Bac Général HGGSP + LLCER (Histoire-géographie, géopolitique et sciences politiques et Langues, littératures et cultures étrangères et régionales)

SUJET D'EXAMEN (SESSION OFFICIELLE)

LLCER - Anglais - Session 2026

Sujet de l'examen national tel que publié pour la session indiquée. Source : sujets nationaux publiés par le ministère chargé de l'examen et les services académiques. Document mis à disposition par FormaV pour la révision.

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BACCALAURÉAT GÉNÉRAL

ÉPREUVE D'ENSEIGNEMENT DE SPÉCIALITÉ

SESSION 2026

LANGUES, LITTÉRATURES ET CULTURES ÉTRANGÈRES ET RÉGIONALES

ANGLAIS

Durée de l'épreuve : **3 heures 30**

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La calculatrice n'est pas autorisée.

Dès que ce sujet vous est remis, assurez-vous qu'il est complet.
Ce sujet comporte 10 pages numérotées de 1/10 à 10/10.

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 ».

1ère partie

Synthèse du dossier, en anglais (16 points)

Prenez connaissance de la thématique ci-dessus et du dossier composé des documents A, B et C, et traitez <u>en anglais</u> la consigne suivante (500 mots environ) :

Paying particular attention to the characteristics of the documents, show how they reveal contrasting views about the exploitation of territories.

2ème partie

Traduction, en français (4 points)

Traduisez en français le passage suivant du document A (lignes 23 à 28).

L'usage du dictionnaire unilingue non encyclopédique est autorisé.

'Oh I know the world is going to hell,' he said, making a dismissive gesture with his hand. 'I know it's burning up. And all because we're incredibly selfish and greedy and polluting. I know that.' He gazed across the field for a moment, smiling thoughtfully, and then said, 'Actually, this farm is where I plan to see it out. Come the apocalypse, this is where I'm going to be. I'm putting in a bunker. Right there.'

She didn't look where he was pointing. 'Congratulations,' she said.

Document A

The novel follows a group of environmental activists called Birnam Wood who have a new project on abandoned farmland in New Zealand. Robert Lemoine, a tech billionaire who is illegally mining rare earth minerals in the Korowai National Park, owns the land. In this passage, he falls upon Mira, a member of the group, who has entered the property to take a look at the land.

‘Tell me about Birnam Wood,’ he said. ‘Pitch it to me. The whole concept. What it is, what it could be. What you want from it. Everything you’ve ever wanted. Lay it on me.’

She was frowning. ‘I don’t understand.’

‘I think I’m being pretty clear. I’ve been researching your collective, like you said; I’ve found out a little bit; I’m intrigued; and I’m asking you to walk me through it as a concept.’

‘You realise that our charter is, like, explicitly anti-capitalist,’ Mira said.

‘Is it?’

‘And you’re a *venture capitalist*. It’s literally right there in your name.’ […]

‘So you have a charter,’ he said pleasantly.

Mira drew back from him. ‘What are you trying to do here?’ she said. ‘What is this?’

‘It’s an invitation,’ said Lemoine.

‘But, like, is this some kind of reputation management or something? Like, some focus group told you to go and slum it with the socialists, to distract from some other shitty, totally illegal thing you did?’

He laughed. ‘No focus group has ever told me what to do,’ he said, ‘and if one ever did, I promise you, I’d do the opposite.’

Mira said nothing. She was searching his expression, trying to catch him out.

“So you don’t need money,’ he said after a moment.

‘Not from you.’

‘Oh I know the world is going to hell,’ he said, making a dismissive gesture with his hand. ‘I know it’s burning up. And all because we’re incredibly selfish and greedy and polluting. I know that.’ He gazed across the field for a moment, smiling thoughtfully, and then said, ‘Actually, this farm is where I plan to see it out. Come the apocalypse, this is where I’m going to be. I’m putting in a bunker. Right there.’

She didn’t look where he was pointing. ‘Congratulations,’ she said. ‘Thank you,’ he said. ‘Tell me about Birnam Wood.’

She glared at him. ‘Why?’

Eleanor Catton, *Birnam Wood*, 2023

Document B

What Happened When Mark Zuckerberg Moved In Next Door

For decades, the Crescent Park neighborhood of Palo Alto represented the dream of California living.

Doctors, lawyers, business executives and Stanford University professors lived in charming homes under oak, redwood and magnolia trees. The houses, an eclectic mix including Craftsman homes and bungalows, were filled with families who became fast friends. The annual block parties heaved with people. Daily life was tranquil, and the soundtrack was one of children laughing as they rode their bicycles and played in one another's gardens.

Then Mark Zuckerberg moved in.

Since his arrival 14 years ago, Crescent Park's neighborhood tranquility and even many of its actual neighbors have vanished. Residents hardly ever see the Facebook founder, now worth about $270 billion, but they feel his presence every day.

Mr. Zuckerberg has used Edgewood Drive and Hamilton Avenue like a Monopoly game board, spending more than $110 million to scoop up at least 11 houses. He has offered owners as much as $14.5 million, double or even triple what the homes are worth, and neighbors have seen one family after another leave.

Several of his properties sit empty in a notoriously crunched housing market. He has turned five of them into a compound with a main house for him, his wife, Priscilla Chan, and their three daughters, along with guest homes, lush gardens, a nearby pickleball court and a pool that can be covered with a hydrofloor. A seven-foot statue depicting Ms. Chan in a silver, flowing robe that Mr. Zuckerberg commissioned last year sits on the property.

The compound is encircled by a high row of hedges, and there is no such thing as knocking on the front door to borrow a cup of sugar. One of the unoccupied buildings is used for entertainment and as a staging ground for outdoor parties. […]

Underneath the compound, Mr. Zuckerberg has added 7,000 square feet of space — cavernous areas that his building permits refer to as basements, but that his neighbors call bunkers or even a billionaire's bat cave. The work has led to eight years of construction, filling the streets with massive equipment and a lot of noise.

Mr. Zuckerberg has also brought intense levels of surveillance to the neighborhood, including cameras positioned at his homes with views of his neighbors' property. He has a team of private security guards who sit in cars, filming some visitors and asking others what they are doing as they walk on public sidewalks. […]

"No neighborhood wants to be occupied," said Michael Kieschnick, whose home on Hamilton Avenue is bound on three sides by property owned by Mr. Zuckerberg. "But that's exactly what they've done. They've occupied our neighborhood."

Heather Knight, *The New York Times*, August 10, 2025

Document C

This poster is part of the Work Projects Administration Poster Collection produced from 1936 to 1943. This governmental agency intended to provide jobs for millions of unemployed workers in the aftermath of the Great Depression while fostering the building of collective infrastructure.



Print, 48 x 36 cm, Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA – Chester Don Powell, “Grand Canyon National Park, a free government service”, 1938

SUJET 2

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

1ère partie

Synthèse du dossier, en anglais (16 points)

Prenez connaissance de la thématique ci-dessus et du dossier composé des documents A, B et C, et traitez <u>en anglais</u> la consigne suivante (500 mots environ) :

Paying particular attention to the specificities of the three documents, show how Black artists challenge representations of US society.

2ème partie

Traduction, en français (4 points)

Traduisez <u>en français</u> le passage suivant du document B (lignes 34-39).

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Jamaican sculptor Basil Watson said that it's "very possible" that more people are now in support of removing objects that help tell Black stories. "It's the risk we take that is part of the struggle," he said. Watson worked to replace a Confederate monument with a John Lewis memorial in Decatur, Georgia. "It would be a tragedy if it were to be removed, but then we'll just have to do it again," he said. "The journey cannot be stopped."

Document A

I look at the world

I look at the world
From awakening eyes in a black face—
And this is what I see:
This fenced-off narrow space
Assigned to me.

I look then at the silly walls
Through dark eyes in a dark face—
And this is what I know:
That all these walls oppression builds
Will have to go!

I look at my own body
With eyes no longer blind—
And I see that my own hands can make
The world that's in my mind.
Then let us hurry, comrades,
The road to find.

Langston HUGHES, *I look at the World*, 1930

Document B

The ongoing fight to replace racist monuments in the US: 'requires a lot of perseverance'

After nearly half a decade, Vinnie Bagwell, a self-taught sculptor-artist, is still waiting for the million dollars that the New York City department of cultural affairs promised for her to work on monument Victory Beyond Sims, after winning the artist competition to replace the monument of Dr J Marion Sims in 2020.

"It just requires a lot of diligence and perseverance," she said to *The Guardian*. "A lot of times, people don't realize how important and impactful art in public places is until they see it."

Sims was a 19th-century gynecologist known for experimenting on 12 enslaved and poor immigrant women without consent. City officials removed his monument in April 2018 after a unanimous vote by the Public Design Commission.

Bagwell will be the first Black woman to have a memorial on Fifth Avenue. Bagwell began sculpting in 1993 and created the First Lady of Jazz in Yonkers, the first public artwork made by a contemporary African American woman commissioned by a municipality in the United States.

Her 9ft (2.7-meter) monument is of a Black woman with 14ft wings, only the second Black Angel statue to be visible publicly in the US.

The shape of Africa cut away from the woman's heart symbolizes the enslavement of 12 million people over hundreds of years. On her right side the braille will read "My Soul looks back and wonders how I got over!" and on the left it will read "Primum non nocere!" (First do no harm).

To honor the suffering of Sims's victims, whose anguish brought advancement to the field of gynecology, there will be 12 women silhouetted on her back. A slave ship is also depicted on the back to illustrate the inhumanity of slavery. The names of the survivors we know will be emblazoned into the helm of the garment.

Bagwell hopes that the monument, which will be across the street from the New York Academy of Medicine, will function as a vehicle of change for the community. "Women are more under fire now than we were before. So many of us women have lost a lot of the right to control our bodies. New York is still safe, but [women in] Arkansas aren't," she says. "When you look at some of the things that this particular administration is talking about, they're talking about going backward; that is still something to be concerned about."

Bagwell's situation is not unique, with many other cities also stalling progress to replace Confederate statues and symbols.

[…] Jamaican sculptor Basil Watson said that it's "very possible" that more people are now in support of removing objects that help tell Black stories. "It's the risk we take that is part of the struggle," he said. Watson worked to replace a Confederate monument

with a John Lewis[1] memorial in Decatur, Georgia. “It would be a tragedy if it were to be removed, but then we’ll just have to do it again,” he said. “The journey cannot be stopped.” […]

Stevenson, a civil rights lawyer, believes that reclaiming the narrative in public spaces can challenge the racist narratives embedded into some Americans’ mindset. […]

He refers to the process of reframing public conversation as narrative work, responding to the racist views long perpetuated by institutions. With the building and taking down of monuments, he suggests that we need a new framework to tell the full story of American history as a nation.

“I think we have to find a better way to help people in this country recognize that there’s a place for people of African descent in this country and that our stories can’t be denied any longer,” Stevenson says.

Briana Ellis-Gibbs, *www.theguardian.com,* June 29, 2025

[1] John Lewis (1940–2020) was a major American civil rights leader and long-serving U.S. Congressman from Georgia.

Document C



Photograph of Megan Lewis's "Lady Liberty Please Know Thyself", David Muse, Baltimore, 2015