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

BACCALAURÉAT GÉNÉRAL

ÉPREUVE D'ENSEIGNEMENT DE SPÉCIALITÉ

SESSION 2026

LANGUES, LITTÉRATURES ET CULTURES ÉTRANGÈRES ET RÉGIONALES

ANGLAIS

Durée de l'épreuve : **3 heures 30**

L'usage du dictionnaire unilingue non encyclopédique est autorisé.

L'usage de la calculatrice ou de tout autre objet électronique ou connecté n'est pas autorisé.

Dès que ce sujet vous est remis, assurez-vous qu'il est complet.

Ce sujet comporte 9 pages numérotées de 1/9 à 9/9.

Le candidat traite au choix le sujet 1 ou le sujet 2.

Il précisera sur la copie le numéro du sujet choisi.

Répartition des points

Synthèse	16 points
Traduction ou transposition	4 points

SUJET 1

Le sujet porte sur la thématique « Voyages, territoires, frontières »

<u>Partie 1</u> (16 pts) : prenez connaissance des documents A, B et C et traitez le sujet suivant <u>en anglais</u> :

Write a commentary on the three documents (about 500 words): taking into account the specificities of the documents, explain to what extent leaving civilization behind helps fulfill the need for a new life.

<u>Partie 2</u> (4 pts) : traduisez le passage suivant du document B <u>en français</u> :

At long last he was unencumbered, emancipated from the stifling world of his parents and peers, a world of abstraction and security and material excess, a world in which he felt grievously cut off from the raw throb of existence.

Driving west out of Atlanta, he intended to invent an utterly new life for himself, one in which he would be free to wallow in unfiltered experience. To symbolize the complete severance from his previous life, he even adopted a new name. (l. 18-23)

DOCUMENT A

I was seated by the shore of a small pond, about a mile and a half south of the village of Concord and somewhat higher than it, in the midst of an extensive wood between that town and known to fame, Concord Battle Ground; but I was so low in the woods that the opposite shore, half a mile off, like the rest, covered with wood, was my most distant horizon. […]

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practice resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life […].

Our life is frittered away by detail. An honest man has hardly need to count more than his ten fingers, or in extreme cases he may add his ten toes, and lump the rest. Simplicity, simplicity, simplicity! I say, let your affairs be as two or three, and not a hundred or a thousand; instead of a million count half a dozen, and keep your accounts on your thumbnail. In the midst of this chopping sea of civilized life, such are the clouds and storms and quicksands and thousand-and-one items to be allowed for, that a man has to live, if he would not founder and go to the bottom and not make his port at all, be dead reckoning, and he must be a great calculator indeed who succeeds. Simplify, simplify. Instead of three meals a day, if it be necessary eat but one; instead of a hundred dishes, five; and reduce other things in proportion.

For my part, I could easily do without the post-office. I think that there are very few important communications made through it. To speak critically, I never received more than one or two letters in my life – I wrote this some years ago – that were worth the postage. The penny-post is, commonly, an institution through which you seriously offer a man that penny for his thoughts which is so often safely offered in jest. And I am sure that I never read any memorable news in a newspaper. If we read of one man robbed, or murdered, or killed by accident, or one house burned, or one vessel wrecked, or one steamboat blown up, or one cow run over on the Western Railroad, or one mad dog killed, or one lot of grasshoppers in the winter, – we never need read of another. One is enough. Let us spend one day as deliberately as Nature, and not be thrown off the track by every nutshell and mosquito's wing that falls on the rails. Let us rise early and fast, or break fast, gently and without perturbation; let company come and let company go, let the bells ring and the children cry, – determined to make a day of it.

Henry David Thoreau, *Walden*, 1854

DOCUMENT B

It was the last anyone in Chris's family would ever hear from him. During that final year in Atlanta, Chris had lived off campus in a monkish room furnished with little more than a thin mattress on the floor, milk crates, and a table. He kept it as orderly and spotless as a military barracks. And he didn't have a phone, so Walt and Billie had no way of calling him.

By the beginning of August 1990, Chris's parents had heard nothing from their son since they'd received his grades in the mail, so they decided to drive down to Atlanta for a visit. When they arrived at his apartment, it was empty and a FOR RENT sign was taped to the window. The manager said that Chris had moved out at the end of June. Walt and Billie returned home to find that all the letters they'd sent their son that summer had been returned in a bundle. "Chris had instructed the post office to hold them until August 1, apparently so we wouldn't know anything was up," says Billie. "It made us very, very worried."

By then Chris was long gone. Five weeks earlier he'd loaded all his belongings into his little car and headed west without an itinerary. The trip was to be an odyssey in the fullest sense of the word, an epic journey that would change everything. He had spent the previous four years, as he saw it, preparing to fulfill an absurd and onerous duty: to graduate from college. At long last he was unencumbered, emancipated from the stifling world of his parents and peers, a world of abstraction and security and material excess, a world in which he felt grievously cut off from the raw throb of existence.

Driving west out of Atlanta, he intended to invent an utterly new life for himself, one in which he would be free to wallow in unfiltered experience. To symbolize the complete severance from his previous life, he even adopted a new name. No longer would he answer to Chris McCandless; he was now Alexander Supertramp, master of his own destiny."

Jon Krakauer, *Into the Wild,* 1996

DOCUMENT C



Chris Madden, *Seeking one's "True Self"*, 1991

SUJET 2

Le sujet porte sur la thématique « Arts et débats d'idées »

<u>Partie 1</u> (16 pts) : prenez connaissance des documents A, B et C et traitez le sujet suivant <u>en anglais</u> :

Write a commentary on the three documents (about 500 words): taking into account the specificities of the documents, analyze how art and literature reflect the evolving perception of women.

<u>Partie 2</u> (4 pts) : traduisez le passage suivant du document A <u>en français</u> :

"That's the trouble," broke in Mr. Pontellier, "she hasn't been associating with anyone. She has abandoned her Tuesdays at home, has thrown over all her acquaintances, and goes tramping about by herself, moping in the street-cars, getting in after dark. I tell you she's peculiar. I don't like it; I feel a little worried over it."

This was a new aspect for the Doctor. "Nothing hereditary?" he asked, seriously. "Nothing peculiar about her family antecedents, is there?" (l. 20-25)

DOCUMENT A

The story is set in end-of-nineteenth-century Louisiana. Mr. Pontellier, a New Orleans businessman, is talking about his wife's health condition with Doctor Mandelet.

"Oh! I'm never sick, Doctor. You know that I come of tough fiber—of that old Creole race of Pontelliers that dry up and finally blow away. I came to consult—no, not precisely to consult—to talk to you about Edna. I don't know what ails her."

"Madame Pontellier not well," marveled the Doctor. "Why, I saw her—I think it was a week ago—walking along Canal Street, the picture of health, it seemed to me."

"Yes, yes; she seems quite well," said Mr. Pontellier, leaning forward and whirling his stick between his two hands; "but she doesn't act well. She's odd, she's not like herself. I can't make her out, and I thought perhaps you'd help me."

"How does she act?" inquired the Doctor.

"Well, it isn't easy to explain," said Mr. Pontellier, throwing himself back in his chair. "[...] Her whole attitude—toward me and everybody and everything—has changed. You know I have a quick temper, but I don't want to quarrel or be rude to a woman, especially my wife; yet I'm driven to it, and feel like ten thousand devils after I've made a fool of myself. She's making it devilishly uncomfortable for me," he went on nervously. "She's got some sort of notion in her head concerning the eternal rights of women; and—you understand—we meet in the morning at the breakfast table." [...]

"Has she," asked the Doctor, with a smile, "has she been associating of late with a circle of pseudo-intellectual women—super-spiritual superior beings? My wife has been telling me about them."

"That's the trouble," broke in Mr. Pontellier, "she hasn't been associating with anyone. She has abandoned her Tuesdays at home, has thrown over all her acquaintances, and goes tramping about by herself, moping in the street-cars, getting in after dark. I tell you she's peculiar. I don't like it; I feel a little worried over it."

This was a new aspect for the Doctor. "Nothing hereditary?" he asked, seriously. "Nothing peculiar about her family antecedents, is there?"

"Oh, no, indeed! She comes of sound old Presbyterian Kentucky stock. The old gentleman, her father, I have heard, used to atone for his weekday sins with his Sunday devotions. I know for a fact, that his race horses literally ran away with the prettiest bit of Kentucky farming land I ever laid eyes upon. Margaret—you know Margaret—she has all the Presbyterianism undiluted. And the youngest is something of a vixen. By the way, she gets married in a couple of weeks from now."

"Send your wife up to the wedding," exclaimed the Doctor, foreseeing a happy solution. "Let her stay among her own people for a while; it will do her good."

"That's what I want her to do. She won't go to the marriage. She says a wedding is one of the most lamentable spectacles on earth. Nice thing for a woman to say to her husband!" exclaimed Mr. Pontellier, fuming anew at the recollection.

"Pontellier," said the Doctor, after a moment's reflection, "let your wife alone for a while. Don't bother her, and don't let her bother you. Woman, my dear friend, is a very peculiar and delicate organism [...]. Most women are moody and whimsical. This is some passing whim of your wife, due to some cause or causes which you and I needn't try to fathom."

Kate Chopin, *The Awakening*, 1899

DOCUMENT B



A Young Man's Fancy – Model on the Street, photo of the model Doris Erwin, by Ralph Ginzburg, *Look Magazine*, New York, September 1952

DOCUMENT C

Garp's mother, Jenny Fields, was arrested in Boston in 1942 for wounding a man in a movie theater. This was shortly after the Japanese had bombed Pearl Harbor and people were being tolerant of soldiers, because suddenly everyone *was* a soldier, but Jenny Fields was quite firm in her intolerance of the behavior of men in general and soldiers in particular. In the movie theater she had to move three times, but each time the soldier moved closer to her until she was sitting against the musty wall, her view of the newsreel almost blocked by some silly colonnade, and she resolved she would not get up and move again. The soldier moved once more and sat beside her.

Jenny was twenty-two. She had dropped of college almost as soon as she'd begun, but she had finished her nursing-school program at the head of her class and she enjoyed being a nurse. She was an athletic-looking young woman who always had high colors in her cheeks; she had dark, glossy hair and what her mother called a mannish way of walking (she swung her arms), and her rump and hips were so slender that, from behind, she resembled a young boy. In Jenny's opinion, her breasts were too large; she thought the ostentation of her bust made her look 'cheap and easy'.

She was nothing of the kind. In fact, she had dropped out of college when she suspected that the chief purpose of her parents' sending her to Wellesley had been to have her dated by and eventually mated to some well-bred man. The recommendation of Wellesley had come from her elder brothers who had assured her parents that Wellesley women were not thought of loosely and were considered high in marriage potential. Jenny felt that her education was merely a polite way to bide time, as if she were really a cow, being prepared for the insertion of the device for artificial insemination.

John Irving, *The World According to Garp,* 1976

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.