Bac Général SVT + LLCER (Sciences de la vie et de la Terre et Langues, littératures et cultures étrangères et régionales)

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BACCALAURÉAT GÉNÉRAL

LANGUES, LITTÉRATURES ET CULTURES ÉTRANGÈRES ET RÉGIONALES : ANGLAIS

ÉDITION 2026

ÉPREUVE TERMINALE DE SPÉCIALITÉ : LANGUES, LITTÉRATURES ET CULTURES ÉTRANGÈRES ET RÉGIONALES, ANGLAIS

Coefficient : 16 Durée : 3 h 30

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Composition de l'épreuve	Support
PARTIE 1 : SYNTHÈSE DU DOSSIER DOCUMENTAIRE (16 points)	Dossier Questionnement
PARTIE 2 : TRADUCTION (4 points)	Dossier Questionnement
DOSSIER TECHNIQUE ET RESSOURCES (DT 1, DT 2, DT 3)	Fourni avec le sujet

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Ce sujet comporte 4 pages numérotées de 1/4 à 4/4.
Dès que le sujet vous est remis, assurez-vous qu'il est complet.

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DOSSIER SUJET

CONSIGNES GÉNÉRALES DE L'ÉPREUVE : ÉPREUVE ÉCRITE DE SPÉCIALITÉ LLCER ANGLAIS

Le dossier documentaire porte sur la thématique **Arts et débats d'idées** et explore le rôle de l'art public dans les débats sur la mémoire collective. Prenez connaissance de l'ensemble des documents avant de répondre.

Rédigez la synthèse en anglais, en environ 500 mots. Elle doit rendre compte des idées principales du dossier, les mettre en relation et s'appuyer sur les documents sans les juxtaposer. Indiquez le nombre de mots à la fin de votre synthèse. Traduisez ensuite en français le passage indiqué dans la deuxième partie. Les réponses sont rédigées sur la copie.

PARTIE 1 : SYNTHÈSE DU DOSSIER DOCUMENTAIRE (16 points)

Comprendre, mettre en relation et restituer les enjeux culturels des documents

In about 500 words, write a synthesis in English of the three documents. Show how they present the role of public art in shaping debates about collective memory. Compare the purposes and limits of the artistic approaches described, and explain how the texts present the relationship between artists, local communities and public institutions. Support your synthesis with precise references to the documents. Do not give your personal opinion and do not write a separate summary of each document.

Write the number of words at the end of your synthesis.

1 (16 points) Write the synthesis requested above, using the three documents in the dossier.

PARTIE 2 : TRADUCTION (4 points)

Compréhension fine et restitution en français

Translate into French the following passage from Document 1. Translate the passage in full, preserving its meaning, tone and links between ideas.

2 (4 points) "A mural can make a neglected wall visible, but visibility is not the same as justice. The project matters most when residents can question its message, contribute their own memories and decide what should remain in the finished work. Otherwise, a public artwork may speak about a community without giving that community a voice."

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DOSSIER TECHNIQUE ET RESSOURCES

Documents ressources nécessaires à la résolution du sujet

DT 1 : PUBLIC ART, LOCAL MEMORY AND THE RIGHT TO BE HEARD

Original editorial text prepared for this examination dossier.

When a row of small shops closed on Calder Street, the blank wall beside the bus stop became an unlikely meeting place. The neighbourhood arts group invited residents to bring photographs, stories and objects connected to the street. A painter then turned some of these contributions into a long mural: a former market stall, a bus route that no longer exists, and portraits of people who had helped keep the area going.

The project's organisers say that the process mattered as much as the finished image. Residents met several times to discuss what should be included and what should remain private. Some asked for a lost community centre to be shown; others argued that the mural should also acknowledge the housing costs that had pushed families away. The final design did not settle that disagreement. Instead, it left a narrow strip of the wall unpainted, marked with a question: "Whose story is still missing?"

Not everyone was convinced. One local shopkeeper welcomed the new colour but worried that the mural would be used to advertise a neighbourhood "renaissance" while long-standing residents struggled to afford rent. The organisers agreed that a painting could not solve those problems. They argued, however, that a public artwork can make a conflict visible and provide a place where it can be discussed.

The mural can make a neglected wall visible, but visibility is not the same as justice. The project matters most when residents can question its message, contribute their own memories and decide what should remain in the finished work. Otherwise, a public artwork may speak about a community without giving that community a voice.

DT 2 : A MEMORIAL THAT REFUSES A SINGLE STORY

Original museum commentary prepared for this examination dossier.

At the entrance to Riverside Square, three steel frames stand at different angles. They do not form a statue of a named leader or a scene from a particular event. Instead, visitors see words cut into the metal: "arrival", "work", "loss", "home". The installation was commissioned to mark the centenary of the city's harbour, whose history includes migration, industrial labour and the removal of homes to make room for redevelopment.

The artist, Lena Okafor, asked a group of residents, historians and former dock workers to suggest words for the frames. The selected words were debated in public meetings. "Opportunity" was proposed, then challenged by participants who felt it concealed dangerous working conditions. "Displacement" was added after residents described families being forced to leave the waterfront. The final installation offers no timeline and names no single official version of the past.

Some visitors find the work powerful because it invites them to move through the frames and encounter different terms from different positions. Others find it frustrating: they want a clearer account of what happened and who was responsible. The city's cultural office describes the installation as a starting point for conversation, not a substitute for archives, testimony or historical

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research. Its open form is therefore both its strength and its risk. It can make room for voices that a traditional monument might leave out, but it can also appear to avoid difficult questions unless visitors are given ways to pursue them.

DT 3 : INTERVIEW: WHO OWNS A PUBLIC ARTWORK?

Original interview text prepared for this examination dossier.

Interviewer: You have worked on community art projects and on large commissions funded by city authorities. Is public participation always a good thing?

Maya Ellis, artist: It is not automatically good. A consultation can be a way to listen, but it can also become a box to tick after the main decisions have already been made. People need to know what they can influence. Are they choosing the subject, the words, the location, or only the colour of a wall? Those are not equivalent choices.

Interviewer: Does that mean the artist should give up control?

Ellis: No. An artwork still needs a point of view and a form. The challenge is to be honest about who is making decisions. I may bring artistic skills, but residents bring knowledge of the place that I do not possess. A good project makes that difference visible rather than pretending that everyone has the same experience.

Interviewer: What happens when a public artwork becomes controversial?

Ellis: Controversy is not proof that the work has failed. It may show that the work has touched a question people would rather keep out of sight. But an institution cannot simply unveil a piece, take a photograph and declare the debate over. It should explain how the work was commissioned, make space for responses and be willing to review the project. Public art belongs in public life; that means it remains open to criticism.

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