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BACCALAURÉAT GÉNÉRAL • CORRIGÉ DÉTAILLÉ

Langues, littératures et cultures étrangères et régionales — Anglais

Session 2026 • Amérique du Nord

Code sujet **26-LLCERANAN1** 3 heures 30

Proposition de corrigé pédagogique • FormaV

Se repérer dans le corrigé

Sujet 1 — Voyages, territoires, frontières — quitter la civilisation pour une nouvelle vie
2 réponses • sujet p. 2–5

Sujet 2 — Arts et débats d’idées — l’évolution de la perception des femmes
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

Voyages, territoires, frontières — quitter la civilisation pour une nouvelle vie

Sujet 1

Question Partie 1

Sujet p. 2, 3, 4, 5

> (16 points) Prenez connaissance des documents A, B et C et rédigez en anglais un commentaire des trois documents (environ 500 mots). En tenant compte des spécificités des documents, expliquez dans quelle mesure le fait de laisser la civilisation derrière soi aide à satisfaire le besoin d'une nouvelle vie.

Leaving civilization behind may help people question their habits and search for a more authentic life, but the three documents show that distance alone cannot guarantee fulfilment. Through a philosophical essay, a biographical narrative and a satirical cartoon, they present both the promise and the limits of escape.

In *Walden* (1854), Henry David Thoreau describes his stay in the woods as a deliberate experiment. He wants to "live deliberately" and face "the essential facts of life", rather than discover at the end of his life that he has not truly lived. The natural setting, with its pond and surrounding woods, contrasts with the "chopping sea of civilized life". Thoreau's repeated call for "Simplicity, simplicity, simplicity!" gives his philosophy a practical dimension: he urges people to reduce their affairs and possessions, and mocks the distractions of newspapers and excessive communication. Yet his withdrawal is not a complete escape from society. He is only about a mile and a half from Concord, and his criticism of the post office and the press draws on his knowledge of them. His retreat is therefore a way to reassess life, not evidence that all human contact must be abandoned.

Jon Krakauer's account of Chris McCandless in *Into the Wild* (1996) depicts a more radical break. Chris regards his former world of parental expectations, security and "material excess" as stifling, and feels cut off from the "raw throb of existence". After spending four years preparing to graduate, he drives west without an itinerary, hoping to "invent an utterly new life". His adoption of the name Alexander Supertramp symbolizes his attempt to sever ties with his former identity. The narrative gives concrete details of this break: he leaves his apartment, cuts off communication with his family and sets out in his car. The journey promises freedom and unfiltered experience, but the passage also shows its human cost. His parents cannot reach him and are "very, very worried". His independence is thus accompanied by anxiety and isolation for those he leaves behind.

Chris Madden's 1991 cartoon, "Seeking one's 'True Self'", satirizes the assumption that travel will automatically transform someone. Its caption says that Stanley is "deeply disappointed" when, high in the Tibetan mountains, he finally finds his true self. The remote, exotic setting suggests an arduous quest, while the disappointment undercuts the expectation that reaching a distant place will reveal a new identity. The cartoon's joke challenges the romantic promise of escape: a change of scenery cannot necessarily change who a person is.

Taken together, the documents suggest that leaving civilization can make room to question routines and pursue a different way of living. Thoreau finds value in simplicity, while Chris seeks freedom through travel and a new name. However, Thoreau remains close to Concord, Krakauer's account reveals the pain caused by severed family ties, and Madden's cartoon mocks the idea that a distant destination guarantees self-discovery. A new life may begin with departure, but fulfilment depends on more than geographical distance.

RÉPONSE À RETENIR

Leaving civilization behind can help people challenge routines and seek a more authentic life, as Thoreau's deliberate retreat and Chris McCandless's journey illustrate. However, it does not guarantee fulfilment: separation can create anxiety and isolation, while Madden's cartoon satirizes the hope that travelling far away will reveal an entirely new self.

Question Partie 2

Sujet p. 2, 4

(4 points) Traduisez en français le passage suivant du document B (lignes 18 à 23) : "At long last he was unencumbered, emancipated from the stifling world of his parents and peers, a world of abstraction and security and material excess, a world in which he felt grievously cut off from the raw throb of existence. Driving west out of Atlanta, he intended to invent an utterly new life for himself, one in which he would be free to wallow in unfiltered experience. To symbolize the complete severance from his previous life, he even adopted a new name."

La traduction doit restituer l'opposition entre l'ancien univers de Chris, qu'il ressent comme étouffant et artificiel, et la liberté qu'il espère trouver sur la route. *Unencumbered* signifie ici qu'il est débarrassé de ses entraves ; *raw throb of existence* évoque la pulsation brute de l'existence. Enfin, *to wallow in* suggère qu'il souhaite s'immerger pleinement dans l'expérience.

RÉPONSE À RETENIR

Enfin, il était libre de toute entrave, affranchi du monde étouffant de ses parents et de ses pairs, un monde d'abstraction, de sécurité et d'excès matériels, un monde dans lequel il se sentait douloureusement coupé de la pulsation brute de l'existence. En prenant la route vers l'ouest au départ d'Atlanta, il avait l'intention de s'inventer une vie entièrement nouvelle, dans laquelle il serait libre de s'abandonner pleinement à une expérience sans filtre. Pour symboliser la rupture totale avec sa vie précédente, il avait même adopté un nouveau nom.

Sujet 2

20 points

Arts et débats d’idées — l’évolution de la perception des femmes

Sujet 2

Question Partie 1

Sujet p. 6, 7, 8, 9

> (16 points) Prenez connaissance des documents A, B et C et rédigez en anglais un commentaire des trois documents (environ 500 mots). En tenant compte des spécificités des documents, analysez comment l’art et la littérature reflètent l’évolution de la perception des femmes.

Pour traiter le sujet, il faut confronter les trois formes artistiques et leurs contextes : le dialogue romanesque de Kate Chopin (1899), la photographie publiée dans *Look Magazine* en 1952 et le récit de John Irving (1976), dont l’épisode se déroule en 1942. Leur comparaison met en évidence à la fois une évolution de la représentation des femmes et la persistance de normes qui les contraignent.

RÉPONSE À RETENIR

Produced between 1899 and 1976, these three documents show how literature and visual art reflect changing perceptions of women while exposing the persistence of social expectations. Through dialogue, photography and narrative, they explore women's independence and the judgments imposed on it.

In Kate Chopin's *The Awakening* (1899), Edna's husband describes her as "odd" because she no longer behaves as he expects. She has abandoned her social "Tuesdays at home," rejects her acquaintances and goes out alone, sometimes returning after dark. The reader hears about this change through Mr. Pontellier's anxious, disapproving perspective: he calls her "peculiar" and complains that she makes him uncomfortable. His remark that she has ideas about "the eternal rights of women" connects her personal rebellion to a wider debate about women's rights. Yet the doctor's response is not liberating either: he treats her behaviour as a passing whim and describes women as "moody and whimsical." Through their dialogue, Chopin exposes how male authority trivialises female autonomy, even casting it as a medical concern. Edna's refusal to attend a wedding also challenges the assumption that marriage is every woman's desired destination.

Ralph Ginzburg's 1952 photograph, *A Young Man's Fancy – Model on the Street*, shifts attention from a woman's conduct to her presence in public space. Doris Erwin, the model, is shown from behind, walking along a busy New York street among men and vehicles. Her dark, carefully fitted outfit stands out against the city scene, making her the image's visual focus. The title, however, frames her as the object of "a young man's fancy." The photograph can therefore suggest a modern woman moving through the city, but its presentation also invites a gendered, potentially objectifying reading: her appearance is offered to the viewer as a spectacle. It captures both women's increasing visibility in public life and the continuing male gaze.

John Irving's *The World According to Garp* (1976) looks back to 1942 through Jenny Fields. When a soldier repeatedly moves closer to her in a cinema, she refuses to move again. The episode presents her as an active defender of her boundaries, not a passive victim. The narrative also explains her rejection of the future planned for her: her parents sent her to Wellesley partly to improve her "marriage potential." Irving's shocking comparison of her education to preparing a cow for artificial insemination satirises a system that treats women as future wives and mothers. Jenny's nursing career and independence offer an alternative. At the same time, the narrator's detailed description of her body—including her breasts and hips—shows that women's appearance remains subject to scrutiny.

Together, the documents suggest a movement from the dismissal of women's independence in Chopin's nineteenth-century setting towards more visible female agency in the later works. Yet this change is incomplete: conventional marriage, male desire and judgments about women's bodies continue to shape their lives and representations. Art and literature reflect these tensions and encourage audiences to question them.

Question Partie 2

Sujet p. 6, 7

> (4 points) Traduisez en français le passage suivant du document A (lignes 20 à 25) : “That’s the trouble,” broke in Mr. Pontellier, “she hasn’t been associating with anyone. She has abandoned her Tuesdays at home, has thrown over all her acquaintances, and goes tramping about by herself, moping in the street-cars, getting in after dark. I tell you she’s peculiar. I don’t like it; I feel a little worried over it.” This was a new aspect for the Doctor. “Nothing hereditary?” he asked, seriously. “Nothing peculiar about her family antecedents, is there?”

Je conserve le ton inquiet et désapprobateur de Mr. Pontellier. « Tuesdays at home » désigne ses réceptions habituelles du mardi ; « goes tramping about by herself » évoque le fait d’aller seule à pied, tandis que « moping in the street-cars » décrit son attitude morose dans les tramways. Les deux actions sont donc rendues séparément.

RÉPONSE À RETENIR

« Voilà le problème, interrompit Mr. Pontellier : elle ne fréquente personne. Elle a délaissé ses réceptions du mardi, a tiré un trait sur toutes ses relations et erre seule dans les rues, traînant d’un air morose dans les tramways et rentrant après la tombée de la nuit. Je vous assure qu’elle est bizarre. Cela ne me plaît pas ; je m’inquiète un peu à son sujet. »

C’était un aspect nouveau pour le docteur. « Rien d’héréditaire ? » demanda-t-il sérieusement. « Ses antécédents familiaux n’ont rien de particulier ? »

Sujet : https://www.sujetdebac.fr/annales-pdf/2026/spe-llcer-anglais-2026-amerique-nord-sujet-officiel.pdf
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