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Langues, littératures et cultures étrangères et régionales — anglais

Session 2025 • Polynésie

Code sujet **25LLCERANPO1** 3 heures 30

Proposition de corrigé pédagogique • FormaV

Se repérer dans le corrigé

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

Sujet 1

20 points

Expression et construction de soi — coïncidences et événements inattendus

1ère partie

Question 1ère partie

Sujet p. 2, 3, 4, 5

> Prenez connaissance de la thématique « Expression et construction de soi » et du dossier composé des documents A, B et C, puis traitez en anglais, en 500 mots environ, la consigne suivante : « Taking into account the specificities of the documents, show how coincidences or unexpected events affect the characters' lives. »

The three documents show how unexpected events can disrupt people's assumptions and change the way they understand their lives. Patricia Highsmith's novel extract creates suspense around a meeting Tom Ripley misinterprets; Paul Auster's passage turns a routine morning into a chain of mishaps and surprises; and the poster for *Sliding Doors* explicitly imagines how a split second can send one life in two different directions.

In Document A, Tom thinks that a man is following him. The stranger's careful looks make Tom hurry out of the Green Cage, and he continues to fear that the man may be a detective preparing to arrest him. His anxious thoughts shape his behaviour: he considers escaping through dark doorways, then enters Raoul's and tries to look "challengingly" casual while watching the door. The unexpected meeting therefore exposes Tom's fear and his instinct to hide his unease. When the stranger finally speaks, however, he introduces himself as Herbert Greenleaf, Richard Greenleaf's father. Instead of accusing Tom, he is "friendly, smiling and hopeful". The contrast between Tom's suspicion and Herbert's actual manner unsettles Tom more than a threat would have. Herbert's arrival also brings Dickie back to Tom's mind: he remembers him as a tall, blond man with money. The extract does not reveal what follows, but the meeting unexpectedly connects Tom with Dickie's family and may open a new possibility in his life.

Document B presents a more domestic chain of events. Baumgartner goes downstairs to fetch a book and remembers that he has promised to call his sister at ten. Before he can make the call, he smells something burning and discovers that a stove burner has been left on. He burns his hand while lifting the damaged pot, then concentrates on cooling and drying it until he forgets why he came into the kitchen. The incident interrupts his plans and momentarily disrupts his memory. The telephone rings just before he remembers that he meant to call his sister. He assumes that Naomi is calling, but the voice belongs to an unknown man apologising for being late. Baumgartner's question, "Late for what?", expresses his complete confusion. Unlike Tom, he is not confronting an apparent threat; the accumulating mishaps simply leave him disoriented and uncertain about what is happening.

Document C makes the idea of chance explicit through the poster's words and design. Its tagline asks, "What if one split second sent your life in two completely different directions?" and says that Helen is about to find out. The poster shows two inverted, overlapping images of Gwyneth Paltrow and repeats the title *Sliding Doors* in opposing orientations. This visual doubling suggests parallel versions of Helen's life, while the words identify a momentary event as the possible turning point. The poster does not tell us what the event is, but it invites viewers to imagine how a small difference might lead to different outcomes. Unlike the two prose extracts, it presents those alternatives as the central premise of the story.

Together, the documents suggest that unexpected events can provoke fear or confusion, but can also create new possibilities. Their consequences may not be immediately visible: a stranger's arrival, a household accident or a split second can upset expectations and redirect how a life unfolds.

RÉPONSE À RETENIR

Across the three documents, unexpected events disrupt routines and assumptions: Tom misreads Herbert Greenleaf's approach before discovering his connection to Dickie; Baumgartner's accident and the unexpected phone call leave him confused; and the *Sliding Doors* poster imagines a split second dividing Helen's life into two possible directions. The consequences range from immediate anxiety and disorientation to the possibility of radically different lives.

2ème partie

Question 2ème partie

Sujet p. 2, 4

Traduction : traduisez en français le passage ci-dessous extrait du document B. L'usage du dictionnaire unilingue non encyclopédique est autorisé. Passage des lignes 25 à 30 : « His sister, he says to himself, finally remembering why he is here, and now that it is past ten and he has failed to call her, he fully expects Naomi to be the person on the other end of the line [...] but once the person on the other end begins to speak, it turns out not to be Naomi but a man, an unknown man with an unfamiliar voice who is stammering out some sort of apology to him for being late. Late for what? Baumgartner asks. »

Il faut conserver l'amorce fragmentaire « Sa sœur, se dit-il », qui restitue le moment où Baumgartner se rappelle enfin pourquoi il est dans la cuisine. « He has failed to call her » signifie ici qu'il ne l'a pas appelée, et non qu'il a failli le faire. Enfin, « stammering out » suggère qu'il bredouille ses excuses. L'ellipse entre crochets est conservée.

RÉPONSE À RETENIR

« Sa sœur, se dit-il, se souvenant enfin de la raison de sa présence ici ; et, puisqu'il est maintenant plus de dix heures et qu'il ne l'a pas appelée, il est parfaitement convaincu que Naomi sera à l'autre bout du fil […] Mais dès que la personne à l'autre bout se met à parler, il s'avère que ce n'est pas Naomi, mais un homme, un inconnu à la voix qui ne lui est pas familière, qui lui bredouille une sorte d'excuse pour son retard. En retard pour quoi ? demande Baumgartner. »

Sujet 2

20 points

Voyages, territoires, frontières — visions et représentations de l’Ouest américain

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 500 mots environ, la consigne suivante : « Taking into account the specificities of the documents, show how they interact to reflect visions and representations of the American West. »

Démarche. La synthèse doit mettre en relation les trois visions sans les confondre : l’article A analyse les effets d’une série télévisée sur le tourisme réel au Montana ; l’affiche C fait la promotion du parc national de Yosemite ; le texte littéraire B oppose aux images séduisantes une expérience austère et inquiétante de l’Ouest. Il faut aussi tenir compte de la nature et du but différents de chaque document. La synthèse suivante est rédigée en anglais, comme demandé, et compte environ 500 mots.

RÉPONSE À RETENIR

The three documents present the American West both as a physical territory and as a set of images that influence how people imagine and visit it. However, their different forms and purposes create contrasting representations: document A examines the real effects of a television fiction, document C promotes a national park, and document B offers a much darker literary vision of the land.

In document A, the word Yellowstone has two possible meanings. It can refer to America's first national park, but it increasingly brings to mind the popular television series about the fictional Dutton family ranch in Montana's Paradise Valley. The article describes a striking landscape around the real Nine Quarter Circle Ranch, whose mountain meadow also provides a natural backdrop for television. The series has helped put Montana on the map and is driving tourists to the state. Sally Kelsey reports that visitors have started looking into guest ranches because of the show; the Anderson family, for instance, chose a dude-ranch holiday partly under its influence. This brings welcome economic benefits, but the headline stresses a significant distinction: the Duttons are fake, while the tourism boom is real. Some tourists arrive expecting the cowboy lifestyle portrayed on screen and may have misconceptions about the state. The real ranch, established as a dude ranch in 1912, offers activities such as riding, fly-fishing and hiking, rather than the family conflicts and violence of the drama. A therefore shows fiction shaping real travel choices, while questioning the gap between a media image and a place.

Document C also invites people to travel, but its purpose is promotional. The retro-style poster presents Yosemite National Park as a spectacle of immense natural features: waterfalls, exposed granite monoliths, alpine meadows, glacial-cut canyons, giant sequoias and vast wilderness. The image reinforces this impression with towering cliffs, a deep valley and a waterfall. Its emphatic superlatives, together with the imperatives "SEE" and "Explore", turn the landscape into an exceptional destination to be experienced. The names of the U.S. Department of the Interior and the National Park Service give the invitation an official character. Unlike A, the poster does not explore tourism's possible misconceptions; it celebrates the park's visual grandeur.

Annie Proulx's literary passage in document B challenges the more reassuring appeal of such images. Addressing the reader as "you", the narrator describes a landscape that produces a "spiritual shudder": the wind is harsh, the stones resemble fallen cities, and the land feels dangerous and indifferent. Human traces include ranches, mines, roads and signs of death or violence. Yet these, like the traces of other cultures, are temporary beside the enduring earth, sky and morning light. The West is thus not simply a beautiful playground or a romantic cowboy setting; it is vast, severe and unconcerned with human suffering.

Taken together, the documents show how travel to the American West is shaped by stories and images, but also how those representations can be questioned. A connects television fiction to tourism, C sells the splendour of wilderness, and B unsettles the idea that the landscape exists for human enjoyment. Their interaction reveals an alluring West, yet one more complex and imposing than either a television lifestyle or a tourist poster can suggest.

2ème partie

Question 2ème partie

Sujet p. 6, 7

Traduction : traduisez en français le passage ci-dessous extrait du document A. L'usage du dictionnaire unilingue non encyclopédique est autorisé. La traduction du nom propre « Nine Quarter Circle Ranch » n'est pas nécessaire. Passage des lignes 7 à 13 : « These days, when people say "Yellowstone," you can't be certain that they're referring to America's first national park. More often than not, they're referring to one of television's most popular

> series by the same name. Paramount Network's drama about the fictional Dutton family ranch set in Montana's Paradise Valley has smashed viewer rating records and is driving millions of tourists to visit the state. "It's absolutely a welcome surprise," said Sally Kelsey, co-owner of the Nine Quarter Circle Ranch […]. »

Méthode. Il faut préserver l'ambiguïté initiale du nom « Yellowstone », qui peut désigner le parc national ou la série. « More often than not » signifie « le plus souvent » et « has smashed viewer rating records » indique que la série a battu des records d'audience. Enfin, « is driving millions of tourists to visit the state » exprime l'effet du succès de la série sur les visites au Montana.

RÉPONSE À RETENIR

De nos jours, quand les gens parlent de « Yellowstone », on ne peut pas être certain qu'ils font référence au premier parc national des États-Unis. Le plus souvent, ils parlent de l'une des séries télévisées les plus populaires, qui porte le même nom. La série dramatique de Paramount Network, qui raconte l'histoire fictive du ranch de la famille Dutton situé dans la Paradise Valley, au Montana, a battu des records d'audience et attire des millions de touristes dans l'État. « C'est tout à fait une heureuse surprise », a déclaré Sally Kelsey, copropriétaire du Nine Quarter Circle Ranch […].

Sujet : https://www.sujetdebac.fr/annales-pdf/2025/spe-llcer-anglais-2025-polynesie-sujet-officiel.pdf
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