Ce document a été mis en ligne par l'organisme FormaV®.

Toute reproduction, représentation ou diffusion, même partielle, sans autorisation préalable, est strictement interdite.

Pour consulter tous nos sujets d'annales et corrigés du Bac Général Maths + LLCER, veuillez visiter :
bac-maths-llcer.fr/annales-sujets-et-corriges

Langues, littératures et cultures étrangères et régionales – Anglais

Session 2024 • Polynésie • Remplacement

Code sujet **24-LLCERANPO3** 3 heures 30

Proposition de corrigé pédagogique • FormaV

Se repérer dans le corrigé

Exercice 1 — Sujet 1 — Arts et débats d’idées
2 réponses • sujet p. 2–5

Exercice 2 — Sujet 2 — Voyages, territoires, frontières
2 réponses • sujet p. 6–10

Les numéros, parties et pages renvoient au sujet original. Chaque réponse rappelle la consigne, explique la démarche et donne le résultat.

Exercice 1

20 points

Sujet 1 — Arts et débats d’idées

1ère partie

Question 1ère partie

Sujet p. 2, 3, 4, 5

> Prenez connaissance de la thématique « Arts et débats d’idées » et du dossier composé des documents A, B et C, puis traitez en anglais, en environ 500 mots : “Taking into account the specificities of the documents, show how characters interact with their environment in order to break free.”

Démarche : La synthèse doit répondre à la question commune aux trois documents sans effacer leurs différences : un extrait de roman, une chanson autobiographique et une affiche de film. Il faut repérer les contraintes exercées par chaque environnement, puis analyser les gestes, les paroles ou les éléments visuels qui expriment une volonté de s’en affranchir. Pour l’affiche, on interprète ce qui est montré sans inventer le déroulement du film ni la libération du personnage.

RÉPONSE À RETENIR

In the three documents, characters or speakers confront environments that restrict their freedom. Hester Prynne is judged and punished by a Puritan community; the speaker of Johnny Cash's autobiographical song responds to a society marked by inequality and suffering; and the poster for *One Flew Over the Cuckoo's Nest* presents a man behind a barrier associated with a mental hospital. Because the documents are a novel extract, a song and a film poster, they express resistance in different ways: through behaviour, public statements and visual imagery.

In Document A, the prison and the watching crowd represent both physical confinement and the strict social order of seventeenth-century Puritan Massachusetts. The town-beadle, who embodies the severity of the law, brings Hester out of prison. Yet, on the threshold, she "repelled him" and steps into the open air "as if by her own free will." This gesture does not cancel her punishment, but it makes her emergence appear self-determined. At first she seems to hold her baby close to conceal the scarlet letter; she then decides to face her neighbours, displaying the letter on her dress. Its elaborate embroidery makes the imposed mark conspicuous, while her "haughty smile" and unashamed gaze challenge the crowd's judgement. The contrast between the baby's former "gray twilight" in prison and the "sunshine" outside reinforces the movement from confinement into open air. Hester cannot leave the society that condemns her, but she resists allowing it to define her entirely: her dignity and self-presentation turn a sign of shame into a visible assertion of character.

Document B presents resistance as a conscious public choice. The speaker explains why he wears black: it is a sign of solidarity with the poor, prisoners, sick and lonely people, and those who have died. His surroundings include a prosperous world of "lightnin' cars and fancy clothes," but he draws attention to people who are "held back" and to suffering that others may overlook. By wearing black and singing about it, he makes his appearance a protest against indifference. He admits that he would like to wear a rainbow and tell the world that everything is all right; however, he will not wear white until things improve. His response is not to escape society physically, but to use his clothing and voice to challenge its injustices and call for change.

Document C communicates through a still image rather than a narrated scene. The poster's title and caption connect the "cuckoo's nest" with a mental hospital, while the image shows a man behind wire mesh. The grid makes confinement immediately visible; his upward gaze suggests that his attention is directed beyond the barrier. The lock, picked out in red against the otherwise black-and-white image, draws the eye to the means of confinement and may suggest the possibility of release. The poster evokes a struggle between an individual and an institution, but it does not show whether or how the man breaks free.

Together, the documents present freedom as resistance to imposed limits: Hester asserts her dignity before her community, Cash's speaker turns his appearance into social protest, and the poster's imagery invites us to imagine a challenge to institutional confinement.

2ème partie

Question 2ème partie

Sujet p. 2, 4

Traduisez en français le passage suivant du document B (lignes 25 à 32). Les rimes ne sont pas attendues : "Well, there's things that never will be right, I know / And things need changin' everywhere you go / But 'til we start to make a move to make a few things right / You'll never see me wear a suit of white / Ah, I'd love to wear a rainbow every day / And tell the world that everything's okay / But I'll try to carry off a little darkness on my back / 'Til things are

> brighter, I'm the man in black.”

Démarche : La traduction doit rendre le sens des expressions plutôt que reproduire les rimes. Dans le contexte de la chanson, « make a few things right » évoque la volonté de corriger des torts, tandis que le noir et le blanc gardent leur valeur symbolique et vestimentaire. « Carry off a little darkness on my back » est une image poétique que l’on peut traduire en conservant l’idée de porter du noir.

> **RÉPONSE À RETENIR**
>
> Eh bien, je sais qu’il y a des choses qui ne tourneront jamais comme il faut,
> Et qu’il y a partout des choses à changer, où que l’on aille.
> Mais tant que nous ne commencerons pas à agir pour réparer quelques torts,
> Vous ne me verrez jamais porter un costume blanc.
>
> Ah, j’aimerais porter un arc-en-ciel tous les jours
> Et dire au monde que tout va bien.
> Mais je tâcherai de porter un peu de noir sur mon dos
> Jusqu’à ce que les choses aillent mieux : je suis l’homme en noir.

Exercice 2

20 points

Sujet 2 — Voyages, territoires, frontières

1ère partie

Question 1ère partie

Sujet p. 6, 7, 8, 9, 10

> Prenez connaissance de la thématique « Voyages, territoires, frontières » et du dossier composé des documents A, B et C, puis traitez en anglais, en environ 500 mots : “Taking into account the specificities of the documents, analyse how traveling is presented and what effects it has on the travelers.”

Démarche : La synthèse doit articuler les trois documents en tenant compte de leur forme et de leur point de vue : le poème de John O’Donohue est une bénédiction lyrique qui envisage le voyage comme une expérience intérieure ; l’extrait du *Hobbit* raconte, avec humour, le départ puis les premières difficultés d’un voyage d’aventure ; l’affiche de *Tracks* est un document visuel promotionnel inspiré d’une histoire vraie. On compare les territoires traversés et les conditions du déplacement, puis on analyse les effets du voyage sur les voyageurs sans attribuer à l’affiche des détails narratifs qu’elle ne fournit pas.

RÉPONSE À RETENIR

Travel is presented in these documents as a passage away from familiar surroundings, but its meaning depends on the traveller and on the form of each text. John O'Donohue's poem "For the Traveler" offers a reflective blessing; J.R.R. Tolkien's *The Hobbit* follows Bilbo on a comic adventure; and the poster for John Curran's film *Tracks* uses striking images and promotional language to suggest an extraordinary journey. Taken together, the documents show that travel can unsettle people, test their endurance and open the way to a new perspective.

In O'Donohue's poem, every departure leads into "a world you were never in." The traveler meets strangers and places that have never seen them, while old places seem to have remained unchanged. This contrast makes travel a way of encountering unfamiliar surroundings and reconsidering one's relationship with home. The journey also turns inward: away from home, the traveler becomes "more attentive" to "the self" they bring along. New experiences touch a part of the heart that "lies low at home," suggesting that distance can reveal feelings or aspects of oneself that everyday life leaves unnoticed. The repeated "May you travel" gives the poem the tone of a blessing. It wishes the traveler safety and refreshment, but also urges them to travel "in an awakened way," accept opportunities for transformation and return "more enriched, and free."

Tolkien presents a more physical and comic journey. Bilbo leaves home in a hurry, without his hat, walking-stick or money, and has to abandon his unfinished breakfast. His unprepared departure establishes his reluctance and attachment to comfort. As the group moves from the familiar hobbit-lands, with good roads and inns, through lands where people speak and sing differently, and into the "Lone-lands," the setting becomes increasingly isolating and threatening. There are no people or inns, the roads worsen, and dark hills and sinister-looking castles make the landscape seem gloomy. The weather adds to Bilbo's discomfort: his clothes are soaked, his pony stumbles, and he longs for his home and its warm fire. Yet the company's stories and songs make the ride cheerful. By the end of this extract, Bilbo has begun to feel that adventures "were not so bad after all." Travel thus challenges his home-loving habits, while companionship helps him become more open to adventure.

The poster for *Tracks* presents travel through a different medium: it combines a desert landscape with a woman, several camels and a dog. The animals make the journey appear supported by companions, even though the wide, exposed landscape suggests the demands of crossing remote territory. The words "BASED ON THE INCREDIBLE TRUE STORY" frame the film as an account of a real and exceptional undertaking. The large title and the tagline "LEAVE EVERYTHING BEHIND" emphasize departure and the apparent break with ordinary life. As a promotional image, the poster makes the journey look visually striking and invites viewers to imagine both the effort it requires and the freedom associated with leaving familiar surroundings.

The three documents therefore present travel as more than movement from one place to another. O'Donohue emphasizes inner discovery, Tolkien shows discomfort gradually giving way to curiosity, and the poster for *Tracks* suggests a demanding, radical departure. In each case, encountering unfamiliar territory can alter the traveler's outlook.

2ème partie

Question 2ème partie

Sujet p. 6, 9

Traduisez en français le passage suivant du document B (lignes 44 à 50) : "It was after tea-time; it was pouring with rain and had been all day; his hood was dripping into his eyes, his cloak was full of water; the pony was tired and stumbled on stones; the others were too grumpy to talk. 'And I'm sure the rain has got into the dry clothes and into

> the food-bags,' thought Bilbo. 'Bother burgling and everything to do with it! I wish I was at home in my nice hole by the fire, with the kettle just beginning to sing!' It was not the last time that he wished that!"

Démarche : Je conserve les temps du récit et l'accumulation de détails qui fait sentir l'inconfort de Bilbo. « Hood » désigne ici une capuche, « cloak » une cape et « food-bags » des sacs de provisions. Pour traduire « my nice hole », l'expression « mon douillet terrier » restitue l'idée de son habitation confortable sans calquer littéralement « trou ». Enfin, je garde l'image de la bouilloire qui « chante » et le ton bougon de Bilbo.

RÉPONSE À RETENIR

L'heure du thé était passée ; il pleuvait à verse depuis le début de la journée. L'eau de sa capuche lui coulait dans les yeux, sa cape était trempée ; le poney était fatigué et butait contre les pierres ; les autres étaient trop grognons pour parler. « Et je suis sûr que la pluie a pénétré dans les vêtements secs et dans les sacs de provisions, pensa Bilbo. Au diable le cambriolage et tout ce qui va avec ! Si seulement j'étais chez moi, dans mon douillet terrier, près du feu, avec la bouilloire qui commençait tout juste à chanter ! » Ce ne fut pas la dernière fois qu'il le souhaita !

Sujet : https://www.sujetdebac.fr/annales-pdf/2024/spe-llcer-anglais-2024-polynesie-remplacement-sujet-officiel.pdf
© FormaV EI • Proposition de correction, distincte d'un corrigé officiel.

Copyright © 2027 FormaV®. Tous droits réservés.

FormaV® est une marque déposée auprès de l'INPI sous le numéro 5227897.

Ce document a été élaboré par FormaV® avec le plus grand soin afin d'accompagner chaque apprenant vers la réussite de ses examens. Son contenu (textes, graphiques, méthodologies, tableaux, exercices, concepts, mises en forme) constitue une œuvre protégée par le droit d'auteur.

Toute copie, partage, reproduction, diffusion ou mise à disposition, même partielle, gratuite ou payante, est strictement interdite sans accord préalable et écrit de FormaV®, conformément aux articles L.111-1 et suivants du Code de la propriété intellectuelle. Dans une logique anti-plagiat, FormaV® se réserve le droit de vérifier toute utilisation illicite, y compris sur les plateformes en ligne ou sites tiers.

En utilisant ce document, vous vous engagez à respecter ces règles et à préserver l'intégrité du travail fourni. La consultation de ce document est strictement personnelle.

Merci de respecter le travail accompli afin de permettre la création continue de ressources pédagogiques fiables et accessibles.