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 LLCER + SES, veuillez visiter :
bac-llcer-ses.fr/annales-sujets-et-corriges

Langues, littératures et cultures étrangères et régionales – anglais

Session 2021 • Asie

Code sujet **21-LLCERANJA1** 3 heures 30

Proposition de corrigé pédagogique • FormaV

Se repérer dans le corrigé

Sujet 1 — Voyages, territoires, frontières : l’expérience de l’isolement en Australie
2 réponses • sujet p. 2–7

Sujet 2 — Arts et débats d’idées : la relation de la photographie à la réalité
2 réponses • sujet p. 8–12

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

Sujet 1

None points

Voyages, territoires, frontières : l’expérience de l’isolement en Australie

1ère partie

Question 1ère partie

Sujet p. 2, 3, 4, 5, 6, 7

> Prenez connaissance de la thématique « Voyages, territoires, frontières » et du dossier composé des documents A, B et C, et traitez en anglais la consigne suivante (500 mots environ) : « Taking into account the different points of view and perceptions, show how the experience of isolation in Australia is conveyed in the three documents. »

Démarche : La consigne demande de mettre en regard les points de vue et les perceptions dans les trois documents. On examine donc à la fois l’éloignement géographique et ses effets sur les relations, puis on distingue l’isolement subi de celui qui peut être accepté ou recherché. Le document A est un extrait de roman situé dans l’outback australien ; le document B est une photographie légendée prise dans le Queensland ; le document C est le témoignage rétrospectif d’Ebonee Gregory sur son enfance dans des îles au large de la Tasmanie.

Résultat : La synthèse ci-dessous est rédigée en anglais, comme demandé, et s’appuie sur des éléments précis des trois documents.

RÉPONSE À RETENIR

In the three documents, isolation in Australia is conveyed through remote landscapes as well as through the people's different reactions to them. Distance can appear harsh or unsettling, but it does not always mean loneliness: it may coexist with community, independence and even a later desire for solitude.

In document A, Nevil Shute makes the remoteness of the outback tangible through Jean's journey towards Alice Springs. As the bus moves south, the vegetation grows "sparser", the sun "hotter", and the landscape becomes "pure sand desert". The road is "scorching", and the travellers pass tiny settlements consisting of only "two or three houses". These details suggest vast distances and difficult living conditions. Yet Jean's response is not simply one of fear. Alice Springs seems pleasant and has "plenty of young people"; its gardens, hedges and tree-lined streets remind her of an English suburb and make her "feel at home". By almost imagining herself back in England, she can picture a happy life there. Her perception therefore softens the contrast between the town and its isolated surroundings. Rose Sawyer offers a different perspective: she recalls that her friends expected outback places to be "just terrible" and that she feared she would not "be able to stick it". After fifteen months, however, she says it is "not so bad". The two women's responses show how experience and personal expectations shape the perception of isolation.

Document B, a photograph captioned "Aboriginal storytelling in Glenvale, Queensland, 2017", places a group of people in an open, sparsely vegetated landscape, with a bare tree behind them. The setting appears far removed from a town, but the people are gathered closely together, facing an older Aboriginal man as he tells a story. The scene presents no solitary figure cut off from others: attention is shared between the storyteller and the group. The photograph thus suggests that remoteness does not necessarily prevent social connection. Storytelling brings people together in this landscape and conveys a sense of community across generations.

In document C, Ebonee Gregory describes the practical and social consequences of growing up on an isolated island off Tasmania. Her list of what was there—"three suburban houses", "one car", a satellite phone, beaches and a lighthouse—is followed by what was missing: shops, schools, hospitals and public transport. Food and post arrived by plane every two weeks, and bad weather could delay deliveries. The family had to make do with supplies and produce food for themselves. Socially, Gregory had no friends her age and often played alone, although she remembers enjoying the beaches and dunes and making her own fun. Her later wish to attend boarding school, and her longing for her friends when she returned home at weekends, reveal the painful side of this isolation. In adulthood, however, she seeks out sparsely populated destinations. The quiet and darkness she remembers from childhood have become something she values.

Together, the documents show that isolation depends both on place and on perspective. It can bring hardship and loneliness, yet it can also allow people to build community, become self-reliant or find comfort in solitude.

2ième partie

Question 2ième partie

Sujet p. 2, 6, 7

Traduisez en français le passage suivant du document C : « When I was a teenager, my family moved to another island, and I asked to be sent to boarding school. When I had to come home for weekends, I'd spend all my time on the phone to friends, wishing I was with them. Now I'm in my 30s, I find myself seeking out that sense of isolation. If

> my husband suggests a holiday, I always research sparsely populated destinations in Scotland or Scandinavia. When I was growing up, the only outside noise I heard was bird song, and the night was pitch black. » (lignes 27 à 34).

Démarche : Il faut respecter l'évolution temporelle du passage : à l'adolescence, la narratrice demande à aller en internat et regrette ses amis ; à la trentaine, elle recherche au contraire l'isolement. « Sparsely populated » signifie « peu peuplées » et « pitch black » exprime une obscurité totale.

> **RÉPONSE À RETENIR**
>
> À l'adolescence, ma famille a déménagé sur une autre île et j'ai demandé à être envoyée en internat. Quand je devais rentrer chez moi le week-end, je passais tout mon temps au téléphone avec mes amis, en souhaitant être avec eux.
>
> Maintenant que j'ai la trentaine, je me surprends à rechercher cette impression d'isolement. Si mon mari propose de partir en vacances, je cherche toujours des destinations peu peuplées en Écosse ou en Scandinavie. Quand je grandissais, le seul bruit venant de l'extérieur que j'entendais était le chant des oiseaux, et la nuit était d'un noir absolu.

Sujet 2

None points

Arts et débats d’idées : la relation de la photographie à la réalité

1ère partie

Question 1ère partie

Sujet p. 8, 9, 10, 11, 12

> Prenez connaissance de la thématique « Arts et débats d’idées » et du dossier composé des documents A, B et C et répondez en anglais à la consigne suivante (500 mots environ) : « Show how the three documents question the relation of photography to reality, taking into consideration the quote from document A: “Here was a whole new way of seeing things.” (line 3). »

Démarche : la réponse doit relier les trois documents et expliquer comment chacun nuance l’idée que la photographie donnerait simplement accès au réel. Il faut s’appuyer sur la citation du document A, analyser les choix de cadrage et de représentation, puis distinguer ce que les images montrent de ce qu’elles ne permettent pas d’établir. La synthèse ci-dessous est rédigée en anglais, comme demandé, et avoisine les 500 mots.

RÉPONSE À RETENIR

In document A, photography first appears as a radically new way of seeing. As a six-year-old, the narrator looks through the viewfinder of a Brownie and discovers that he can narrow his vision to “one single image”, like looking through a peephole. The camera selects and frames reality: instead of taking in everything around him, he chooses what to see. The quotation, “Here was a whole new way of seeing things,” therefore describes both the camera’s power to focus attention and its capacity to transform the photographer’s perception.

Yet the camera does not simply bring the child closer to reality. During his grandparents’ quarrels, he spends much of his time glued to the viewfinder and even hides behind the lens, which becomes “a barrier between” him and the rest of the world. His father’s irritation at dinner, when Benny tries to eat while keeping the camera at eye level, makes this withdrawal visible. Photography can be a form of observation, but also a means of avoiding direct engagement. Later, Benny’s different photographic styles show how images are shaped by choices: he gives his landscapes a dark, dramatic atmosphere, makes family portraits grainy and “naturalistic”, and photographs vulnerable people in striking situations. Beth’s disapproval of some images, contrasted with Adam’s delight, underlines that viewers do not all read the same photographs in the same way. The label “freakshow” also raises the question of whether such pictures reveal their subjects or turn them into spectacles.

Document B, a series of reflections by documentary photographer Dorothea Lange, challenges the idea that a photograph is a straightforward factual record. Lange says that she does not “molest or tamper with or arrange” what she photographs, and stresses the importance of showing people in their surroundings and in a particular historical moment. These principles suggest a commitment to reality, but not a view from nowhere: the photographer still chooses the subject, the frame and the instant. Lange explicitly distinguishes a documentary photograph from a merely factual one. A photograph cannot capture an entire situation; its meaning and significance must also be conveyed through artistic quality. Her claim that photography “takes an instant out of time” captures this paradox: the image preserves a real moment, but also removes it from the continuous flow of life.

Lange also insists that photographs are made “in collaboration” and should respect the subject’s privacy, dignity and wholeness. In her view, photography can speak with or for people, particularly the “despised”, “defeated” and “alienated”. Her reflections therefore make the photographer responsible not only for what is shown, but also for how the people photographed are represented.

Document C, Charles C. Ebbets’s *WW II Aviation Workers* (1941), illustrates these questions. The black-and-white photograph shows six workers, including a woman, standing prominently in the foreground, with three aircraft against a cloudy sky above them. Their forward-facing poses and the dramatic composition make them appear confident and heroic, linking their work to the scale and importance of wartime aviation. The image records visible details of the people and aircraft, but its composition guides the viewer towards a particular impression. On its own, it cannot tell us what the workers felt or what their daily work was like.

Together, the documents present photography as both a way of seeing reality and an interpretation of it. A camera may preserve a moment, but framing, artistic choices, the relationship with the subject and the viewer’s response all shape what that moment comes to mean.

2ième partie

Question 2ième partie

Sujet p. 8, 9

> Traduisez en français le passage suivant du document A : « In fact, anytime I was around an adult I'd shove the camera in front of my face, refusing to lower it even when spoken to. My father was not amused. When we were seated at the dinner table one night, and I tried to eat a shrimp cocktail while still keeping the Brownie at eye-level, his patience cracked. He snatched the camera away from me. My grandfather Morris thought his son-in-law was being unduly harsh, and came to my defense. » (lignes 10 à 15).

Démarche : il faut rendre le sens et le ton du récit dans un français naturel. « Shove » indique un geste brusque ; « not amused » signifie que le père n'apprécie pas la scène ; la note du document précise que « shrimp cocktail » désigne une salade de crevettes. Enfin, « son-in-law » désigne le gendre de Morris, c'est-à-dire le père du narrateur.

RÉPONSE À RETENIR

En fait, chaque fois que j'étais en présence d'un adulte, je mettais brusquement l'appareil photo devant mon visage et refusais de le baisser, même lorsqu'on m'adressait la parole. Mon père n'appréciait pas du tout. Un soir, alors que nous étions à table pour dîner, j'ai essayé de manger une salade de crevettes tout en gardant le Brownie à hauteur des yeux ; il a perdu patience. Il m'a arraché l'appareil. Mon grand-père Morris trouvait que son gendre était excessivement sévère et a pris ma défense.

Sujet : https://www.sujetdebac.fr/annales-pdf/2021/spe-llcer-anglais-2021-asie-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.