Bac Général HLP + LLCER (Humanités, littérature et philosophie et Langues, littératures et cultures étrangères et régionales)

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BACCALAURÉAT GÉNÉRAL • CORRIGÉ DÉTAILLÉ

Langues, littératures et cultures étrangères et régionales — anglais

Session 2021 • Polynésie • Remplacement

Code sujet **21-LLCERANPO3** 3 heures 30

Proposition de corrigé pédagogique • FormaV

Se repérer dans le corrigé

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Exercice 1

16 points

Sujet n°1 — Voyages, territoires, frontières — Synthèse

1ère partie

Question •

Sujet p. 2, 3, 4, 5

> En prenant en compte les spécificités des trois documents A, B et C, rédigez en anglais et en 500 mots environ une synthèse qui donne une définition de l'exploration.

Il faut proposer une définition de l'exploration qui convienne aux trois documents, sans la limiter aux expéditions lointaines. La synthèse met en relation l'arrivée à Honolulu dans le récit de David Lodge, la découverte de quartiers londoniens à vélo dans le témoignage d'Emily Davis et la présence de touristes américains à Londres dans la photographie de Jane Bown.

RÉPONSE À RETENIR

Exploration can be defined as the process of entering a place that is unfamiliar to us in order to experience it, observe it and gradually make sense of it. It does not have to mean a dangerous expedition into an unknown wilderness: the documents show that exploration can take place in a distant country, in one's own city, or through the attentive gaze of a visitor.

In David Lodge's *Paradise News*, Bernard and his father arrive in Honolulu. The warmth, the tropical garden and the palm trees are new to them, and their arrival gives them a first, sensory experience of Hawaii. Emily Davis, by contrast, describes a local form of exploration. She has her own familiar areas of London, but a visit to Catford, where she has never been, becomes "an adventure". Cycling allows her to choose routes, judge distances and find her way independently. Jane Bown's 1968 photograph, *American Tourists in London*, presents visitors looking and taking photographs in the city: it captures exploration as observation and as the act of recording an encounter.

These different examples suggest that exploration depends not only on geographical distance but also on the boundary between the familiar and the unfamiliar. To explore is to cross that boundary and build a personal understanding of a place through direct experience.

Question •

Sujet p. 2, 3, 4, 5

> En prenant en compte les spécificités des trois documents A, B et C, rédigez en anglais et en 500 mots environ une synthèse qui montre comment les documents reflètent des clichés sur la découverte de nouveaux lieux.

Il s'agit de repérer les images convenues associées aux nouveaux lieux, puis de montrer comment les documents les reproduisent ou les nuancent. On peut confronter l'exotisme de Hawaii et la réaction de Mr Walsh, l'idée que l'aventure est lointaine à la découverte de Catford par Davis, et l'image du touriste appareil photo en main dans la photographie de Jane Bown.

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RÉPONSE À RETENIR

The three documents refer to familiar clichés about discovering new places, but they also show how limited such clichés can be. In David Lodge's novel, Hawaii is associated with signs of tropical exoticism: warm air, palm trees, flowers and the greeting "Aloha!". When Mr Walsh sees the landscaped garden beside Honolulu airport, he exclaims, "Jungle." His reaction turns a designed space into the stereotypical image of a wild tropical landscape. The humour lies in the contrast between what is actually described and the ready-made image through which he interprets it.

Emily Davis challenges the idea that discovery requires a distant journey. Catford is in London, yet she has never been there, and the visit feels like an adventure. Her testimony also suggests that people divide a city into familiar neighbourhoods and unknown areas instead of knowing the whole city equally. Jane Bown's black-and-white photograph, titled *American Tourists in London*, evokes another familiar image: visitors equipped with cameras, looking at and recording the place they have come to see. Several tourists hold cameras, although the photograph does not identify the precise sight they are observing.

Thus, the documents use recognizable images of exotic travel and sightseeing while suggesting that clichés can narrow our view: an unfamiliar place may be close to home, and what visitors think they see may be shaped by expectations.

Question •

Sujet p. 2, 3, 4, 5

> En prenant en compte les spécificités des trois documents A, B et C, rédigez en anglais et en 500 mots environ une synthèse qui explique comment la confrontation à l'inconnu peut questionner la perception du monde des individus.

Pour répondre, il faut montrer comment l'expérience d'un lieu inconnu confronte les individus à leurs représentations préalables. Le texte de Lodge met en évidence le poids des clichés dans le regard des visiteurs ; le témoignage de Davis montre qu'une expérience directe peut transformer une carte mentale et une impression de danger ; la photographie de Bown invite à rester prudent sur ce que l'on peut déduire du regard des touristes.

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RÉPONSE À RETENIR

Confronting the unknown can question people's perception of the world because direct experience may challenge the assumptions and mental maps they bring with them. In *Paradise News*, Bernard and his father arrive in Hawaii after travelling from England. The unfamiliar warmth, breeze and palm trees make a strong impression on them. Mr Walsh calls the airport garden "Jungle", revealing how a preconceived idea of the tropics shapes his interpretation of what he sees. The reader, however, has been told that this is a landscaped garden beside a terminal, so the gap between the setting and his label becomes clear.

Emily Davis describes a change in perception at a more local scale. She thinks of some London neighbourhoods as outside her personal map; visiting Catford for the first time shows her that it is "no distance at all". Cycling gives her a better sense of routes and distances than travelling by public transport. She also reflects that the areas she might avoid at night may seem dangerous largely because they are unfamiliar: if she lived there, she might feel differently. Encountering a place can therefore revise both a person's sense of space and their judgements about it.

In Jane Bown's photograph, tourists hold cameras and focus on what is in front of them. Their presence suggests that visitors select and record particular views, but the image does not reveal exactly what they are looking at or how they interpret it. Taken together, the documents show that encounters with unfamiliar places can broaden understanding, while also exposing the expectations that continue to influence perception.

Exercice 2

4 points

Sujet n°1 — Voyages, territoires, frontières — Traduction

2ème partie

Question Traduction

Sujet p. 2, 4

> Traduisez en français le passage suivant du document B (lignes 6 à 12) : « We went to visit friends in Catford the other day, where I'd never been in my life, and we set off through the Blackwall Tunnel and realised in fact it's no distance at all! But once you cycle round London, you take much better control of it than on the Tube or even the bus. You work out your own routes and you know exactly where you are and you know how long it's going to take you to get from one place to another, and you're not dependent on the vagaries of the transport system. »

Il faut conserver le ton oral du témoignage et le changement entre le récit au passé (« nous sommes allés », « nous avons traversé ») et les remarques générales au présent (« on maîtrise », « on choisit »). « The other day » signifie « l'autre jour » ; « no distance at all » indique que le trajet s'avère très court ou moins éloigné qu'on ne le pensait. « The Tube » désigne le métro londonien, tandis que « the vagaries of the transport system » renvoie aux aléas du système de transport.

RÉPONSE À RETENIR

« L'autre jour, nous sommes allés rendre visite à des amis à Catford, où je n'étais jamais allé de ma vie. Nous avons traversé le tunnel de Blackwall et nous nous sommes rendu compte qu'en fait, ce n'était pas loin du tout ! Mais, quand on parcourt Londres à vélo, on maîtrise bien mieux la ville qu'en prenant le métro, ou même le bus. On choisit ses propres itinéraires, on sait exactement où l'on se trouve et combien de temps il nous faudra pour aller d'un endroit à un autre, et l'on n'est pas tributaire des aléas du système de transport. »

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Exercice 3

16 points

Sujet n°2 — Arts et débats d’idées — Synthèse

1ère partie

Question •

Sujet p. 6, 7, 8, 9

> En prenant en compte les spécificités des trois documents A, B et C, rédigez en anglais et en 500 mots environ une synthèse qui montre comment différentes formes d’art peuvent aider les femmes des documents à transmettre leurs messages de manière convaincante.

Pour répondre, il faut comparer les moyens propres à chaque forme artistique et montrer comment ils construisent un message : le récit littéraire et la sculpture dans le document A, la prise de parole dans le document B, et le portrait photographique dans le document C. Il convient aussi de distinguer le message des personnages de la manière dont les œuvres le mettent en scène.

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RÉPONSE À RETENIR

Art can make a message convincing by turning an idea into something an audience can see, hear or imagine. The three documents use different forms: Margaret Atwood's literary description of a statue, Sojourner Truth's speech and Annie Leibovitz's photograph of Serena and Venus Williams. Each draws on its own expressive resources and invites us to question how women are represented.

In Document A, the statue is presented as a tribute to the narrator's contributions at Ardua Hall. Its idealised appearance shows her as younger, slimmer and composed, while the figures around her—a trusting girl, a crouching Handmaid and a Pearl Girl—suggest a particular social order. Yet Atwood's first-person narration complicates the monument's solemn message. The narrator admits that the group is "too crowded" and that she would have preferred more emphasis on herself. Her dry humour exposes vanity beneath the public display of virtue. The Taser at her waist also undermines the statue's benevolent appearance: the weapon points to the coercion that the idealised pose does not openly acknowledge. Through irony and the contrast between the image and the narrator's commentary, the literary form encourages readers to question how art can present authority as virtuous.

Document B relies on the energy and structure of oratory. Truth addresses her listeners directly and repeats "And ain't I a woman?" The refrain makes her challenge memorable and forces the audience to confront the gap between ideals of feminine delicacy and her own experience. She supports her claim with concrete examples: she has worked in the fields, endured the lash and borne children, most of whom were sold into slavery. She also responds to arguments about women's intellect and religion. Her rhetorical questions, direct address and reference to Christ's birth from a woman combine emotional appeal with reasoning. Finally, the image of women turning the world "right side up again" transforms her argument into a collective call to action.

Document C communicates through photography rather than a written argument. In Leibovitz's black-and-white portrait, Serena and Venus Williams are shown close together, embracing. The composition places their faces and bodies at the centre of attention; their physical presence and closeness can suggest both strength and mutual support. The portrait presents them not simply as tennis champions but as subjects of a carefully composed work of art. Unlike Truth's speech, the photograph does not spell out a claim, so viewers must interpret its visual choices.

Together, the documents show that literary irony can expose the gap between an idealised image and reality, oratory can turn lived experience into a forceful public argument, and photography can make presence and connection visible. The form shapes how convincingly each message reaches its audience.

Question •

Sujet p. 6, 7, 8, 9

> En prenant en compte les spécificités des trois documents A, B et C, rédigez en anglais et en 500 mots environ une synthèse qui étudie les différents types de publics concernés par les documents.

Il faut distinguer les publics représentés dans les documents, les destinataires présents dans la situation décrite et les lecteurs ou spectateurs ultérieurs. Le dévoilement d'une statue, une intervention dans une convention et un portrait photographique impliquent des formes de réception différentes.

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RÉPONSE À RETENIR

The three documents involve different kinds of audiences. Margaret Atwood's fictional account shows a statue and the people who encounter it; Sojourner Truth's speech addresses a convention; Annie Leibovitz's photograph is presented in an exhibition context and can also reach viewers elsewhere. An audience may listen and respond, take part in a ritual, or interpret an image silently.

In Document A, the unveiling takes place at Ardua Hall. Aunt Vidala reads the citation, the narrator's superiors have assigned her that task, and the sculptress is concerned about whether the narrator will approve of her work. The restrained clapping indicates a formal and controlled occasion rather than a spontaneous celebration. The statue itself addresses people in the fictional society: its arrangement of the narrator, a girl, a Handmaid and a Pearl Girl presents a particular hierarchy. Later, votaries leave offerings at its feet, including eggs and oranges associated in the passage with fertility and pregnancy. These visitors respond to the statue as a focus for their hopes. At a different level, readers of Atwood's novel are invited to question that public image. The narrator's ironic commentary reveals her vanity and draws attention to the Taser, details that complicate the monument's apparent message of benevolence.

Document B is identified as a speech delivered at the Women's Convention in Akron, Ohio, in 1851. Its immediate audience consists of people gathered to hear a debate about women's rights. Truth addresses them directly and repeats, "And ain't I a woman?" The text even records a listener whispering "intellect"; Truth takes up this response and continues her argument. She also answers the man who claims that women should have fewer rights because Christ was not a woman. Her audience therefore includes both people affected by the debate and people whose assumptions she challenges. The speech's later readers form another audience: they can consider how Truth connects race, gender, work, motherhood and slavery in her argument.

Document C is a black-and-white portrait of Serena and Venus Williams, identified as being exhibited at Espace EWS in Zurich. Gallery visitors can examine the image, while tennis fans may recognise the sisters as American champions. The photograph contains no spoken argument, so viewers interpret its composition: the sisters' embrace, expressions and physical presence. It can be read as presenting closeness and mutual support, though the image does not dictate a single interpretation.

The audiences differ in their opportunities to respond. Convention listeners hear a direct address and one responds aloud; visitors to the statue encounter a public monument within an institutional setting; viewers of the photograph interpret a silent visual composition. In each case, the audience's position influences the work's meaning.

Question •

Sujet p. 6, 7, 8, 9

En prenant en compte les spécificités des trois documents A, B et C, rédigez en anglais et en 500 mots environ une synthèse qui explique comment l'art peut devenir un moyen d'émancipation.

L'émancipation peut ici désigner la possibilité de prendre la parole, de contester une représentation imposée ou de rendre visibles des expériences et des personnes. Il faut toutefois nuancer : une œuvre peut remettre en cause des rapports de pouvoir, mais sa portée dépend de qui la produit, de qui contrôle sa représentation et de la manière dont le public la reçoit.

RÉPONSE À RETENIR

Art can become a means of empowerment when it enables women to speak, shape their public image or make their experiences visible. The three documents offer contrasting examples: a statue whose meaning is questioned in Margaret Atwood's fiction, Sojourner Truth's speech for women's rights and Annie Leibovitz's portrait of Serena and Venus Williams. They also suggest that representation does not automatically liberate its subject: its effects depend on who controls it and how it is interpreted.

In Document A, the statue appears to honour the narrator and give her public authority. It depicts her as youthful, composed and benevolent, with a girl, a Handmaid and a Pearl Girl arranged around her. Yet the narrator's account reveals the limits of this apparent empowerment. She did not create the monument, and its idealised image does not openly show the coercion suggested by the Taser at her waist. She also admits that she would have preferred more emphasis on herself. At the same time, her control of the narration gives her a different kind of power: she describes the monument, points out its crowded composition and punctures its solemnity with irony. Atwood's literary treatment therefore enables readers to question how an official image can make authority appear virtuous.

Document B presents a more direct act of self-assertion. Truth speaks at a Women's Convention and uses her own experience as evidence. She invokes her labour, her strength, the children taken from her and the suffering she endured under slavery to challenge a narrow definition of womanhood. The repeated question "And ain't I a woman?" insists that a Black woman must be included in the discussion of women's rights. Truth also addresses arguments about intellect and religion rather than allowing others to set the terms of the debate. Her closing image of women turning the world right side up makes her individual intervention a collective appeal. Oratory is empowering here because a woman excluded from rights becomes the author of a public argument demanding them.

Document C offers a visual form of presence. The photograph places two Black women, also identified as celebrated tennis champions, at its centre. Their embrace and close positioning can suggest mutual support, while the portrait gives sustained attention to their physical presence and expressions. They are shown as more than sporting names or statistics: they are the subjects of a composed photograph. This can broaden how viewers imagine Black women and their relationships. However, the portrait is made by Leibovitz, so its pose, framing and setting reflect the photographer's choices; it should not be mistaken for unmediated self-representation.

Across the documents, empowerment takes different forms: questioning the meaning of an imposed monument, using speech to challenge exclusion and occupying the centre of a powerful portrait. Art can make experiences public and contest stereotypes, but its liberating potential depends on women's agency and on how their representation is shaped and received.

Exercice 4

4 points

Sujet n°2 — Arts et débats d'idées — Traduction

2ème partie

Question Traduction

Sujet p. 6, 7

> Traduisez en français le passage suivant du document A (lignes 9 à 13) : « My statue is larger than life, as statues tend to be, and shows me as younger, slimmer, and in better shape than I've been for some time. I am standing straight, shoulders back, my lips curved into a firm but benevolent smile. My eyes are fixed on some cosmic point of reference understood to represent my idealism, my unflinching commitment to duty, my determination to move forward despite all obstacles. »

On conserve la première personne et le présent, car la narratrice décrit sa statue. *Larger than life* se traduit par « plus grande que nature » ; *in better shape*, par « en meilleure forme ». La tournure *understood to represent* signifie ici « censé représenter », et *unflinching* souligne un engagement qui ne faiblit pas.

RÉPONSE À RETENIR

« Ma statue est plus grande que nature, comme le sont généralement les statues, et elle me représente plus jeune, plus mince et en meilleure forme que je ne l'ai été depuis un certain temps. Je me tiens bien droite, les épaules rejetées en arrière, les lèvres dessinant un sourire ferme mais bienveillant. Mon regard est fixé sur un point de référence cosmique censé représenter mon idéalisme, mon engagement indéfectible envers le devoir et ma détermination à aller de l'avant malgré tous les obstacles. »

Sujet : https://www.sujetdebac.fr/annales-pdf/2021/spe-llcer-anglais-2021-polynesie-remplacement-sujet-officiel.pdf

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