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 2023 • La Réunion

Code sujet **23-LLCERANLR1** 3 heures 30

Proposition de corrigé pédagogique • FormaV

Se repérer dans le corrigé

Sujet 1 — Expression et construction de soi — rôle de la musique et effets sur les vies
2 réponses • sujet p. 2–5

Sujet 2 — Arts et débats d’idées — usages du langage pour sensibiliser à la liberté d’expression
2 réponses • sujet p. 6–9

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

Sujet 1

20 points

Expression et construction de soi — rôle de la musique et effets sur les vies

1ère partie

Question 1ère partie

Sujet p. 2, 3, 4, 5

> Prenez connaissance de la thématique « Expression et construction de soi » et du dossier composé des documents A, B et C, puis traitez en anglais, en 500 mots environ, la consigne suivante : « Taking into account the specificities of the documents, analyse the role of music and how it impacts people's lives. »

The three documents present music through very different forms: a first-person passage from a novel, an extract from a short story and a film poster. Together, they show that music can shape identity and create connection, but that its effects depend on whether it is freely chosen or imposed.

In Document A, an extract from Kaitlyn Greenidge's novel *Libertie*, singing with Experience and Louisa gives the narrator a powerful sense of unity. She says that her "whole history fell away": for a moment, neither the past nor a "promised future" matters, only "the present of one sustained note." The circle in which the three women stand lets them see one another's faces, while their voices respond to each other. The narrator's own voice is still "struggling" to reach theirs, suggesting that belonging is something she has to work towards. Nevertheless, singing allows her to go beyond her "sorry, bitter self" and gives her a new direction. She even says that the thrill of following this direction almost makes her like Cunningham College. Music is therefore a means of self-discovery as well as a shared experience. The passage also shows how emotionally vulnerable this connection makes her: she hopes the two women will love her and sing to her for the rest of her life, and she is ashamed when she thinks she has said the wrong thing. Music offers her belonging and hope, but it does not automatically resolve her personal difficulties.

Document B, Najbulo Ndebele's short story "The Music of the Violin," offers a contrast. Vukani's violin can bring "both pain and pleasure at once," but in this scene its association with pleasure is overshadowed by fear. Hearing visitors in the living room makes him dread being interrupted while he works. He expects that he will have to play for them, and the description of him as an "unwilling entertainer" makes clear that this is not a performance he has chosen. His question about what would happen if he refused reveals the pressure he feels. Unlike the narrator in Document A, Vukani is not using music to pursue a connection on his own terms: other people turn his musical ability into an obligation. The document thus shows that music can be a source of anxiety when it is imposed, even if it may also bring pleasure.

Document C, the poster for Gurinder Chadha's film *Blinded by the Light*, presents music in a celebratory, promotional way. Its headline, "Through the music of Bruce Springsteen he found his dream," directly links listening to music with discovering an ambition. The phrase "a touching story about finding your own voice" makes self-expression another central idea. In the image, three people are shown leaping with their arms raised; their energetic poses suggest freedom, excitement and shared enjoyment. The poster's many short promotional statements surround them, presenting the film as an uplifting coming-of-age story and encouraging viewers to associate Springsteen's music with positive change. Unlike the literary passages, the poster offers no extended account of the difficulties involved; its purpose is to attract an audience by foregrounding music's inspirational power.

Taken together, the documents show music as a force that can help people express themselves, find a sense of belonging and imagine a new future. They also complicate that positive view: when playing is demanded rather than chosen, it can become a burden. Music has its most liberating effect when people can make it their own and use it to connect with others freely.

RÉPONSE À RETENIR

The documents portray music as a powerful influence on identity and relationships: it can offer self-expression, belonging and hope, but can also cause anxiety when performance is imposed.

2ème partie

Question 2ème partie

Sujet p. 2, 3

> Traduisez en français le passage suivant du document A (lignes 5-10) : « When I sang with them, my whole history fell away. There was no past, no promised future, only the present of one sustained note. When we sang together, we three stood in a round so that we could see one another's faces — and it was almost unbearable, to sing a song and watch Louisa's face change slightly and Experience's voice respond, and then my own, struggling for just a minute to reach theirs. When I sang with them, I entered something greater than my sorry, bitter self. »

La traduction garde le mouvement du passage : le passé s'efface pendant que les trois voix se rejoignent, puis la narratrice évoque ce que cette expérience lui apporte. « One sustained note » désigne une note tenue ; « my whole history » renvoie à toute son histoire personnelle, et pas seulement à son passé immédiat.

RÉPONSE À RETENIR

« Quand je chantais avec elles, toute mon histoire s'effaçait. Il n'y avait ni passé ni avenir promis, seulement le présent d'une note tenue. Quand nous chantions ensemble, nous nous tenions toutes les trois en cercle, de façon à pouvoir voir nos visages respectifs — et c'était presque insoutenable de chanter une chanson en regardant le visage de Louisa changer légèrement, tandis que la voix d'Experience lui répondait, puis la mienne, qui s'efforçait, l'espace d'une minute, de rejoindre les leurs.

Quand je chantais avec elles, j'entrais dans quelque chose de plus grand que moi, si triste et amère. »

Sujet 2

20 points

Arts et débats d’idées — usages du langage pour sensibiliser à la liberté d’expression

1ère partie

Question 1ère partie

Sujet p. 6, 7, 8, 9

> Prenez connaissance de la thématique « Arts et débats d’idées » et du dossier composé des documents A, B et C, puis traitez en anglais, en 500 mots environ, la consigne suivante : « Taking into account the specificities of the documents, analyse the ways in which language is used to raise awareness about free speech. »

Démarche : La synthèse doit analyser comment les documents sensibilisent à la liberté d’expression, en tenant compte de leurs formes et contextes différents : un credo argumentatif de Neil Gaiman, une affiche de l’Office of War Information de 1942 associant image et citation, et un dialogue dystopique de George Orwell. On peut les articuler autour d’une opposition : défendre la circulation des idées et dénoncer le contrôle du langage qui rend la pensée moins libre. La réponse doit être rédigée en anglais, conformément à la consigne, et s’appuyer sur des détails précis des trois documents.

RÉPONSE À RETENIR

The three documents show that language can defend freedom of expression, but can also be manipulated to restrict it. Through a personal credo, a wartime poster and a dystopian novel, they invite their audiences to consider how ideas circulate, survive and shape what people are able to think.

In Document A, Neil Gaiman's 2015 text is a direct defence of the right to express ideas. The repeated words "I believe" give it the form of a personal credo and make its argument sound firm and deliberate. Gaiman describes ideas as "invisible and contagious": since they spread beyond their original speakers, violence against people cannot eradicate them. Comparing ideas to weeds reinforces their capacity to spring up unexpectedly and resist control. Repetition also makes the argument memorable: "It is already too late. It is always too late." Against violent repression, Gaiman proposes discussion and expression. His accumulating list of verbs—"argue", "explain", "debate", "mock, sing, dramatise and deny"—suggests that free speech takes many forms, including artistic ones. The list also acknowledges that expression can be provocative or offensive. Gaiman insists that disagreement should be answered by argument or by ignoring the speaker, not by violence or the removal of liberty. His final allusion to Galileo's "Eppur si muove" evokes a truth that persists despite attempts to suppress it.

Document B makes a related point through the combination of visual imagery and concise public messages. This Office of War Information poster, produced in 1942, displays the emphatic headline "Books cannot be killed by fire" and the slogan "BOOKS ARE WEAPONS IN THE WAR OF IDEAS". Its image sets a huge book-like structure against a red background, with much smaller human figures at its base. The contrast gives books a monumental presence and makes their ideas seem more enduring than the people who seek to destroy them. The quotation from Franklin D. Roosevelt develops the headline: "People die, but books never die." The repeated phrase "No man and no force" presents censorship as ultimately powerless, while calling books "weapons" turns reading and preserving them into forms of resistance to tyranny. In a wartime context, the bold typography, memorable contrasts and direct slogan make the defence of books a public call to protect the ideas they carry.

Document C, an extract from George Orwell's *1984* (1949), warns of the opposite possibility: language can be deliberately reduced to limit thought. In a dialogue, Syme enthusiastically praises the "destruction of words" and explains Newspeak through examples such as "good", "ungood" and "plusgood". Their apparent simplicity makes the policy sound logical, but his approving phrase "the beauty of that" is unsettling. Orwell shows that eliminating synonyms, antonyms and secondary meanings does more than simplify vocabulary: it narrows the concepts people can express. The progression from fewer words to a smaller "range of consciousness", and then to thoughtcrime becoming impossible, exposes language as an instrument of political control. The speaker celebrates this project, but the dystopian setting encourages the reader to recognise its danger.

Together, the documents show why freedom of expression matters: ideas endure through speech and books, whereas controlling language threatens not only the freedom to speak but also the freedom to think.

2ème partie

Question 2ème partie

Sujet p. 6, 9

Traduisez en français le passage suivant du document C (lignes 16-20) : « Every concept that can ever be needed will be expressed by exactly one word, with its meaning rigidly defined and all its subsidiary meanings rubbed out and forgotten. Already, in the Eleventh Edition, we're not far from that point. But the process will still be continuing

> long after you and I are dead. Every year fewer and fewer words, and the range of consciousness always a little smaller. »

Démarche : Il faut restituer la logique de la phrase : chaque concept serait réduit à un mot unique, au sens strictement fixé, tandis que ses significations secondaires seraient effacées puis oubliées. La traduction conserve ensuite la progression temporelle du passage et rend naturellement l'idée d'une diminution progressive du vocabulaire et du champ de la conscience.

RÉPONSE À RETENIR

« Tout concept dont on pourrait avoir besoin sera exprimé par un seul et unique mot, dont le sens sera défini de manière rigide et dont toutes les significations secondaires seront effacées et oubliées. Déjà, dans la onzième édition, nous ne sommes pas loin de ce stade. Mais le processus se poursuivra longtemps après que vous et moi serons morts. Chaque année, il y aura de moins en moins de mots, et le champ de la conscience se réduira toujours un peu plus. »

Sujet : https://www.sujetdebac.fr/annales-pdf/2023/spe-llcer-anglais-2023-la-reunion-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.