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BACCALAURÉAT GÉNÉRAL • CORRIGÉ DÉTAILLÉ

Langues, littératures et cultures étrangères et régionales – anglais

Session 2021 • Polynésie

Code sujet **21-LLCERANPO1** 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 n°1 — 1ère partie

16 points

Voyages, territoires, frontières

1ère partie

Question Consigne

Sujet p. 2, 3, 4, 5

> Taking into account the specificities of the three documents, explain how Northern Americans are connected to the land; analyse how this connection impacts the relationship between white Americans and Native Americans; and show how their past fashioned their present. Traitez la consigne en anglais et en 500 mots environ.

Démarche : La consigne demande une synthèse en anglais d’environ 500 mots, qui tienne compte des genres et des points de vue différents des trois documents. Il faut confronter le lien autochtone à la terre, y compris en milieu urbain, à la prise de possession des territoires par les colons blancs, puis montrer comment cette histoire reste présente dans la mémoire et les représentations contemporaines. Le document C permet aussi d’analyser la façon dont le déplacement forcé est présenté à Laura et la manière dont sa question est interrompue.

RÉPONSE À RETENIR

Across the three documents, the land is more than a place to live: it shapes identity, memory and power. Yet the documents offer different perspectives. Tommy Orange presents an Indigenous connection to the land that persists in urban life; Laura Ingalls Wilder's fictional dialogue reveals the dispossession behind white settlement; and MissMe's contemporary mural turns history into a public act of remembrance.

In Document A, Orange challenges the idea that Native identity depends on living in a traditional rural landscape. The narrator observes that many Native people are now urban, or even live "on the internet." They have sometimes been dismissed as "inauthentic" or "cultureless," but their identity carries their ancestors' memories and history of survival. The land, the narrator writes, "moves with you like memory." Oakland's buildings, freeways and cars are not separate from the earth: cities, too, belong to it. The narrator feels at home among the downtown skyline, trains and concrete, even while recognising that these sounds and sights differ from sacred mountains, forests and rivers. The references to gas, wet concrete and burned rubber alongside cedar, sage and fry bread show how urban experience becomes part of Native life. The claim that fry bread and reservations are not "traditional" also unsettles simple definitions of authenticity: cultures change and come from what came before. Finally, "the land is everywhere or nowhere" rejects the idea that Native people must return to an imagined original landscape to remain Indigenous. The opening's memories of ancestors being shot for their hair, scalps or a bounty also show that this present identity bears the mark of violence.

Document C presents a profoundly unequal relationship to territory. Laura asks why Native people have to go west, and her father answers that the government makes them move when white settlers arrive. He openly explains that settlers take the best land because they arrive first and "take our pick." His matter-of-fact words expose settlement as dispossession, not simply the innocent search for a home. Laura's objection—"I thought this was Indian Territory"—points to the contradiction between Native presence and the settlers' claim to the land. The scene begins with the song of Alfarata, a young Native woman travelling and singing of her love for her husband; the song's westward movement leads Laura to question what happens to Native people. Her father then tells her to stop asking. The interruption silences her moral doubt and shows how the assumptions behind settlement can be passed on within a family.

MissMe's mural in Document B brings this conflict into a contemporary urban setting in Quebec. Its title, "Je me souviens. 1492. The Statue of LIEberty," joins remembrance to a pun that turns "Liberty" into "LIEberty": a challenge to celebrations of freedom that leave colonisation and dispossession out of the story. The date evokes Columbus's arrival in the Americas and the colonial history that followed. The large Indigenous face and headdress painted across a city wall make Native presence visible in public space. The contrast between the urban building and the Indigenous image also resonates with Orange's account of Native belonging in cities.

Together, the documents show that the past continues to shape the present: forced removals and violence remain in collective memory, while colonial accounts of who belongs to the land are still contested. Orange affirms the adaptability of Indigenous identity, and MissMe reclaims public space through art. Both insist that Native connections to the land endure, even as white settlement has transformed who controls it and how its history is told.

Sujet n°1 — 2ème partie

4 points

Traduction en français

2ème partie

Question Traduction

Sujet p. 2, 5

> Translate the following passage from Document A into French: “Why do they do that, Ma?” Laura asked. “Why do they go west?” “They have to,” Ma said. “Why do they have to?” “The government makes them, Laura”, said Pa. “Now go to sleep.” He played the fiddle softly for a while. Then Laura asked, “Please, Pa, can I ask just one more question?” “May I,” said Ma. Laura began again. “Pa, please, may I —” “What is it?” Pa asked. It was not polite for little girls to interrupt, but of course Pa could do it. “Will the government make these Indians go west?” (lines 7–17).

Je conserve l’alternance des répliques et le ton familial. Dans ce contexte, *go west* signifie « partir vers l’ouest » ; *They have to* et *The government makes them* expriment une contrainte, rendue respectivement par « ils y sont obligés » et « le gouvernement les y oblige ». La réplique « May I » reprend la correction de Ma à la formulation « can I » de Laura : « Puis-je ? » en restitue la nuance. Enfin, la dernière phrase souligne l’inégalité entre les adultes et les petites filles ; « Papa pouvait le faire » garde le sens de *could do it*.

RÉPONSE À RETENIR

« Pourquoi font-ils ça, maman ? demanda Laura. Pourquoi partent-ils vers l’ouest ?
— Ils y sont obligés, répondit maman.
— Pourquoi y sont-ils obligés ?
— Le gouvernement les y oblige, Laura, dit papa. Maintenant, dors. »

Il joua doucement du violon pendant un moment. Puis Laura demanda : « S’il te plaît, papa, est-ce que je peux poser encore une seule question ? »
« Puis-je ? » dit maman.
Laura reprit : « Papa, s’il te plaît, puis-je… »
« Qu’y a-t-il ? » demanda papa. Il n’était pas poli, pour les petites filles, d’interrompre, mais papa, bien sûr, pouvait le faire.
« Le gouvernement obligera-t-il ces Indiens à partir vers l’ouest ? »

Sujet n°2 — 1ère partie

16 points

Expression et construction de soi

1ère partie

Question Consigne

Sujet p. 6, 7, 8, 9

> Taking into account the specificities of the three documents, show the many faces of education portrayed in the three documents; analyse the role of the master or the teacher in the passage from childhood to adulthood; and explain how the documents tackle the idea of curiosity. Traitez la consigne en anglais et en 500 mots environ.

Démarche. Il faut comparer les trois documents en tenant compte de leur forme : le récit rétrospectif à la première personne de Dickens, la scène dialoguée du scénario de *Dead Poets Society* et l'illustration de *Tom Brown's Schooldays*. La synthèse doit traiter les formes d'éducation, le rôle des figures adultes dans le passage de l'enfance à l'âge adulte et la curiosité. Pour l'illustration, il convient de distinguer ce que l'on voit de ce qu'on peut seulement interpréter. Le modèle ci-dessous est rédigé en anglais et compte environ 500 mots.

RÉPONSE À RETENIR

The three documents present education as more than the transmission of knowledge: it can be oppressive, inspire young people to shape their lives, or be suggested through the example of an older figure. Their different forms matter. Document A is an extract from Charles Dickens's novel *David Copperfield* (1850), Document B a scene from Tom Schulman's screenplay for the film *Dead Poets Society* (1989), and Document C an illustration from Thomas Hughes's *Tom Brown's Schooldays* (1857).

In Document A, Salem House first appears as a neglected and depressing school. David describes a dirty room, scraps of old exercises, mice in a makeshift castle and a caged bird that neither sings nor chirps. The unpleasant smells and ink-stained surfaces make the classroom seem stifling rather than stimulating. The placard saying "Take care of him. He bites" adds a personal humiliation: David takes the warning literally and looks for a dog, only to learn from Mr Mell that it refers to him. The teacher explains that he has been instructed to put it on David's back. Although he says he is sorry, he follows the school's order, and the episode shows how an institution can label a child before he can define himself.

Document B offers a contrasting kind of teaching. Keating starts with a poem and asks his pupils to interpret it. Meeks supplies the meaning of *Carpe Diem*—"seize the day"—but Keating turns the phrase into a lesson about mortality and the choices that give life meaning. He directs the boys' attention to photographs of former pupils, asking them to recognise how similar those young men once were to them. Through vivid language and direct address, he urges his students not to wait too long to fulfil their potential. Keating is therefore not simply giving information; he is trying to make his pupils reflect on their futures and take responsibility for them.

Document C communicates without dialogue. Its caption identifies the central figure as Tom Brown, grown into a young man. In the outdoor scene, younger boys are gathered near him, and one appears to listen as Tom sits among them. This arrangement may suggest that growing up brings a new place within a community, and that experience can be passed on through example or informal exchange as well as through formal lessons. The illustration does not reveal what the boys are saying, however, so it cannot establish exactly what Tom is teaching them.

The adult or older figures thus have contrasting roles in the movement towards adulthood. Mr Mell is bound by his instructions and carries out an act that humiliates David; Keating deliberately encourages his pupils to imagine and shape their own lives; the grown Tom may represent a more experienced figure among younger boys. Curiosity is also treated differently. David observes his surroundings closely, but his innocent, literal interpretation of the placard leads to confusion. In Keating's class, curiosity is actively encouraged: Meeks volunteers an answer, and the teacher invites the boys to look again at the photographs and think about the poem's message. In Document C, curiosity is not explicit, though the younger boys' attention to Tom may suggest interest. Together, the documents show that education can undermine confidence or encourage reflection, independence and growth.

Sujet n°2 — 2ème partie

4 points

Traduction en français

2ème partie

Question Traduction

Sujet p. 6, 7

> Translate the following passage from Document A into French: “Mr. Mell having left me while he took his irreparable boots upstairs, I went softly to the upper end of the room, observing all this as I crept along. Suddenly I came upon a pasteboard placard, beautifully written, which was lying on the desk, and bore these words: ‘Take care of him. He bites.’ I got upon the desk immediately, apprehensive of at least a great dog underneath. But, though I looked all round with anxious eyes, I could see nothing of him.” (lines 16–21).

Il faut conserver le récit à la première personne et rendre les actions dans leur ordre : M. Mell laisse le narrateur pendant qu’il emporte ses bottes à l’étage. *Irreparable* signifie qu’elles sont impossibles à réparer ; *crept along* indique que le narrateur avance furtivement. Enfin, *apprehensive of* exprime sa crainte et *though* introduit l’opposition entre sa recherche inquiète et le fait qu’il ne voit rien.

> **RÉPONSE À RETENIR**
>
> M. Mell m’ayant laissé pendant qu’il emportait à l’étage ses bottes impossibles à réparer, je me dirigeai doucement vers le fond de la salle, observant tout cela tandis que j’avançais à pas feutrés. Soudain, je tombai sur une pancarte en carton, joliment calligraphiée, qui reposait sur le bureau et portait ces mots : « Prenez garde à lui. Il mord. »
>
> Je grimpai aussitôt sur le bureau, craignant qu’il n’y eût dessous au moins un gros chien. Mais, malgré mes regards anxieux tout autour de moi, je ne vis aucune trace de lui.

Sujet : https://www.sujetdebac.fr/annales-pdf/2021/spe-llcer-anglais-2021-polynesie-sujet-officiel.pdf

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