was not true for a long time. Now I had someone else to follow, I was sure, and the thrill of having a new direction filled me up, blushed my cheeks, almost made me like the place. I put away my sticky journal to my imagined woman in the water and delighted in these real women, in front of me, made flesh.

"I wish my Mama could hear you," I said one afternoon. "I wish she could hear how fine you are."

"I bet you wish your mama could do it," Experience said, and though she was smiling slightly when she said it, I felt the sting in her words and I saw the bitterness in her eyes. I turned away, ashamed. I had said something wrong again.

Louisa took my arm in hers and walked with me a little farther down the riverbank. "You sure do talk about your mama a lot," she said.

"Do I?"

"Yes."

I looked down at my shoes. "I'm sorry," I said.

Kaitlyn Greenidge, *Libertie*, 2021

[1] discombobulation: feeling of confusion

Document B

Vukani was doing homework in his bedroom when voices in the living room slowly filtered into his mind. He lifted his head to look up, as if to focus his ears. No. He could not recognise the voices. Now and again the hum of conversation was punctuated with laughter. Then he grew apprehensive, the continuing conversation suddenly filling him with dread. He tried to concentrate on his work: 'Answer the following questions: How did the coming of whites lead to the establishment of prosperity and peace among the various Bantu tribes?…' But the peace had gone from his mind. The questions had become a meaningless task. Instinctively, he turned round to look at his music stand at the foot of his bed. Yesterday he had practised some Mozart. Then he saw the violin leaning against the wall next to the stand. Would they come to interrupt him? He felt certain they would. He stood up, thinking of a way to escape. […]

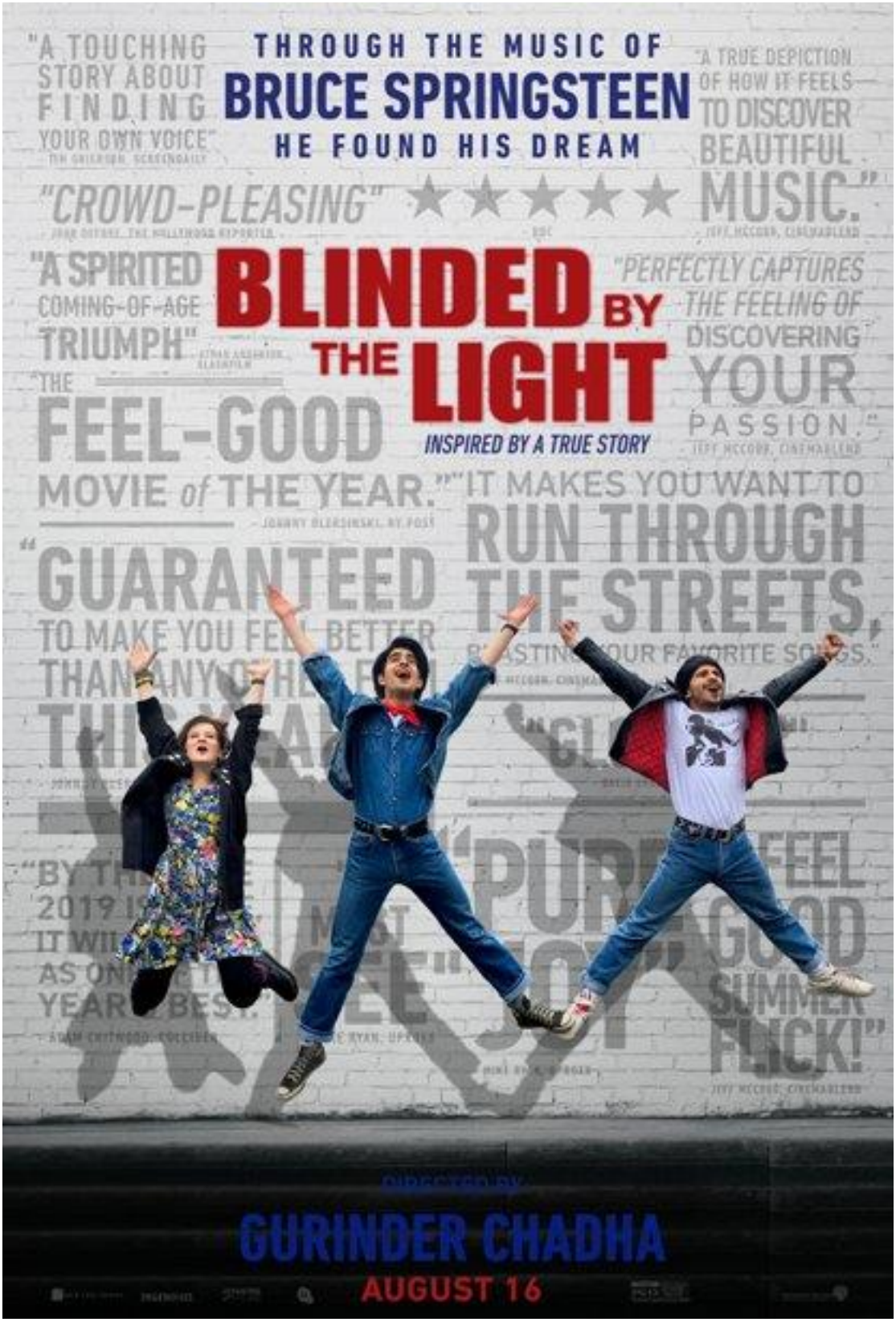
Then he saw his violin again and felt the sensation of fear deep in his breast. He looked at the violin with dread: something that could bring both pain and pleasure at once. […]

Vukani tried to brace himself for the coming of visitors. It was like that. Every visitor was brought to his room, where he was required to be doing his school work or practising on the violin.

Then he had to entertain these visitors with violin music. It was always an agonizing nuisance to be an unwilling entertainer. What would happen if he should refuse to play that night? He knew what his mother would say. It was the same thing all the time. […] His mother never tired of telling him how lucky he was.

Najbulo Ndebele, *The Music of the Violin* in *Staffrider*, Volume 3, September/October 1980

Document C



Film poster of *Blinded by the Light*, Gurinder Chadha, 2019

SUJET 2

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 language is used to raise awareness about free speech.

2ème partie

Traduction:

Translate the following passage from Document C into French.

L'usage du dictionnaire unilingue non encyclopédique est autorisé.

"Every concept that can ever be needed will be expressed by exactly *one* word, with its meaning rigidly defined and all its subsidiary meanings rubbed out and forgotten. Already, in the Eleventh Edition[1], we're not far from that point. But the process will still be continuing long after you and I are dead. Every year fewer and fewer words, and the range of consciousness always a little smaller."

(lines 16-20)

[1] the Eleventh Edition of the new dictionary of Newspeak

Document A

Neil Gaiman: Credo

What I believe.

I believe that it is difficult to kill an idea, because ideas are invisible and contagious, and they move fast.

I believe that you can set your own ideas against ideas you dislike. That you should be free to argue, explain, clarify, debate, offend, insult, rage, mock, sing, dramatise and deny.

I do not believe that burning, murdering, exploding people, smashing their heads with rocks (to let the bad ideas out), drowning them or even defeating them will work to contain ideas you do not like. Ideas spring up where you do not expect them, like weeds, and are as difficult to control.

I believe that repressing ideas spreads ideas.

I believe that people and books and newspapers are containers for ideas, but that burning the people will be as unsuccessful as firebombing the newspaper archives. It is already too late. It is always too late. The ideas are out, hiding behind people's eyes, waiting in their thoughts. They can be whispered. They can be written on walls in the dead of night. They can be drawn.[…]

I believe you have every right to be perfectly certain that images of god or prophet or man are sacred and undefilable, just as I have the right to be certain of the sacredness of speech, of the sanctity of the right to mock, comment, to argue and to utter.

I believe I have the right to think and say the wrong things. I believe your remedy for that should be to argue with me or to ignore me, and that I should have the same remedy for the wrong things that you think.

I believe that you have the absolute right to think things that I find offensive, stupid, preposterous or dangerous, and that you have the right to speak, write, or distribute these things, and that I do not have the right to kill you, maim you, hurt you, or take away your liberty or property because I find your ideas threatening or insulting or downright disgusting. You probably think my ideas are pretty vile, too.

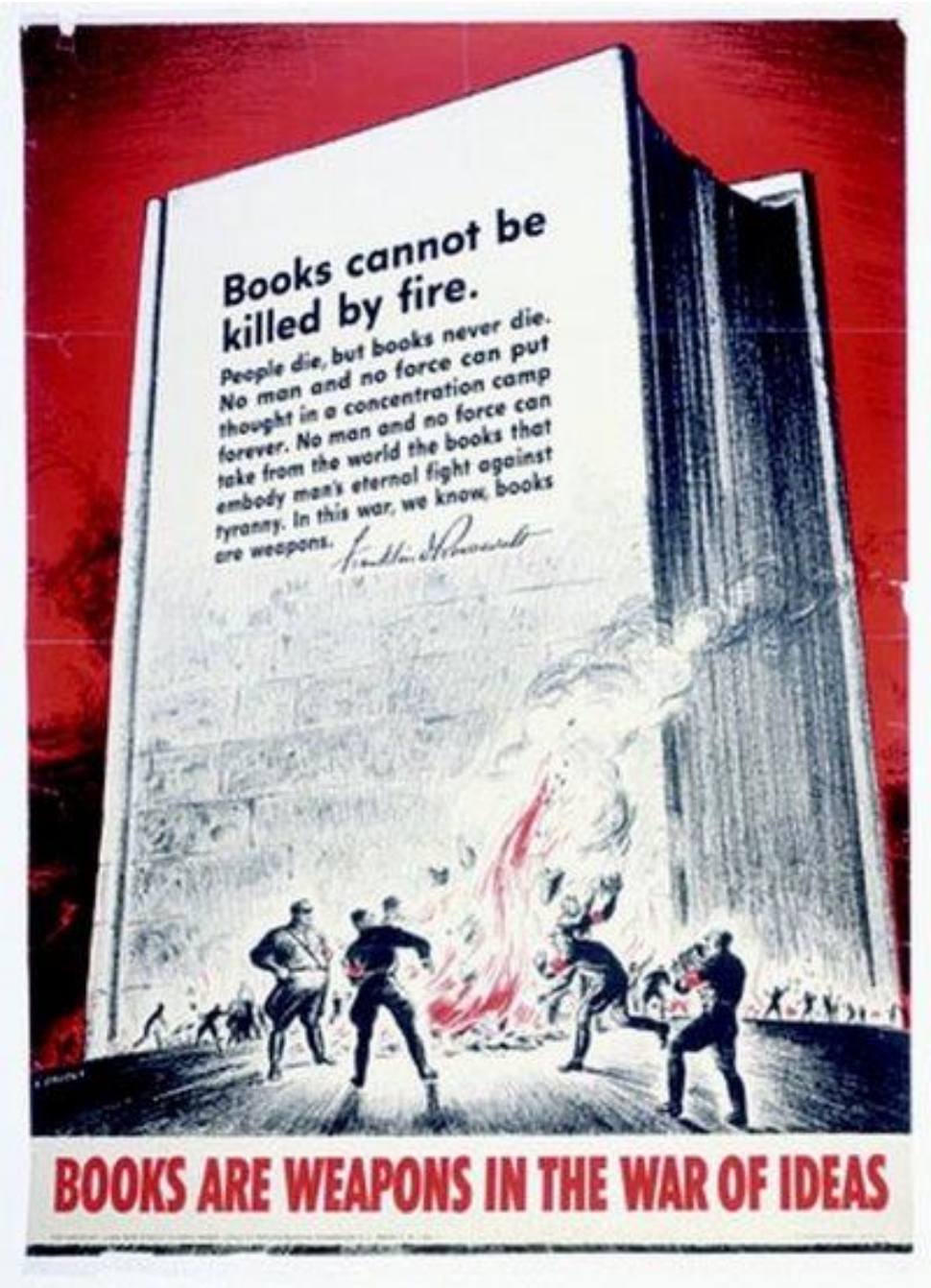
I believe that in the battle between guns and ideas, ideas will, eventually, win.

Because the ideas are invisible, and they linger, and, sometimes, they are even true. *Eppur si muove*: and yet it moves[1].

Neil Gaiman, *newstatesman.com*, 29 May 2015

[1] *Eppur si muove*: Italian phrase attributed to the Italian mathematician Galileo Galilei (1564-1642) in 1633, after being forced by the Inquisition to withdraw his claim that the Earth moves around the sun.

Document B



"Books cannot be killed by fire.

People die, but books never die. No man and no force can put thought into a concentration camp forever. No man and no force can take from the world the books that embody man's eternal fight against tyranny. In this war, we know, books are weapons."

Franklin D. Roosevelt[1]

Poster, no. 7, 70 x 50 cm, Office of War Information, G. Broder, 1942

[1] Message from Franklin D. Roosevelt to the Booksellers of America, 6 May 1942

Document C

‘It’s a beautiful thing, the destruction of words. Of course the great wastage is in the verbs and adjectives, but there are hundreds of nouns that can be got rid of as well. It isn’t only the synonyms; there are also the antonyms. After all, what justification is there for a word which is simply the opposite of some other word? A word contains its opposite in itself. Take ‘good’, for instance. If you have a word like ‘good’, what need is there for a word like ‘bad’? ‘Ungood’ will do just as well—better, because it’s an exact opposite, which the other is not. Or again, if you want a stronger version of ‘good’, what sense is there in having a whole string of vague useless words like ‘excellent’ and ‘splendid’ and all the rest of them? ‘Plusgood’ covers the meaning, or ‘doubleplusgood’ if you want something stronger still. Of course we use those forms already, but in the final version of Newspeak[1] there’ll be nothing else. In the end the whole notion of goodness and badness will be covered by only six words—in reality, only one word. Don’t you see the beauty of that, Winston?’ […]

‘Don’t you see that the whole aim of Newspeak is to narrow the range of thought? In the end we shall make thoughtcrime literally impossible, because there will be no words in which to express it. Every concept that can ever be needed will be expressed by exactly *one* word, with its meaning rigidly defined and all its subsidiary meanings rubbed out and forgotten. Already, in the Eleventh Edition[2], we’re not far from that point. But the process will still be continuing long after you and I are dead. Every year fewer and fewer words, and the range of consciousness always a little smaller. Even now, of course, there’s no reason or excuse for committing thoughtcrime. It’s merely a question of self-discipline, reality-control. But in the end there won’t be any need even for that. The Revolution will be complete when the language is perfect. Newspeak is Ingsoc and Ingsoc is Newspeak,’ he added with a sort of mystical satisfaction. ‘Has it ever occurred to you, Winston, that by the year 2050, at the very latest, not a single human being will be alive who could understand such a conversation as we are having now?’

George Orwell, *1984*, 1949

[1] Newspeak is the language created by English Socialism, better known as INGSOC (cf. l. 24), which is the political party of Oceania, a totalitarian super-state.
[2] the Eleventh Edition of the new dictionary of Newspeak