

BACCALAURÉAT GÉNÉRAL

Sujet zéro

**Enseignement de spécialité
« Langues, littératures et cultures étrangères et régionales »**

ANGLAIS

Épreuve écrite de terminale

DURÉE DE L'ÉPREUVE : 3H30

Le candidat traitera, au choix, l'ensemble du sujet 1 ou du sujet 2.

Le dictionnaire unilingue (non encyclopédique) est autorisé.

SUJET n°1

Le sujet porte sur la thématique « Expression et construction de soi ».

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

Write a commentary on the three documents (about 500 words): taking into account their specificities, analyse the way women's emancipation is presented in the three documents.

Partie 2 (4 pts) : rendez compte en français des idées principales du document A (80-100 mots).

Document A

Barbie at 60: instrument of female oppression or positive influence?

Barbie Millicent Roberts, from Wisconsin US, is celebrating her 60th birthday. She is a toy. A doll. Yet she has grown into a phenomenon. An iconic figure, recognised by millions of children and adults worldwide, she has remained a popular choice for more than six decades – a somewhat unprecedented feat¹ for a doll in the toy industry.

5 She is also, arguably, the original “influencer” of young girls, pushing an image and lifestyle that can shape what they aspire to be like. So, at 60, how is the iconic Barbie stepping up to support her fellow women and girls?

When Barbie was born many toys for young girls were of the baby doll variety; encouraging nurturing² and motherhood and perpetuating the idea that a girl's future
10 role would be one of homemaker and mother. Thus Barbie was born out of a desire to give girls something more. Barbie was a fashion model with her own career. The idea that girls could play with her and imagine their future selves, whatever that may be, was central to the Barbie brand.

However, the “something more” that was given fell short of empowering girls, by
15 today's standards. And Barbie has been described as “an agent of female oppression”. The focus on play that imagined being grown up, with perfect hair, a perfect body, a plethora of outfits, a sexualised physique, and a perfect first love (in the equally perfect Ken) has been criticised over the years for perpetuating a different kind of ideal – one
20 centred around body image, with dangerous consequences for girls' mental and physical health.

¹ Feat: a remarkable, skillful, or daring action

² To nurture: to care for and protect someone while they are growing

Body image

Toys have a significant influence on the development of children, far beyond innocent play. Through play, children mimic social norms and subtle messages regarding gender roles, and stereotypes can be transmitted by seemingly ubiquitous toys. Early studies in the 1930s by Kenneth and Mamie Clark showed how young black girls would more often choose to play with a white doll rather than a black doll, as the white doll was considered more beautiful – a reflection of internalised feelings as a result of racism.

The same supposition – that girls playing with Barbie may internalise the unrealistic body that she innocently promotes – has been the subject of research and what is clear is that parents are often unaware of the potential effects on body image when approving toys for their children. [...]

More than a body

If Barbie was about empowering girls to be anything that they want to be, then the Barbie brand has tried to move with the times by providing powerful role playing tools for girls. No longer is Barbie portrayed in roles such as the air hostess – or, when promoted to pilot, still dressed in a feminine and pink version of the uniform. Modern pilot Barbie is more appropriately dressed, with a male air steward as a sidekick³.

Such changes can have a remarkable impact on how young girls imagine their career possibilities, potential futures, and the roles that they are expected to take. Mattel's move to honour 20 women role models including Japanese Haitian tennis player Naomi Osaka – currently the world number one – with her own doll is a positive step in bringing empowering role models into the consciousness of young girls.

Children who are less stereotyped in their gender and play are less likely to be stereotyped in their occupations and are more creative. But of course, society needs to mirror this. In the week when Virgin Atlantic abolished the requirement to wear make up for female cabin crew, the arduous journey away from constraining female body and beauty ideals could slowly be taking off. But in a culture where female ageing is now an aesthetic pressure felt by many, perhaps Mattel will show us diversity in age and womanhood? Happy 60th birthday to the still 20-year-old looking Barbie.

By Gemma Witcomb, Lecturer in Psychology, Loughborough University, March 8th 2019,

<https://theconversation.com/barbie-at-60-instrument-of-female-oppression-or-positive-influence-113069>.

³ Sidekick: a close friend or follower

Document B

Warning

When I am an old woman I shall wear purple
With a red hat which doesn't go, and doesn't suit me.
And I shall spend my pension on brandy and summer gloves
And satin sandals, and say we've no money for butter.
5 I shall sit down on the pavement when I'm tired
And gobble up samples in shops and press alarm bells
And run my stick along the public railings
And make up for the sobriety of my youth.
I shall go out in my slippers in the rain
10 And pick flowers in other people's gardens
And learn to spit.

You can wear terrible shirts and grow more fat
And eat three pounds of sausages at a go
Or only bread and pickle for a week
15 And hoard pens and pencils and beer mats and things in boxes.

But now we must have clothes that keep us dry
And pay our rent and not swear in the street
And set a good example for the children.
We must have friends to dinner and read the papers.

20 But maybe I ought to practise a little now?
So people who know me are not too shocked and surprised
When suddenly I am old, and start to wear purple.

Jenny Joseph, from *Selected Poems*, Bloodaxe, 1992.

Document C



Evelyn De Morgan, *The Gilded Cage*, 1919, 78 cm x 1,05 m, oil on canvas, De Morgan Centre.

SUJET n°2

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

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

Write a commentary (about 500 words) on documents A, B and C, using the following guidelines:

- show how artists and their works may sometimes be controversial;
- compare the various reactions they may trigger;
- analyse the way censorship is presented.

Partie 2 (4 pts) : traduisez le passage suivant du document B en français.

“You must understand that our civilization is so vast that we can't have our minorities upset and stirred. Ask yourself, What do we want in this country, above all? People want to be happy, isn't that right? Haven't you heard it all your life? I want to be happy, people say. Well, aren't they? Don't we keep them moving, don't we give them fun? That's all we live for, isn't it? For pleasure, for titillation? And you must admit our culture provides plenty of these.” (l. 16-21)

Document A

Indian film Padmaavat sparks protests over 'Hindu-Muslim romance'.

Government asked to delay release and riot police may be on standby at cinemas after attacks on director and threats against star Deepika Padukone.

Riot police may be deployed at Indian cinemas over the release of a film about a mythological Indian queen that has sparked protests, attacks on the set and director, and threats to mutilate the lead actor.

5 The Indian government is being asked to intervene to delay the release of Padmaavat, a film based on an epic 16th-century poem, starring Deepika Padukone as the titular character.

Uttar Pradesh⁴ officials said on Thursday that due to elections and a Muslim holiday they would not be able to provide enough police to secure cinemas for the film's scheduled release on 1 December.

10 Rumours about how Rani Padmavati will be depicted have angered fringe Hindu groups, Indian royals and members of the ruling Bharatiya Janata party.

Rightwing Hindu organisations believe the film will depict a romantic relationship between Padmavati and an invading king, Alauddin Khilji, who is Muslim.

Though Khilji existed, experts say there is little historical evidence for Padmavati, who may have been created by the Sufi Muslim author of the poem, Malik Muhammad Jayasi.

15 But the queen has become an important mythological figure especially revered by members of the Hindu Rajput caste, to which the character in the poem belonged.

The director, Sanjay Leela Bhansali, has clarified there will be "no romantic scene or song or dream sequence between Rani Padmavati and Alauddin Khilji".

20 But members of one Hindu group stormed the film set in January and assaulted Bhansali and others. Bhansali agreed to delete offending scenes from the film following the attack.

A spokesman for the same group said on Thursday they would "cut the nose" of Padukone after the actor said protests would not stop the film's release.

Rajput groups and royals belonging to the traditional warrior caste have also complained about Padukone dancing and baring her midriff⁵ in the film's trailer.

25 Rana Safvi, a historian, blamed the controversy on growing religious polarisation in India. "Our tolerance levels have gone for a toss⁶," she said.

Rumours were also spreading on social media more quickly than they could be debunked. "No one reads much any more and we believe all kinds of unverified stuff on WhatsApp," she said.

The Guardian online, November 16th 2017.

⁴ Uttar Pradesh is a state in northern India. Hinduism is the first largest religious group; Islam is next.

⁵ Baring her midriff: uncovering the middle part of her body

⁶ To go for a toss (primarily used in India and South Asia): (for a situation) to become severely difficult to handle

Document B

In the dystopian world of the novel, Montag and Beatty are “firemen”, a government agency in charge of burning books.

“Surely you remember the boy in your own school class who was exceptionally ‘bright,’ did most of the reciting and answering while the others sat like so many leaden idols, hating him. And wasn’t it this bright boy you selected for beatings and tortures after hours? Of course it was. We must all be alike. Not everyone born free and equal, as
5 the Constitution says, but everyone made equal. Each man the image of every other; then all are happy, for there are no mountains to make them cower⁷, to judge themselves against. So! A book is a loaded gun in the house next door. Burn it. Take the shot from the weapon. Breach man’s mind. Who knows who might be the target of the well-read man? Me? I won’t stomach them for a minute. And so when houses were
10 finally fireproofed completely, all over the world [...] there was no longer need of firemen for the old purposes. They were given the new job, as custodians of our peace of mind, the focus of our understandable and rightful dread of being inferior; official censors, judges, and executors. That’s you, Montag, and that’s me.” [...]

Beatty knocked his pipe into the palm of his pink hand, studied the ashes as if they
15 were a symbol to be diagnosed and searched for meaning.

“You must understand that our civilization is so vast that we can’t have our minorities upset and stirred. Ask yourself, What do we want in this country, above all? People want to be happy, isn’t that right? Haven’t you heard it all your life? I want to be happy, people say. Well, aren’t they? Don’t we keep them moving, don’t we give them fun?
20 That’s all we live for, isn’t it? For pleasure, for titillation? And you must admit our culture provides plenty of these.”

“Yes.” [...]

“Coloured people don’t like *Little Black Sambo*. Burn it. White people don’t feel good about *Uncle Tom’s Cabin*. Burn it. Someone’s written a book on tobacco and cancer of
25 the lungs? The cigarette people are weeping? Burn the book. Serenity, Montag. Peace, Montag. Take your fight outside. Better yet, into the incinerator.”

[...] “Fire is bright and fire is clean.”

Ray Bradbury, *Fahrenheit 451*, 1953.

⁷ To cower: to crouch (bend low) or cringe as in fear

Document C
PETA⁸ activists protest against an art exhibition



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PETA Condemns LES Art Gallery For Displaying Live Mice In The Floor
gothamist.com/2017/11/01/liv...

 **PETA Condemns LES Art Gallery For Displaying Liv...**
Outraged animal advocates are calling for an end to a Lower East Side exhibition in which visitors can walk over mice living in plexiglass cages under the floor.
gothamist.com

 11 8:49 PM - Nov 1, 2017 

 [See Gothamist's other Tweets](#) 

www.peta.org/blog/cruel-live-mouse-exhibit-closes-early-thanks-to-peta-protest/

⁸ PETA (People for the Ethical Treatment of Animals) is a charity fighting for animal rights.