

BACCALAURÉAT GÉNÉRAL

ENSEIGNEMENT DE SPÉCIALITÉ

“LANGUES, LITTÉRATURES ET CULTURES ÉTRANGÈRES”

ANGLAIS

ÉPREUVE ÉCRITE DE TERMINALE

DURÉE 3H30

Le candidat traitera l'ensemble du sujet.

Le dictionnaire unilingue (non encyclopédique) est autorisé.

SUJET LLCE ANGLAIS

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 represent and assert themselves in the three documents. You will focus specifically on the way bodies are staged, and on the relationship between men and women.

Partie 2 (4 pts) : Traduisez ce passage en français

That night, after I'd lost my job, Luke wanted to make love. Why didn't I want to? Desperation alone should have driven me. But I still felt numbed. I could hardly even feel his hands on me.

What's the matter? he said.

I don't know, I said.

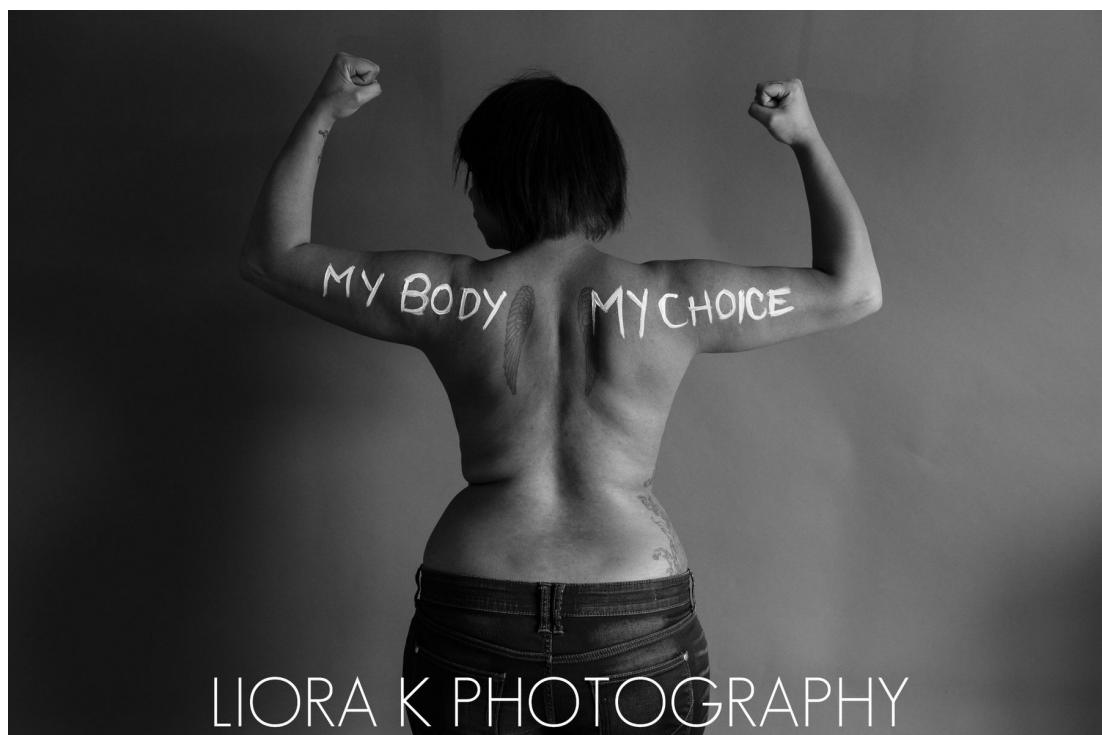
We still have . . . he said. But he didn't go on to say what we still had. It occurred to me that he shouldn't be saying we, since nothing that I knew of had been taken away from him.

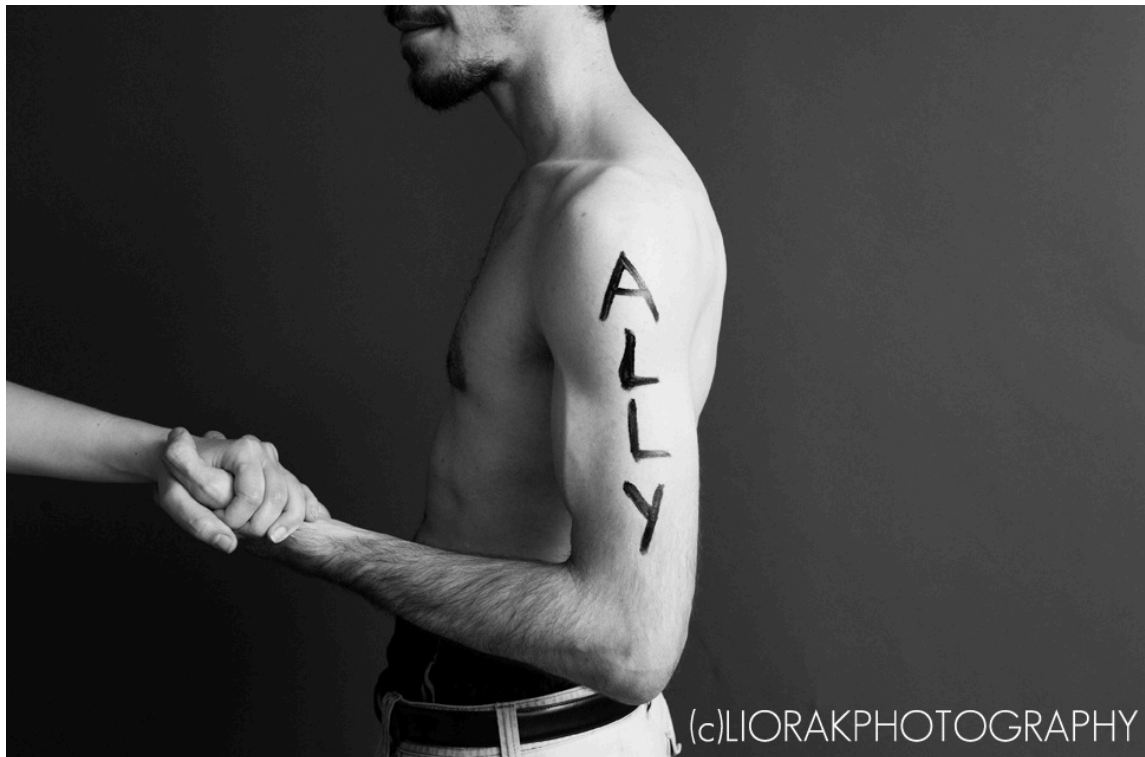
We still have each other, I said. It was true. Then why did I sound, even to myself, so indifferent?

He kissed me then, as if now I'd said that, things could get back to normal. But something had shifted, some balance. I felt shrunken, so that when he put his arms around me, gathering me up, I was small as a doll. I felt love going forward without me.

He doesn't mind this, I thought. He doesn't mind it at all. Maybe he even likes it. We are not each other's, anymore. Instead, I am his.

Document A: *The feminist photos*, by Liora K.





Document B: *Why The Handmaid's Tale is so relevant today*

1. A white, wide-brimmed bonnet and a red cloak have come to mean one thing: women's oppression. Margaret Atwood's 1985 novel The Handmaid's Tale seared this image into our souls with its depiction of a near-future dystopia in which women are forced into reproductive slavery to bear the children of the elite – and wear this uniform to underline their subservience.
5. For more than three decades, the image has shown up on the covers of the book around the world, on posters from the 1990 film, in ads for the 2017 TV series, and even on real women at demonstrations for reproductive rights. [...]

Atwood conceived the novel as 'speculative fiction,' a work that imagines a future that could conceivably happen without any advances in technology from the present. In other words, she

10. said, "Science fiction has monsters and spaceships; speculative fiction could really happen." Every aspect of the book was inspired by social and political events of the early 1980s, when she wrote it. [...]

- The book mirrored the United States' embrace of conservatism, as evidenced by the election of Ronald Reagan as president, as well as the increasing power of the Christian right and its
15. powerful lobbying³ organisations the Moral Majority, Focus on the Family and the Christian Coalition – not to mention the rise of televangelism. The character of Serena Joy in The Handmaid's Tale is a former televangelist who articulates theocratic policy suggestions that have now forced her, like all women, into a life solely at home: Atwood writes of Serena Joy, "She

³ lobbying: pression

20. doesn't make speeches anymore. She has become speechless. She stays in her home, but it doesn't seem to agree with her. How furious she must be, now that she's been taken at her word."
25. Though Atwood is Canadian and writing about a later time – Joyce Carol Oates, writing in *The New York Review of Books*, speculated the book was set around 2005 – she has said the commentary was aimed squarely at the United States of the 1980s, including the rising political power of Christian fundamentalists, environmental concerns, and attacks on women's reproductive rights. [...]
30. As English professor SC Neuman wrote in 2006, "Offred is a fictional product of 1970s feminism, and she finds herself in a situation that is a fictional realisation of the backlash⁴ against women's rights that gathered force during the early 1980s." [...]
35. The Handmaid's Tale has inspired a number of related works. [...]
40. Last year, (it) felt all the more chilling because of the massive shift in US politics with the election of Donald Trump, who was inaugurated just three months before the series premiered. Suddenly, the book and series' major flashpoints felt more possible than ever: a government declaring martial law after an attack by Islamic extremists, a regime that systematically eliminates gay people, a society that prioritises procreation (and subjugation of women) above all else. "[H]ow eerily⁵ prescient that the Republic of Gilead was established by a coup when Christian fundamentalists, revulsed by an overly liberal, godless, and promiscuous society, assassinated the president, machine-gunned Congress, declared a national state of emergency, and laid blame to 'Islamic fanatics,'" Joyce Carol Oates wrote in 2006. "As in Orwell's 1984, the Republic consolidates its strength by maintaining continual wars against demonised 'enemies.'"
45. This all dovetailed⁶ with fears of Trump's authoritarian tendencies and his vice president's anti-gay and anti-abortion beliefs. Handmaid costumes even became common at protests of laws intended to limit women's reproductive freedom. The Women's March inspired by Trump's inauguration mirrored the TV series' flashback scenes of women in the streets protesting the stripping of their rights. [...]
50. "Revellers dress up as Handmaids on Hallowe'en and also for protest marches – these two uses of its costumes mirroring its doubleness," Atwood wrote for the *Guardian*. "Is it entertainment or dire⁷ political prophecy? Can it be both? I did not anticipate any of this when I was writing the book."
- The Handmaid's Tale's messages and iconography feel more applicable than ever today. But we always seem to be saying that about Atwood's story. Will we be doing the same if yet another adaptation appears, three decades from now?

Jennifer Keishin Armstrong, 25th April 2018, BBC.com

⁴ backlash: réaction (violente) contre

⁵ eerily: sinistrement

⁶ to dovetail: s'assembler, s'imbriquer

⁷ dire: terrible

Document C

Maya ANGELOU (American writer and civil-rights activist, 1928-2014),
"Phenomenal Woman" in *And Still I Rise*, 1978

Pretty women wonder where my secret lies.
I'm not cute or built to suit a fashion model's size
But when I start to tell them,
They think I'm telling lies.

5 I say,
It's in the reach of my arms,
The span of my hips,
The stride of my step,
The curl of my lips.
10 I'm a woman
Phenomenally.
Phenomenal woman,
That's me.

I walk into a room
15 Just as cool as you please,
And to a man,
The fellows stand or
Fall down on their knees.
Then they swarm around me,
20 A hive of honey bees.

I say,
It's the fire in my eyes,
And the flash of my teeth,
The swing in my waist,
25 And the joy in my feet.
I'm a woman
Phenomenally.
Phenomenal woman,
That's me.

30 Men themselves have wondered
What they see in me.
They try so much
But they can't touch
My inner mystery.
35 When I try to show them,
They say they still can't see.

I say,
It's in the arch of my back,
The sun of my smile,
40 The ride of my breasts,
The grace of my style.
I'm a woman
Phenomenally.
Phenomenal woman,
45 That's me.

Now you understand
Just why my head's not bowed.
I don't shout or jump about
Or have to talk real loud.
50 When you see me passing,
It ought to make you proud.
I say,
It's in the click of my heels,
The bend of my hair,
55 the palm of my hand,
The need for my care.
'Cause I'm a woman
Phenomenally.
Phenomenal woman,
60 That's me.