

BACCALAURÉAT GÉNÉRAL

ÉPREUVE D'ENSEIGNEMENT DE SPÉCIALITÉ

SESSION 2024

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

Thématique : « Voyages, territoires et frontières »

Partie 1 : Synthèse du dossier, 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 explain the importance of preserving native languages.

Partie 2 : Traduction, en français (4 points)

Traduisez en français le passage suivant du document C (lignes 11 à 16) :

From 1999, when L'Office du Jèrriais¹ was formed, the language has enjoyed a rapid resurgence. Over the last decade, the development of an education programme means all Jersey children can learn the language at school. Adult courses and language cafes have allowed older residents to learn the basics or brush up their vocabulary. Road signs and visitor sites are all now multilingual (in English and Jèrriais) to increase the language's visibility.

¹ L'Office du Jèrriais: laisser l'expression en français.



Speak Lakota²¹, Lakota Language Consortium Inc., cover of a school textbook, 2005.

²¹ Lakota: language spoken by the Sioux tribes in America.

Document B

[...] Words are weapons and those colonisers have disarmed me; they have stolen
The language from my family; killed who still spoke it and
Stilled the Country's breath – that wants to pour
From my tongue; They banned the speaking of language, made people
5 Too scared to speak, frightened the breath from them. I cannot
 Speak the sacred words of country, I cannot speak to my love of
My ancestors; the bones in the land, the land
 In my bones; in the language they understand.

10 My Country does not speak
 That Wadjela¹ tongue.

Words are weapons, they outlawed my tongue, they
Gave me theirs; their tongue that drips water and can only speak
Of a green the wrong colour, has words for the wrong flowers that
Has no words of their own for yongka or waitch; their language that has
15 A word for 'orange'. They dragged my language off the land, scraped
My tongue they could not quite bring themselves to cut out.

Words are weapons, they gave me theirs; language is a weapon
And they armed me.

20 My language, I never spoke, belongs there on my Country, it anchors
My family to home, anchors home on our family. Their language; it's spoken
By so many, they have tried to control
The world with it; gave it to everybody and now it
Belongs to everybody. Their language is a weapon that is aimed only at them.

25 My people's language is
Better for talking to country, wadjela's language
I learned first, is better to arm myself
For war; as a weapon it's aimed at their minds. I sharpen it
Their language, I polish it; I make it mine; I want
To outstrip them, want to make them jealous of my tongue; of my words.

30 When my father was a child he was not allowed to
Visit his grandmother, he told me that, told me
He has been there twice, that he stayed
Outside; he was not allowed in the house. Words on paper
Said, if he didn't meet his family he would not be black
35 Enough to take; he would not have a file would
Not appear on that Neville man's paper.

Words are weapons
I'm fighting back; I'm armed;
 With that Wadjela tongue.

Claire G. COLEMAN, *That Wadjela Tongue*, 2020.

¹ Wadjela: Aboriginal term for someone of European origin.

Jersey is the largest of the Channel Islands, an archipelago of six inhabited islands (and many more uninhabited ones) scattered over the English Channel, just over 14 miles from the French coast. Despite its proximity to France, it's actually a British Crown Dependency, and as such, the island has two official languages: English and French. But it also has Jèrriais¹. [...]

During World War Two, [...] instead of taking up arms, islanders found other, subtler ways to resist. They engaged in a campaign of passive resistance, and Jèrriais became central to their efforts. [...] Ironically, despite its wartime role, the use of Jèrriais declined at an alarming rate after liberation in 1945. [...]

Since then, a concerted campaign has been made to bring the language back from the precipice. From 1999, when L'Office du Jèrriais was formed, the language has enjoyed a rapid resurgence. Over the last decade, the development of an education programme means all Jersey children can learn the language at school. Adult courses and language cafes have allowed older residents to learn the basics or brush up their vocabulary. Road signs and visitor sites are all now multilingual (in English and Jèrriais) to increase the language's visibility. And people all over the world have begun to rediscover the language, using L'Office du Jèrriais' online learning website, Learn Jèrriais, as well as language platforms like Linguascope and uTalk where Jèrriais has also been made available. [...]

For native speakers like François Le Maistre, who now devotes his time helping Jèrriais learners, it's comforting to know that his mother tongue is now facing a brighter future than when he was a boy, eight decades ago.

"What we haven't realised is how important these ties to the language are for us as islanders," he said. "Jèrriais is part of our culture. It's part of our folklore, part of our history. Our language is so rich in words, phrases and expressions which simply don't have any equivalent in English. If Jèrriais disappears, it's not just words we're losing. It's much more than that. We're losing part of who we are."

Oliver BERRY, www.bbc.com, 17 July 2023.

¹ Jèrriais: a language spoken on Jersey, one of a group of islands in the British Channel.

SUJET 2

Thématique : « Expression et construction de soi »

Partie 1 : Synthèse du dossier, en anglais (16 points)

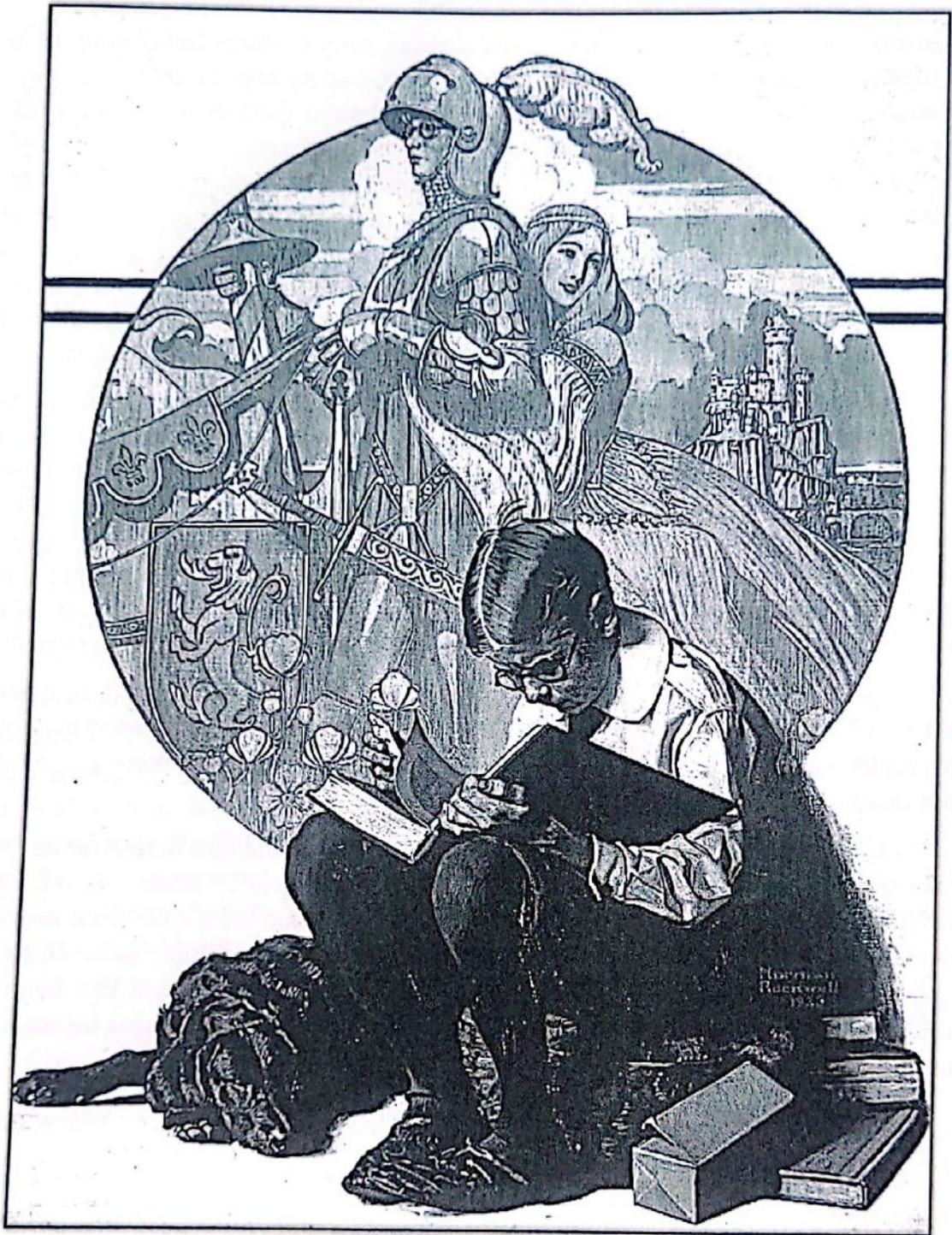
Prenez connaissance de la thématique ci-dessus et du dossier composé des documents A, B et C et répondez en anglais à la consigne suivante (500 mots environ) :

Paying particular attention to the specificities of the three documents, show how they interact to explore the ways fiction can contribute to the construction of one's identity.

Partie 2 : Traduction, en français (4 points)

Traduisez en français le passage suivant du document B (lignes 4 à 10) :

But reading? Most days when I look back at my childhood, it feels like first I became a reader; then I became a person. And in the post debut years of touring, and traveling—in hotel rooms in Auckland and East Lansing, on festival stages in Manilla and Rome, in bookstores in London, and in the renovated community library of my own town, Milpitas—a thought came back to me, again and again; a ghost with unfinished business, a song I couldn't get out of my head: we need to change how we read.



Norman ROCKWELL, *Boy Reading Adventure Story*, 1923.

Document B

In the years since my debut novel came out, I've been thinking a lot about how to read. Not about how to write—I wouldn't trust a book about how to write by a debut novelist, any more than I would trust a book about how to swim by someone who'd accomplished the exceptional achievement of not having drowned, once. But reading?

5 Most days when I look back at my childhood, it feels like first I became a reader; then I became a person. And in the post debut years of touring, and traveling—in hotel rooms in Auckland and East Lansing, on festival stages in Manilla and Rome, in bookstores in London, and in the renovated community library of my own town, Milpitas—a thought came back to me, again and again; a ghost with unfinished business, a song I couldn't get out of my head: we need to change how we read.

10

The we I'm talking about here is generally American, since that's the particular cosmic sports team I found myself on, through the mysteries of fate and colonial genocide—but in truth, it's a more capacious we than that, too. A we of the reading world perhaps. By readers I don't just mean the literate, a community I don't particularly issue from myself, although I am, in spite of everything, among its fiercest spear-bearers. I mean something more expansive. And yet more humble: the we that is in the world, and thinks about it, and then lives in it. That's the kind of reader I am, and love—and that's the reading practice I'm most interested in and most alive to myself.

15

The second thought that has come to my house and still won't grab its coat and leave in this: the way we read now is simply not good enough, and it is failing not only our writers—especially, but not limited too, our most marginalized writers—but failing our readers, which is to say, ourselves. [...]

20

When I talk about how to read now, I'm not just talking about how to read books; I'm talking about how to read our world now. How to read films, TV shows, our history, each other. How to dismantle the forms and interpretation we've inherited; how to understand that it's meaningful when Wes Anderson's⁵ characters throw Filipinx⁶ bodies off an onscreen boat like they're nothing; how to understand that bearing witnesses to that scene means nothing if we can't *read* it—if we don't have the tools to understand its context meaning, and effect in the world.

25

Elaine CASTILLO, *How to Read Essays*, Viking, 2022.

⁵ Wes Anderson: American filmmaker (born 1969).

⁶ Filipinx: a gender-neutral term for Filipina or Filipino.

A Point of View: Why do people relate to fictional characters?

Despite having their lives determined by authors, fictional characters are often portrayed as free agents – masters of their own destinies. Maybe that's why readers like them so much, says the novelist Will Self.

5 When I began writing fiction in the late 1980s I already had a profound suspicion of the characters with which novels tend to be populated. These entities – for, as I hope to demonstrate, fictional characters are worthy of this attribution – may arouse in us many of the emotions provoked by their flesh-and-blood models [...].

10 The more sophisticated fictional characters become, the more their similarity to us is plainly evident. By the time we encounter the Emma Bovaries and Leopold Blooms¹ of this world, we're altogether comfortable with the sympathy they arouse in us. Fiction offers many pleasures – we may enjoy its capacity to make the world anew for us through its descriptions, or to advance our understanding of science or philosophy through its application of ideas to examples of human behaviour, but although it does – on examination – seem so faint as to be numinous², nonetheless it's our conviction
15 that fictional characters' hopes, fears and desires allow fictions to become facts on the ground – a ground we sympathetically traverse alongside them as they're subjected to the vicissitudes of plot, its sudden reversals and twists, its caprices and its terrible inexorability. [...]

20 But the people people need are not necessarily flesh and blood. People also need people who manifest all their own torturous confusions – about life, love and the pursuit of happiness – but whose own existence is quite immaterial. People need people who can show them just how difficult it is to maintain the illusion that one's the author of one's own life. People need people whose lives can be seen to follow a dramatic arc, so that no matter what trials they encounter, the people who survey them can be
25 reassured that when the light begins to fade, these people – to whose frail psyches we've had privileged access – will at least feel it's all meant something.

Will SELF, *www.bbc.com*, February 20, 2015.

¹ Emma Bovary is the main character in *Madame Bovary*, by Gustave Flaubert, and Leopold Bloom the main character in *Ulysses*, by James Joyce.

² Numinous: sacred.