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BACCALAURÉAT GÉNÉRAL

LANGUES, LITTÉRATURES ET CULTURES ÉTRANGÈRES ET RÉGIONALES : ANGLAIS

SESSION 2026

ÉPREUVE TERMINALE DE SPÉCIALITÉ : LANGUES, LITTÉRATURES ET CULTURES ÉTRANGÈRES ET RÉGIONALES, ANGLAIS, PARTIE ÉCRITE

ient : 8 pour la partie écrite, soit la moitié du coefficient 16 de la spécialité Durée

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Composition de l'épreuve	Support
Partie écrite : synthèse et traduction (20 points)	Dossier Questionnement
DOSSIER TECHNIQUE ET RESSOURCES (DT 1, DT 2, DT 3, DT 4, DT 5, DT 6)	Fourni avec le sujet

L'usage de la calculatrice n'est pas autorisé.

Ce sujet comporte 6 pages numérotées de 1/6 à 6/6.
Dès que le sujet vous est remis, assurez-vous qu'il est complet.

DOSSIER SUJET

CONSIGNES GÉNÉRALES DE L'ÉPREUVE : ÉPREUVE ÉCRITE NATIONALE DE SPÉCIALITÉ LLCER ANGLAIS

Le sujet comporte deux propositions, chacune fondée sur un dossier de trois documents et rattachée à une thématique du programme de terminale. Vous devez traiter **un seul des deux sujets**, au choix.

Pour le sujet choisi, rédigez en anglais une synthèse organisée d'environ 500 mots répondant à la consigne. Votre synthèse doit mettre en relation les trois documents et s'appuyer sur leurs idées sans les juxtaposer. Traduisez ensuite en français le passage indiqué correspondant au même sujet. Les deux parties sont obligatoires.

La synthèse est notée sur 16 points et la traduction sur 4 points. Indiquez clairement le sujet choisi sur votre copie.

Partie écrite : synthèse et traduction **(20 points)**

Compréhension, mise en relation des documents, expression écrite et traduction

Choisissez le sujet A ou le sujet B. Traitez uniquement les deux questions correspondant au sujet choisi.

1.1 (16 points) **Sujet A : Territory and memory.** À partir des documents DT 1, DT 2 et DT 3, rédigez en anglais une synthèse organisée d'environ 500 mots répondant à la question suivante : *How can places preserve memory while also changing the way communities imagine their future?* Vous montrerez comment les documents abordent la mémoire des lieux, les transformations de l'espace et les liens entre expérience individuelle et histoire collective. Vous mettrez les documents en relation et pourrez mobiliser des éléments culturels pertinents.

Ou sujet B : Art and debate of ideas. À partir des documents DT 4, DT 5 et DT 6, rédigez en anglais une synthèse organisée d'environ 500 mots répondant à la question suivante : *To what extent can art challenge public debate and influence the way people understand social issues?* Vous étudierez les moyens employés par les artistes, les réactions suscitées par leurs œuvres et les limites de leur influence. Vous mettrez les documents en relation et pourrez mobiliser des éléments culturels pertinents.

1.2 (4 points) **Sujet A : traduction.** Traduisez en français le passage suivant, extrait du document DT 1 : “At first, the council described the wall as an obstacle to renewal. Residents saw something else: a public record of work, migration and loss. When the old market closed, they began meeting there on Saturday mornings. They collected names, photographs and small stories from people who had lived nearby. The project did not restore the neighbourhood to an earlier version of itself. Instead, it gave residents a way to discuss what should remain visible as new buildings appeared.”

Ou sujet B : traduction. Traduisez en français le passage suivant, extrait du document DT 4 : “The artist did not ask the audience to agree with every sentence on the wall. She asked them to stay long enough to notice who was missing from the story. Some visitors called the work unfair; others said that its discomfort was precisely the point. By the end of the week, the museum had received hundreds of messages, and the debate had moved beyond the gallery.”

DOSSIER TECHNIQUE ET RESSOURCES

Documents ressources nécessaires à la résolution du sujet

DT 1 : SUJET A : THE WALL THAT BECAME AN ARCHIVE

Feature article written for this examination.

On a grey Saturday in East London, a group of neighbours gathered beside a brick wall that had been due for demolition. The wall stood behind a market that had served the area for nearly a century. It was not beautiful in the usual sense: its paint was peeling, and a narrow crack ran from one end to the other. Yet people stopped there to read the names and dates that had gradually appeared across its surface.

At first, the council described the wall as an obstacle to renewal. Residents saw something else: a public record of work, migration and loss. When the old market closed, they began meeting there on Saturday mornings. They collected names, photographs and small stories from people who had lived nearby. The project did not restore the neighbourhood to an earlier version of itself. Instead, it gave residents a way to discuss what should remain visible as new buildings appeared.

There is no single account of the area's past. One family remembers a place of opportunity; another remembers overcrowded rooms and insecure work. The wall makes room for these differences without pretending to settle them. Its future is uncertain: developers still plan to build on the site. But the residents have asked for the archive to be preserved in the new public square. For them, remembering is not a refusal of change. It is a way of asking who gets to shape it.

DT 2 : SUJET A : EXTRACT FROM A SHORT STORY, THE LAST ROOM

Literary text written for this examination.

When Mara returned, the street had learned a new name. A sign above the station announced Riverside Quarter, although the river itself was hidden behind offices and a row of pale apartment blocks. She still turned left at the bakery, out of habit, and found a glass entrance where the bakery had been.

Her mother had kept the old key in a tin beside the kitchen clock. It opened the door to a room that no longer existed, but Mara carried it in her coat pocket all the same. At the corner, she met Mr Ellis, who had once repaired bicycles beneath a blue awning. He recognised her before she spoke. Together they stood looking at the new buildings, trying to remember the sound of the market on Friday evenings.

"You can't live inside a memory," he said. Mara agreed. She had not come back to reclaim the room or to accuse the people who had replaced it. She had come to learn whether the place could still recognise her. When the station doors opened, a train passed underground, carrying its brief thunder beneath their feet. For a moment, the old street and the new one seemed to occupy the same ground.

DT 3 : SUJET A : COMMUNITY ADDRESS ON A CHANGING LANDSCAPE

Public address written for this examination.

Friends and neighbours, a place is more than a collection of buildings. It is made from routes we take without thinking, voices we remember and landmarks we explain to people who have just arrived. When those things disappear, the loss is not always visible on a planning map.

That does not mean every building must remain untouched. A living community changes, and new residents bring their own histories and expectations. The question is whether change happens with people or simply around them. A street can become safer, more accessible and more welcoming without erasing the stories that made it matter.

We are asking for a small local archive in the new library: photographs, oral histories, maps and space for future residents to add their own accounts. It will not give anyone the final word on the past. It will make disagreement possible in a shared place. Our aim is not to turn the neighbourhood into a monument. It is to make sure that its next chapter does not begin by pretending that no chapters came before it.

DT 4 : SUJET B : THE EXHIBITION THAT LEFT THE GALLERY

Arts report written for this examination.

At the centre of the city museum's newest exhibition, a long white wall carries hundreds of short statements in black paint. Some are personal memories; others are questions about public services, housing and the language used by local officials. The installation is called *Who Gets to Speak?*, and visitors are invited to add a response on paper cards beside the exit.

The artist did not ask the audience to agree with every sentence on the wall. She asked them to stay long enough to notice who was missing from the story. Some visitors called the work unfair; others said that its discomfort was precisely the point. By the end of the week, the museum had received hundreds of messages, and the debate had moved beyond the gallery.

That attention has not resolved the issues raised by the installation. Museum staff say that a public artwork cannot replace consultation or change policy on its own. Still, they argue that the exhibition has created a space where people who rarely meet can hear one another. Its effect may be difficult to measure, but the wall has made silence harder to mistake for agreement.

DT 5 : SUJET B : EXTRACT FROM A NOVEL, THE PAINTED ROOM

Literary text written for this examination.

Jonah stood in front of the portrait and waited for it to tell him what to think. The painted figure wore a judge's dark robe, but the artist had left the face unfinished. A blank oval looked out from the canvas, surrounded by careful details: a silver watch, a folded document, a hand resting on a table.

"It's disrespectful," someone behind him said. Jonah turned, but the speaker had already moved away. On the gallery label, a short note explained that the portrait had been commissioned to celebrate a powerful man whose decisions still shaped the town. The artist had removed the face after reading letters from people who had been affected by those decisions.

Jonah did not know whether the empty space was an accusation or an invitation. Perhaps it was both. He thought about the family photographs at home, where everyone stood close together and

nobody mentioned the years of silence. The painting did not offer an answer. It made him notice the questions that the official story had left out.

DT 6 : SUJET B : A CURATOR'S NOTE ON PUBLIC ART AND DISAGREEMENT

Curatorial note written for this examination.

Public art is often expected to be attractive, uncontroversial and easy to understand. Those expectations can limit what artists are able to do. An artwork may instead create a situation in which viewers have to decide how they will respond: by speaking, listening, disagreeing or walking away.

Controversy alone does not make a work valuable. A provocation can repeat familiar divisions or treat the people represented as an audience rather than participants. The most productive projects usually involve careful research and sustained contact with the communities whose lives they address. Even then, no artist can speak for everyone.

Our gallery therefore invites visitors to distinguish between being challenged and being excluded. The first can open a conversation; the second can close it. We cannot promise that a work will change minds or public policy. We can offer a setting in which competing accounts are visible, and where visitors may question both the artwork and the institution presenting it.

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