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

CORRIGÉ NON OFFICIEL

Proposition de corrigé rédigée par FormaV avec l'aide d'outils d'intelligence artificielle. Elle peut contenir des erreurs et ne remplace ni le corrigé ni le barème officiels de l'examen.

Les sujets officiels des sessions passées et nos sujets d'entraînement sont classés sur https://bac-svt-llcer.fr/annales-sujets-et-corriges

Document mis en ligne par FormaV®. Reproduction ou diffusion sans autorisation interdite.

Langues, littératures et cultures étrangères et régionales — anglais

Session 2023 • Nouvelle-Calédonie

Code sujet **23-LLCERANNC1** 3 heures 30

Proposition de corrigé pédagogique • FormaV

Se repérer dans le corrigé

Sujet n°1 — Voyages, territoires et frontières : identité questionnée lors du passage d’un territoire à un autre
2 réponses • sujet p. 2–6

Sujet n°2 — Expression et construction de soi entre tradition et modernité
2 réponses • sujet p. 7–10

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

FormaV - document d'entraînement non officiel

Sujet n°1

20 points

Voyages, territoires et frontières : identité questionnée lors du passage d’un territoire à un autre

Partie 1

Question Partie 1

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

> Prenez connaissance des documents A, B et C et traitez le sujet suivant en anglais : “Write a commentary on the three documents (about 500 words): taking into account the specificities of the documents, show how one’s identity is questioned when going from one territory to another.”

Approach: The commentary below is in English, as required, and is approximately 500 words. It compares the documents while taking account of their different forms: literary first-person narration in document A, a short story in document B, and a political cartoon in document C.

FormaV - document d'entraînement non officiel

RÉPONSE À RETENIR

Crossing a border may appear to be a simple matter of travelling from one country to another. These three documents show, however, that it can also mean having one's identity questioned and defined by others. Austin Clarke's literary narrative, Thomas King's short story and Adam Zyglis's political cartoon each reveal the tension between personal or cultural belonging and the categories imposed by national borders.

In document A, the narrator recounts an anxious attempt to enter the United States from Canada. The Trinidadian man driving is worried about pronouncing "Toronto" correctly, as if his accent could affect whether the group is allowed to cross. The narrator practises the word too, fearing that the immigration officer might ask him where he lives. The repeated comic-sounding attempts to say "Toronto" contrast with the officer's more fundamental question: "Where were you born, sir?" The inspection reduces the travellers to information such as birthplace and visa status. Clarke's first-person narration makes their vulnerability immediate: the people in the car shake, silence seems to stretch, and the narrator cannot later remember exactly what the officer said. The uncertainty of the crossing unsettles their confidence and makes them conscious of how others may judge their identity.

Document B makes the conflict explicit through the mother's answer, "Blackfoot," when she is asked about citizenship. The guard acknowledges that identity but insists that the travellers must be "American or Canadian." This exchange exposes the limits of national categories: the Blackfoot people are present on both sides of the modern Canada–United States border, as the document's note confirms. The mother refuses to substitute either nationality for her Indigenous identity. The family is consequently caught between territories; after being refused entry at the American border and unable to return to Canada, they spend the day in a duty-free shop, a literal in-between space. King's understated humour makes the situation seem absurd, while showing its real hardship. When the television crews arrive, the Canadian guard is all smiles and, after the mother again answers "Blackfoot," tells her to have a pleasant trip. The cameras turn the encounter into a public spectacle, but the mother's answer—and the contradiction behind it—remain unchanged.

Document C expresses a related concern through political satire rather than narrative. The cartoon presents a bridge or crossing as a checkpoint: the labels "BORDER CROSSING" and "PASSPORT CONTROL," alongside terms such as "CITIZEN," "IMMIGRANT," "REFUGEE," "LEGAL" and "ILLEGAL," make movement appear governed by official classifications. The visual joke is that these labels seem built into the crossing itself. Unlike Clarke and King, Zyglis does not develop an individual character's thoughts; the cartoon condenses the issue into a visual critique of how authorities classify people and regulate passage.

Together, the documents suggest that a border is not merely a line on a map. It is a place where a person's identity can be simplified, tested or denied. Clarke focuses on the fear of an individual inspection, King foregrounds an Indigenous identity that crosses national boundaries, and Zyglis uses visual satire to question the classifications governing entry. In each case, moving from one territory to another exposes a gap between who people understand themselves to be and the identity a state is prepared to recognise.

Partie 2

Question Partie 2

Sujet p. 2, 4

> Traduisez en français le passage suivant du document B, lignes 22 à 27 : “Most of the day, we wandered around the duty-free store, which wasn’t very large. The manager had a name tag with a tiny American flag on one side, and a tiny Canadian flag on the other. His name was Mel. Towards evening, he began suggesting that we should be on our way. I told him we had nowhere to go, that neither the Americans nor the Canadians would let us in. He laughed at that and told us that we should buy something or leave.”

Démarche : Le passage raconte des actions successives, rendues naturellement par le passé composé en français (« nous avons déambulé », « il a commencé », « je lui ai dit »). L’imparfait convient aux descriptions (« n’était pas très grande », « portait »). « Duty-free store » se traduit par « boutique hors taxes » ; ici, « be on our way » signifie qu’il est temps de reprendre la route ou de partir.

> **RÉPONSE À RETENIR**
>
> La majeure partie de la journée, nous avons déambulé dans la boutique hors taxes, qui n’était pas très grande. Le gérant portait un badge avec un minuscule drapeau américain d’un côté et un minuscule drapeau canadien de l’autre. Il s’appelait Mel. Vers le soir, il a commencé à nous suggérer qu’il était temps de reprendre la route. Je lui ai dit que nous n’avions nulle part où aller, que ni les Américains ni les Canadiens ne nous laisseraient entrer. Il a ri en entendant cela et nous a dit que nous devions acheter quelque chose ou partir.

FormaV - document d'entraînement non officiel

Sujet n°2

20 points

Expression et construction de soi entre tradition et modernité

Partie 1

Question Partie 1

Sujet p. 7, 8, 9, 10

> Prenez connaissance des documents A, B et C et traitez le sujet suivant en anglais : “Write a commentary on the three documents (about 500 words): taking into account their specificities, analyse how they deal with the construction the self between tradition and modernity.”

Pour construire le commentaire, il faut comparer les trois formes du corpus — un récit littéraire, une affiche de film et un article d’opinion — et montrer comment elles représentent la négociation entre aspirations individuelles et attentes liées à la famille et à la culture. Il importe de ne pas opposer mécaniquement tradition et modernité : les documents évoquent aussi leur coexistence et l’évolution des normes.

FormaV - document d'entraînement non officiel

RÉPONSE À RETENIR

How does a person construct a self when family and cultural traditions shape the choices they are expected to make? R. K. Narayan's short story "Mother and Son" (1984), the poster for Gurinder Chadha's film *Bend It like Beckham* (2002), and Anika Jain's article about Netflix's *Indian Matchmaking* (2020) approach this question through three different forms. Together, they show identity being negotiated between inherited expectations and the desire for individual freedom.

In Narayan's literary narrative, marriage brings the conflict between Ramu and his mother into focus. She advocates a traditional match with her brother's daughter, invoking kinship, a handsome dowry, domestic care and the belief that marriage can improve a man's fortune. Her arguments reveal how marriage is presented as a family matter, not simply an individual romantic choice. Ramu, by contrast, rejects the proposed bride and imagines marrying someone like Rezia, whom he has seen in Hindi films. Cinema offers him a romantic ideal, but that ideal remains distant: he has failed his examinations repeatedly, cannot find a job and lives in "perpetual melancholia and depression." His wish to choose for himself therefore coexists with frustration and limited prospects. The narrator's ironic account also complicates the mother's role. She declares that she will leave Ramu alone and takes pride in her own firmness, resisting the idea that a mother must be endlessly self-sacrificing. Yet her attempt to assert herself takes place within the same family conflict she wants to control.

The poster for *Bend It like Beckham* presents a more compressed and playful image of negotiation. Its vivid traditional South Asian clothing is juxtaposed with football boots, bringing cultural heritage into contact with a modern sporting ambition. The title itself invokes football and suggests bending or adapting its rules; by implication, it can also evoke the questioning of expectations about a young woman's role. The poster does not provide the detailed account of family disagreement found in Narayan's story. Instead, its visual contrast and upbeat promotional language — including the description of the film as a "feel-good British movie" — promise an entertaining meeting of identities and influences.

Jain's opinion article examines arranged matchmaking through contemporary reality television. Sima Taparia collects "biodatas" and arranges introductions for single Indians around the world. The practice preserves an old tradition, but the people involved can date and have some freedom in choosing a spouse: individual agency exists within the traditional framework rather than simply replacing it. Jain does not ignore its problems, pointing to the glorification of fair skin and pressure from families. She also describes generational change: religion plays a smaller role, people marry later, have more say in choosing a spouse, and divorce is more common. Her parents' love marriage is unusual among her closest Indian friends, while she expects love marriages to become more frequent in her generation. By acknowledging criticism of the show as well as its cultural perspective, Jain resists both idealising tradition and "whitewashing" it for Western audiences.

Each document thus explores self-construction in a different way: Ramu resists a prescribed future but remains constrained; the poster suggests that cultural and sporting identities can coexist; and Jain describes gradual change alongside continuing prejudice. None presents identity as requiring the complete rejection of heritage. Rather, the self develops through questioning, adapting and sometimes challenging inherited expectations.

Partie 2

Question Partie 2

Sujet p. 7, 8

> Traduisez en français le passage suivant du document A, lignes 9 à 15 : “Earlier in the evening Ramu’s mother had decided that if he refused again or exhibited the usual sullenness at the mention of marriage, she would leave him absolutely alone even if she saw him falling down before a coming train. She would never more interfere in his affairs. She realized what a resolute mind she possessed, and felt proud of the fact. That was the kind of person one ought to be. It was all very well having a mother’s heart and so on, but even a mother could have a limit to her feelings.”

Le passage rapporte les pensées de la mère au passé : le plus-que-parfait anglais devient notamment « avait décidé », et la conséquence de la condition est rendue par le conditionnel. « Sullenness » correspond ici à une attitude maussade ou renfrognée ; « a coming train » désigne un train qui approche. Il faut conserver l’exagération de la menace et le ton légèrement ironique du passage.

RÉPONSE À RETENIR

Plus tôt dans la soirée, la mère de Ramu avait décidé que, s’il refusait encore ou affichait son air maussade habituel à la seule mention du mariage, elle le laisserait complètement tranquille, même si elle le voyait tomber devant un train qui approchait. Elle ne se mêlerait plus jamais de ses affaires. Elle se rendit compte de la fermeté de caractère dont elle était capable et en éprouva de la fierté. Voilà le genre de personne qu’il fallait être. C’était bien beau d’avoir un cœur de mère et tout le reste, mais même une mère pouvait avoir une limite à ses sentiments.

Sujet : https://www.sujetdebac.fr/annales-pdf/2023/spe-llcer-anglais-2023-nouvelle-caledonie-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.