Bac Général HGGSP + LLCER (Histoire-géographie, géopolitique et sciences politiques 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 • Amérique du Nord

Code sujet **21-LLCERANAN1** 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.

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Sujet 1

20 points

Expression et construction de soi : séparation et accomplissement personnel

Partie 1

Question Partie 1

Sujet p. 2, 3, 4, 5

> Prenez connaissance des documents A, B et C et traitez le sujet suivant en anglais : « Write a commentary on the three documents (minimum 500 words): taking into account their specificities, analyse how they investigate the notions of separation and personal achievement. » (16 points)

Démarche. Le commentaire doit être rédigé en anglais et dépasser 500 mots. Il faut mettre en relation les trois documents tout en respectant leurs formes : récit autobiographique à la première personne pour Laurie Lee, peinture pour Norman Rockwell, scène dialoguée de roman pour Charles Dickens. On distinguera le départ choisi de Lee, l'adieu familial représenté par Rockwell et la séparation imposée à Sissy. Il s'agit aussi d'examiner ce que ces situations permettent — ou empêchent — en matière d'accomplissement personnel.

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RÉPONSE À RETENIR

The three documents examine separation as a turning point in a person's life, but they present very different kinds of departure. Laurie Lee's autobiographical narrative recounts a young man's decision to leave home; Norman Rockwell's painting captures a family farewell through a carefully composed scene; and Charles Dickens's novel shows a girl being separated from her former life and placed under another person's authority. Together, they suggest that personal achievement may require distance from familiar surroundings, while also revealing the emotional cost of separation and the danger of having one's future decided by others.

In Document A, Lee looks back on leaving Slad for London in 1934, when he was nineteen. The departure appears at first to be calm and almost ritual-like: his mother prepares breakfast, helps him pack and says nothing. Her "long and searching look" conveys affection and concern more effectively than an argument might. The absence of "appeals" or "persuasion" allows the young man to leave, but it does not mean that the family bond is weak. Lee has been pushed away from the village by what he calls "traditional forces": the narrow valley, the cottages and the expectation that local girls will "Marry, and settle down." His journey is therefore both a personal choice and an attempt to escape a restricted future.

However, Lee does not present freedom as immediate fulfilment. As the first day progresses, his excitement declines, and he begins to wish that someone would come after him and call him back. The short sentences "None came. I was free" make his independence sound stark and undeniable. Yet the following sentence, "I was affronted by freedom," complicates any triumphant reading: freedom is unsettling because it leaves him responsible for what happens next. The imagined sounds and images of home—the kitchen, the familiar furniture, his mother and brothers—show how memory accompanies him even after he has physically left. The biscuits, which taste of the "honeyed squalor of home," make the attraction of home tangible. He might have turned back, but the thought of his brothers' faces prevents him. His first night under the stars is a real step towards independence, but it is also marked by weariness and the "velvety emptiness" of the world. The first-person memoir thus makes separation an emotional process rather than a single moment.

Document B, Rockwell's painting *Breaking Home Ties*, conveys a similar mixture of departure and attachment without words. An older man and a younger man sit close together beside travel belongings, with a dog beside them. The older man wears work clothes and looks down; the younger man, dressed more formally, sits upright and looks away from him. Their different clothes and postures suggest different stages of life and a movement towards a new world. The suitcase marked "STATE" supports the impression that the younger figure is setting out for a new destination, though the painting does not explain his plans in detail. The dog's closeness to the pair adds a further sign of affection and shared domestic life. The title names the painful action: home ties are being broken, or at least stretched. The older man's lowered posture contrasts with the young man's outward gaze, but neither appears to be celebrating. The painting's stillness makes the separation feel immediate: the departure is about to happen, and its emotional consequences are already present. Unlike Lee's account, the image does not tell us whether the young man will succeed; it asks us to consider the hope and sadness contained in the farewell itself.

Document C offers a more troubling version of separation. Sissy Jupe is taken into the Gradgrind household and told that "from this time you begin your history." Mr Gradgrind treats her past as something to be erased and her education as a process of being "reclaimed and formed." His language makes her seem like a project rather than a person with her own memories and feelings. Sissy's account of reading stories to her father reveals what she is losing: those readings were among "the happiest" times they shared. When she remembers them, her sorrow finally makes Louisa look at her. The contrast

between Sissy's emotional attachment and Gradgrind's strict rationalism is central to the scene. He dismisses the fairy stories as "destructive nonsense" and insists on "rigid training." Sissy's separation is therefore not a self-directed step towards achievement like Lee's departure, nor simply a hopeful transition such as the one suggested by Rockwell. It is imposed by an authority that assumes it can define her future. Dickens invites readers to question whether this kind of education can truly help her achieve anything, since it denies the value of imagination, affection and her earlier identity.

Ultimately, the documents show that separation can create opportunities for personal development, but it is not automatically liberating. Lee's departure is difficult yet chosen; Rockwell's image presents departure as a shared family loss; and Sissy's new life is shaped by someone else's rules. In each case, achievement is connected to the past rather than achieved by simply forgetting it. The three works therefore ask us to distinguish between gaining independence and being cut off from the relationships, memories and personal choices that help make a life meaningful.

Partie 2

Question Partie 2

Sujet p. 2, 3

Traduisez en français le passage suivant du document A : "None came. I was free. I was affronted by freedom. The day's silence said, Go where you will. It's all yours. You asked for it. It's up to you now. You're on your own, and nobody's going to stop you. As I walked, I was haunted by echoes of home, by the tinkling sounds of the kitchen, shafts of sun from the windows falling across the familiar furniture, across the bedroom and the bed I had left. When I judged it to be tea-time I sat on an old stone wall and opened my tin of treacle biscuits." (L. 19-25) (4 points)

Démarche. Il faut conserver le ton introspectif du passage et traduire le sens plutôt que calquer les structures anglaises. *Affronted by freedom* exprime le trouble du narrateur face à une liberté qu'il a pourtant choisie ; « la liberté me faisait affront » en restitue la nuance sans ajouter l'idée de « presque ». *Shafts of sun* désigne des rais de soleil. La note du sujet précise que *treacle* signifie « mélasse » ; *tin* désigne ici une boîte métallique.

RÉPONSE À RETENIR

Personne ne vint. J'étais libre. La liberté me faisait affront. Le silence du jour me disait : « Va où tu veux. Tout cela t'appartient. C'est ce que tu as demandé. C'est à toi de décider, maintenant. Tu es seul, et personne ne va t'arrêter. » Tandis que je marchais, j'étais hanté par les échos de la maison : les tintements dans la cuisine, les rais de soleil qui, venant des fenêtres, tombaient sur les meubles familiers, sur la chambre et sur le lit que j'avais quitté. Quand je jugeai qu'il était l'heure du thé, je m'assis sur un vieux mur de pierre et ouvris ma boîte de biscuits à la mélasse.

Sujet 2

20 points

Voyages, Territoires, Frontières : le besoin d’exploration

Partie 1

Question Partie 1

Sujet p. 6, 7, 8, 9

> Prenez connaissance des documents A, B et C et traitez le sujet suivant en anglais : « Write a commentary on the three documents (minimum 500 words): taking into account their specificities, analyse how they question the need for exploration. » (16 points)

Démarche. Il faut confronter les trois documents en tenant compte de leur forme et de leur contexte : une série de timbres commémoratifs, un récit personnel de voyage et un article de presse à visée caritative. Le commentaire doit analyser les différentes raisons d’explorer, mais aussi les risques et les limites qui amènent à interroger cette nécessité. Le commentaire ci-dessous est rédigé en anglais et dépasse 500 mots.

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RÉPONSE À RETENIR

The three documents all deal with exploration, particularly in Antarctica, but they do not present it as having one obvious purpose. Document A turns Scott's expedition into a commemorated historical achievement; document B explores the effect of Antarctica on a traveller's inner life; and document C reports on a modern expedition undertaken to raise money for charity. Their different forms and contexts invite us to ask whether exploration is needed to discover territory, to change our perspective, or to serve a wider cause—and whether these aims justify the risks involved.

Document A is a set of stamps issued in 2012 to celebrate the anniversary of Scott's South Pole expedition. Its images include a ship among the ice, an Antarctic hut, a group of explorers, and a cross above a snow-covered memorial. The vast icy landscape and the small human figures convey both the scale of the environment and the hardship of polar travel. The words "The Centenary of Scott's South Pole Expedition" frame the expedition as an event worthy of public remembrance. As stamps, the images are also designed to circulate: they turn exploration into a story that can be shared and preserved in collective memory. Yet this commemorative purpose raises a question about what makes exploration valuable. The stamps celebrate endurance and achievement, but give little attention to the cost of such an expedition or to its practical usefulness. They suggest that exploration may matter not only for what a traveller discovers, but also for the heroic national story later built around the journey.

Sara Wheeler's first-person account in document B offers a more personal and initially sceptical perspective. Before travelling, she saw Antarctica as little more than a "testing ground" where men tried to discover how close to death they could get. Her description challenges the assumption that extreme exploration is automatically necessary or admirable: a dangerous expedition might appear to be a test of endurance rather than a useful undertaking. Her journey in 1991, however, changes her understanding. Antarctica puts everything else "in true perspective", and Wheeler compares this shift to realigning her vision through "the long lens of a telescope". The metaphor presents exploration as a way of seeing ordinary life anew. She describes a landscape apparently untouched by human intervention, free of the routines and clutter of everyday life. The experience also has a psychological effect: she confronts a fear within herself and finally feels able to believe in "paradise". In this account, the value of exploration is therefore inward as well as geographical. At the same time, Wheeler's idealisation of Antarctica as harmonious and free from human tragedy can be read critically. Her account suggests that this vision reflects her own emotional needs as much as it establishes an objective reason why the continent must be explored.

Document C, a 2016 news article, presents a more explicitly practical justification. Sir Ranulph Fiennes is attempting to climb Mount Vinson as part of his Global Reach Challenge, after crossing both polar ice caps and climbing several of the highest mountains on different continents. The article stresses the physical extremity of the undertaking: temperatures of -40°C, severe winds, remoteness, and Fiennes's age and serious health problems. His own admission that he is nervous, and that help may be difficult to obtain, prevents the challenge from appearing effortless or safe. Unlike a journey motivated solely by geographical discovery or personal ambition, this one has a charitable purpose. The money raised is intended to support people with terminal illnesses and their families through Marie Curie. The article also presents Fiennes as an example who may inspire others to take on challenges for the charity. Its emphasis on fundraising and the charity's quotations gives the expedition a clear social benefit, though the focus on records and pushing physical limits still leaves readers to consider whether such danger is justified.

Taken together, the documents show that the need for exploration depends on the purpose attributed to it. Document A presents it as an achievement that becomes part of collective memory; Wheeler describes a journey that transforms an individual's perspective; and Fiennes's expedition is framed as a

means of raising funds and inspiring others. None of the documents makes exploration seem free from danger or cost. Rather than proving that exploration is always necessary, they ask what it can achieve—and whether cultural remembrance, personal change, or humanitarian benefit is sufficient to justify the risks.

Partie 2

Question Partie 2

Sujet p. 6, 8

Traduisez en français le passage suivant du document B : “After that most people forgot about Antarctica for a while, and when all the other white spaces on the map had been colored in, they came back to it. The British were especially keen on Antarctica, as they had done Africa and spent much of the nineteenth century fretting over the Arctic. By the time the twentieth century rolled around they were fully engaged in the great quest for the south, and it culminated in the central Antarctic myth.” (L. 9-14) (4 points)

Démarche. Il faut conserver la progression chronologique et rendre explicite le sens de *as they had done Africa* : les Britanniques avaient déjà exploré l’Afrique. *They came back to it* signifie ici qu’ils reportèrent de nouveau leur attention sur l’Antarctique. Enfin, *it* dans la dernière proposition renvoie à la grande quête du Sud.

RÉPONSE À RETENIR

Après cela, la plupart des gens oublièrent l’Antarctique pendant quelque temps ; puis, lorsque tous les autres espaces blancs de la carte eurent été coloriés, ils s’y intéressèrent de nouveau. Les Britanniques étaient particulièrement attirés par l’Antarctique, après avoir exploré l’Afrique et passé une grande partie du XIX^{e} siècle à se préoccuper de l’Arctique. À l’approche du XX^{e} siècle, ils étaient pleinement engagés dans la grande quête du Sud, qui aboutit au mythe central de l’Antarctique.

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