

LLCE OBJECTIF BAC



L'épreuve écrite

- Synthèse / 16 pts et Traduction / 4 pts
- Environ ~ 500 mots attendus
- Durée : 3h30
- Niveau du CECRL visé: B2 / C1

Objectifs

- Trouver l'idée directrice des documents en lien avec la thématique au programme figurant sur le sujet
- Mettre les documents en relation dans chacune des parties
- Produire une synthèse structurée pertinente et dynamique

Conseils

- Méthodologie
- Lexique
- Dos & Don'ts

Entraînement

- Bac Blanc
- Correction
- Remédiation

METHODOLOGIE DE LA SYNTHESE DE DOCUMENTS

1. L'introduction :

- Essayez de commencer par une **phrase d'accroche** : une citation ou une définition.
- La **présentation des documents** doit être la plus brève possible, n'oubliez pas que les mots vous sont comptés ! Vous pouvez donner la nature des documents, dates si elles apportent quelque chose d'important (ex : évolution dans le temps ou au contraire si tous les documents traitent de la même période/décennie) mais n'en dites pas plus. Vous analyserez les documents dans votre développement.
- Après la présentation de vos documents, n'oubliez pas de **formuler une problématique** à partir de la consigne du sujet. Pensez à reformuler sans faire de copier-coller.
- Ensuite seulement, **procédez à votre plan**. Votre plan devra répondre à la question de départ.

2. Le développement :

- Préférez 2 ou 3 grandes parties.
- Mettre au moins 2 documents en relation dans CHAQUE partie.
- SCHEMA TYPE d'une idée: argument + citation + analyse.
- Retour à la ligne et alinéa à chaque idée (1 idée = 1 paragraphe).
- Phrase de transition entre les grandes parties, elle reprend l'axe qui vient de s'achever et annonce le suivant.

3. La conclusion :

- Toujours faire une conclusion.
- Ne pas se contenter de reprendre une phrase déjà dite avant.
- Pensez à faire une ouverture, donner votre opinion, faire une citation, une référence culturelle en lien avec le sujet ... Votre copie doit sortir du lot !

4. Les erreurs à éviter :

- Ne pas respecter les consignes. Il est crucial de bien lire et comprendre ce qui est demandé.
- L'introduction et la conclusion ne sont pas des options. Sans elles, votre devoir manquera de tenue.
- Faire de la paraphrase sans analyser réellement le texte de façon littéraire.
- Eviter « *the author says that...* », « *we can assume/guess that...* », basez-vous uniquement sur ce que vous pouvez lire et analyser dans les documents.

5. Tips :

- Lisez la consigne et surlignez les mots-clés du sujet.
- Commencez par faire un tableau sur votre brouillon: 1 document = 1 colonne.
- Dans l'en-tête de chaque colonne faites figurer : le titre du document, l'auteur, la nature et la date de publication.
- Lisez les documents attentivement et renseignez le tableau avec des éléments en lien avec le sujet en gardant les mots-clés en tête.
- Une fois la lecture terminée, utilisez un code couleur pour dégager des axes en repérant les similitudes et différences.
- Rédiger entièrement votre introduction au brouillon.

En résumé : Un bon devoir, c'est un plan solide, un anglais sans faux amis, une richesse lexicale et une grammaire qui fait plaisir à votre correcteur.

USEFUL VOCABULARY

INTRODUCTION

The three documents under study are... / The file under study is composed of / is divided into / an excerpt (= an extract) from a novel / a short story / a newspaper article / a song / a poem / a painting / a movie-poster / a still from a film/movie ... written by ...and published in ...

The excerpt fromdeals with / depicts / portrays / is about ...

We will see to what extent (= dans quelle mesure) these documents allow the reader/viewer to...

We may wonder how / why / to what extent

We will see how these three documents emphasize / lay the stress / highlight the different ways in which can be expressed.

Ne dites pas THE document mais dites, document A.

BODY

– TO CONTRAST :

On the one hand the main character in text A is ... on the other hand, the heroine in text B is ...

While the atmosphere in document A is characterized by document B depicts a much more + *adjective* (bright, mellow, vibrant...) scene.

In the excerpt from ... the reader feels ... whereas/while in the film-still/painting, the viewer experiences....

Contrary to what happens in the first text, we can see that in the article by John Smith.... / the poem by Walt Whitman / the painting by William Turner...

Unlike the narrator from text A, the main character from text B appears to be more / less ...

Document A sheds a different light on ... Documents B and C offer another point of view on the matter.

There is a stark contrast between ...

Sans oublier : However, ... ; Nevertheless, ... ; Yet, ... ; Still, ... ; Conversely, ... ; Compared to ... ; On the contrary, ... ; to differ from... ; instead of + V-ing ;

– TO LINK:

In text A, the atmosphere is *ADJECTIVE*.

Similarly in Document C we can see that ...

The main character in document A is portrayed in the same way as in document B. Indeed ...

When reading text A, the reader experiences Likewise, in document C, the viewer can feel... The main character in document A is AS *ADJECTIVE* AS the heroine in document C.

Sans oublier : also ; (the) same ... as ... ; similar to ... ; both ... ; Along the same lines,...

- TO ADD AN IDEA:

In addition, ... ; What's more, ... ; Besides, ... ; Moreover, ... ; On top of that, ...

- TO EXPRESS AN INTENTION :

The author wants to/intends to denounce... ; provoke... ; amuse... ; mock...; show... ; demonstrate... ; prove... ; suggest... ; indicate... His purpose/aim/goal/intention is to...

Sans oublier : so as to / in order to / to + BV ; so that + S + V conjugué

- TO EXPRESS CAUSALITY

Cause: because/since/as + S +V ; because of/owing to/due to + GN ; This results from... ; This is caused by... ; Another reason/cause is... ; This is explained by the fact that...

Consequence: as a result, ... ; so,... ; consequently, ... ; as a consequence, ... ; This leads to... ;

This results in... ; This causes a... ; This is one reason why... ; This explains why...

CONCLUSION

As we have seen in the 3 documents, love can be both about pleasure and pain.

As a conclusion, we can say these 3 documents show that _____ can be interpreted / portrayed in different ways.

To conclude, the confrontation between these documents allows us to see that ...

Sans oublier : In a nutshell, ... ; All in all, ...

BACCALAURÉAT GÉNÉRAL

ÉPREUVE D'ENSEIGNEMENT DE SPÉCIALITÉ

LANGUES, LITTÉRATURES ET CULTURES ÉTRANGÈRES ET RÉGIONALES

ANGLAIS

Durée de l'épreuve : **3 heures 30**

*L'usage du dictionnaire unilingue non encyclopédique est autorisé.
La calculatrice n'est pas autorisée.*

Dès que ce sujet vous est remis, assurez-vous qu'il est complet.
Ce sujet comporte 9 pages numérotées de 1/9 à 9/9.

**Le candidat traite au choix le sujet 1 ou le sujet 2.
Il précisera sur la copie le numéro du sujet choisi.**

Répartition des points

Synthèse	16 points
Traduction ou transposition	4 points

SUJET 1

Le sujet porte sur la thématique « Expression et construction de soi ».

1^{ère} partie

Prenez connaissance de la thématique ci-dessus et du dossier composé des documents A, B et C et traitez en anglais la consigne suivante (500 mots environ) :

Taking into account the specificities of the documents, analyse the role of music and how it impacts people's lives.

2^{ème} partie

Traduction:

Translate the following passage from Document A into French.

L'usage du dictionnaire unilingue non encyclopédique est autorisé.

“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.”

(lines 5-10)

Document A

When I sang with Experience and Louisa, it was as if my very self merged with them. I was, I learned, a mezzo-soprano, and they each took pains to teach me how to make my voice stronger.

“You draw in air here,” Louisa said, pointing.

5 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.

10 When I sang with them, I entered something greater than my sorry, bitter self.

I thought that anyone with a voice as powerful as that could teach me how to bend my anger to my will. I sat on that riverbank, and I thought that I had finally found my ambition. It was not to set bones right or to become my mother's double. It was to befriend the both of them, to make them love me and sing to me for the rest of my life.
15 I knew this was a silly wish, but in my discombobulation¹ at Cunningham College, I did not stop to question it. I knew enough to keep it quiet, to not speak it outright—not to Experience or Louisa, whom I did not wish to scare away, and not to Mrs. Grady, and certainly not to Mama. I spent the rest of the semester doing the bare minimum of work so I would not fail out of class and so I could keep meeting the two girls and have them
20 sing to me.

Mama had told me freedom would come by following her, and I had known it was not true for a long time. Now I had someone else to follow, I was sure, and the thrill of having a new direction filled me up, blushed my cheeks, almost made me like the place. I put away my sticky journal to my imagined woman in the water and delighted
25 in these real women, in front of me, made flesh.

“I wish my Mama could hear you,” I said one afternoon. “I wish she could hear how fine you are.”

30 “I bet you wish your mama could do it,” Experience said, and though she was smiling slightly when she said it, I felt the sting in her words and I saw the bitterness in her eyes. I turned away, ashamed. I had said something wrong again.

Louisa took my arm in hers and walked with me a little farther down the riverbank. “You sure do talk about your mama a lot,” she said.

“Do I?”

“Yes.”

35 I looked down at my shoes. “I'm sorry,” I said.

Kaitlyn Greenidge, *Libertie*, 2021

¹ discombobulation: feeling of confusion

Document B

Vukani was doing homework in his bedroom when voices in the living room slowly filtered into his mind. He lifted his head to look up, as if to focus his ears. No. He could not recognise the voices. Now and again the hum of conversation was punctuated with laughter. Then he grew apprehensive, the continuing conversation suddenly filling him with dread. He tried to concentrate on his work: 'Answer the following questions: How did the coming of whites lead to the establishment of prosperity and peace among the various Bantu tribes? ...' But the peace had gone from his mind. The questions had become a meaningless task. Instinctively, he turned round to look at his music stand at the foot of his bed. Yesterday he had practised some Mozart. Then he saw the violin leaning against the wall next to the stand. Would they come to interrupt him? He felt certain they would. He stood up, thinking of a way to escape. [...]

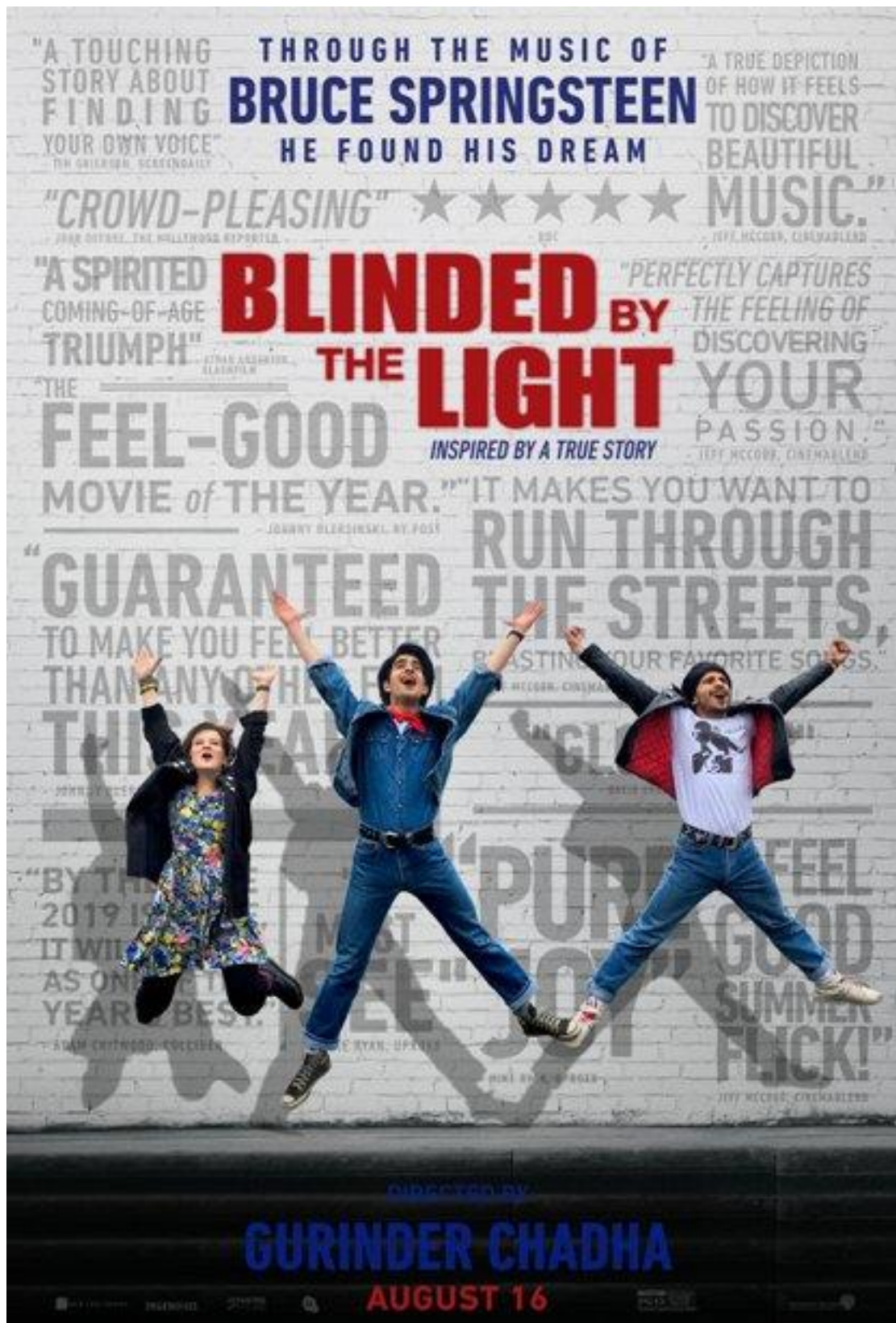
Then he saw his violin again and felt the sensation of fear deep in his breast. He looked at the violin with dread: something that could bring both pain and pleasure at once. [...]

Vukani tried to brace himself for the coming of visitors. It was like that. Every visitor was brought to his room, where he was required to be doing his school work or practising on the violin.

Then he had to entertain these visitors with violin music. It was always an agonizing nuisance to be an unwilling entertainer. What would happen if he should refuse to play that night? He knew what his mother would say. It was the same thing all the time. [...] His mother never tired of telling him how lucky he was.

Najbulo Ndebele, *The Music of the Violin in Staffrider*, Volume 3,
September/October 1980

Document C



Film poster of *Blinded by the Light*, Gurinder Chadha, 2019

SUJET 2

Le sujet porte sur la thématique « Arts et débats d'idées ».

1^{ère} partie

Prenez connaissance de la thématique ci-dessus et du dossier composé des documents A, B et C et traitez en anglais la consigne suivante (500 mots environ) :

Taking into account the specificities of the documents, analyse the ways in which language is used to raise awareness about free speech.

2^{ème} partie

Traduction:

Translate the following passage from Document C into French.

L'usage du dictionnaire unilingue non encyclopédique est autorisé.

"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 Edition¹, 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."

(lines 16-20)

¹ the Eleventh Edition of the new dictionary of Newspeak

Document A

Neil Gaiman: Credo

What I believe.

I believe that it is difficult to kill an idea, because ideas are invisible and contagious, and they move fast.

5 I believe that you can set your own ideas against ideas you dislike. That you should be free to argue, explain, clarify, debate, offend, insult, rage, mock, sing, dramatise and deny.

I do not believe that burning, murdering, exploding people, smashing their heads with rocks (to let the bad ideas out), drowning them or even defeating them will work to contain ideas you do not like. Ideas spring up where you do not expect them, like weeds, and are as difficult to control.

10 I believe that repressing ideas spreads ideas.

15 I believe that people and books and newspapers are containers for ideas, but that burning the people will be as unsuccessful as firebombing the newspaper archives. It is already too late. It is always too late. The ideas are out, hiding behind people's eyes, waiting in their thoughts. They can be whispered. They can be written on walls in the dead of night. They can be drawn.[...]

I believe you have every right to be perfectly certain that images of god or prophet or man are sacred and undefilable, just as I have the right to be certain of the sacredness of speech, of the sanctity of the right to mock, comment, to argue and to utter.

20 I believe I have the right to think and say the wrong things. I believe your remedy for that should be to argue with me or to ignore me, and that I should have the same remedy for the wrong things that you think.

25 I believe that you have the absolute right to think things that I find offensive, stupid, preposterous or dangerous, and that you have the right to speak, write, or distribute these things, and that I do not have the right to kill you, maim you, hurt you, or take away your liberty or property because I find your ideas threatening or insulting or downright disgusting. You probably think my ideas are pretty vile, too.

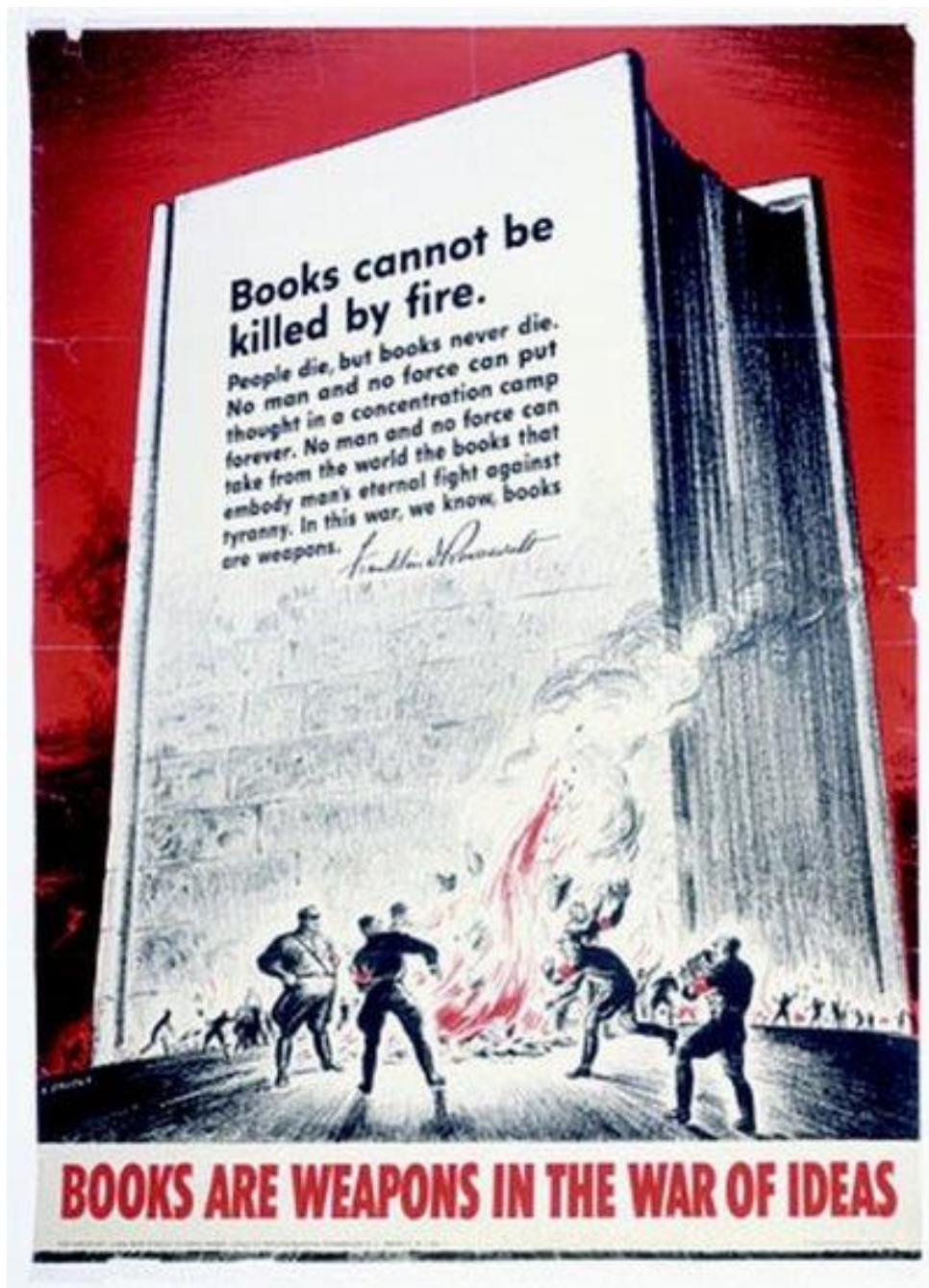
I believe that in the battle between guns and ideas, ideas will, eventually, win.

Because the ideas are invisible, and they linger, and, sometimes, they are even true. *Eppur si muove*: and yet it moves¹.

Neil Gaiman, *newstatesman.com*, 29 May 2015

¹*Eppur si muove*: Italian phrase attributed to the Italian mathematician Galileo Galilei (1564-1642) in 1633, after being forced by the Inquisition to withdraw his claim that the Earth moves around the sun.

Document B



"Books cannot be killed by fire.

People die, but books never die. No man and no force can put thought into a concentration camp forever. No man and no force can take from the world the books that embody man's eternal fight against tyranny. In this war, we know, books are weapons."

Franklin D. Roosevelt¹

Poster, no. 7, 70 x 50 cm, Office of War Information, G. Broder, 1942

¹ Message from Franklin D. Roosevelt to the Booksellers of America, 6 May 1942

Document C

5 'It's a beautiful thing, the destruction of words. Of course the great wastage is in the verbs and adjectives, but there are hundreds of nouns that can be got rid of as well. It isn't only the synonyms; there are also the antonyms. After all, what justification is there for a word which is simply the opposite of some other word? A word contains its
10 opposite in itself. Take 'good', for instance. If you have a word like 'good', what need is there for a word like 'bad'? 'Ungood' will do just as well—better, because it's an exact opposite, which the other is not. Or again, if you want a stronger version of 'good', what sense is there in having a whole string of vague useless words like 'excellent' and 'splendid' and all the rest of them? 'Plusgood' covers the meaning, or 'doubleplusgood'
15 if you want something stronger still. Of course we use those forms already, but in the final version of Newspeak¹ there'll be nothing else. In the end the whole notion of goodness and badness will be covered by only six words—in reality, only one word. Don't you see the beauty of that, Winston?' [...]

20 'Don't you see that the whole aim of Newspeak is to narrow the range of thought? In the end we shall make thoughtcrime literally impossible, because there will be no words in which to express it. 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 Edition², we're not far from that point. But the process will still be continuing long after you and I are dead. Every year
25 fewer and fewer words, and the range of consciousness always a little smaller. Even now, of course, there's no reason or excuse for committing thoughtcrime. It's merely a question of self-discipline, reality-control. But in the end there won't be any need even for that. The Revolution will be complete when the language is perfect. Newspeak is Ingsoc and Ingsoc is Newspeak,' he added with a sort of mystical satisfaction. 'Has it
ever occurred to you, Winston, that by the year 2050, at the very latest, not a single human being will be alive who could understand such a conversation as we are having now?'

George Orwell, 1984, 1949

¹ Newspeak is the language created by English Socialism, better known as INGSOC (cf. l. 24), which is the political party of Oceania, a totalitarian super-state.

² the Eleventh Edition of the new dictionary of Newspeak

SUJET 1

Taking into account the specificities of the documents, analyse the role of music and how it impacts people's lives.

SYNTHESE

Introduction

Music is often considered a universal language capable of expressing what words cannot. Yet its impact on individuals can vary greatly depending on personal and social contexts. Through a novel extract, a short story and a film poster, the documents explore contrasting experiences of music.

We may therefore wonder to what extent music contributes to the construction of the self.

We shall first examine how music fosters **self-discovery and empowerment**, before analysing how it may also generate **pressure and constraint**.

I. Music as a tool for self-discovery and empowerment

In Document A, an extract from *Libertie* by Kaitlyn Greenidge, music appears as a transformative experience. The narrator describes how singing with Louisa and Experience makes her feel as though her "whole history fell away." This expression suggests that music suspends time and temporarily erases past trauma and future anxiety. The metaphor of merging voices symbolises unity and belonging: "we three stood in a round so that we could see one another's faces." Music creates a collective identity in which the narrator transcends her "sorry, bitter self."

Furthermore, singing allows her to distance herself from her mother's expectations. Instead of following a predetermined path, she discovers a new ambition: to remain close to these women and continue singing. Music thus shapes her sense of direction and autonomy.

Similarly, Document C — the poster of *Blinded by the Light* directed by Gurinder Chadha — presents music as empowerment. The film tells the story of a British-Pakistani teenager inspired by Bruce Springsteen. Springsteen's lyrics give the protagonist the language to articulate his frustrations and dreams. In a context of social and racial tensions in 1980s Britain, music becomes a source of confidence and resistance. The visual elements of the poster — dynamic posture, bright light — reinforce the idea of movement and liberation.

In both documents, music contributes positively to identity construction by offering emotional expression, belonging and self-affirmation.

II. Music as pressure, obligation and social constraint

However, Document B presents a more ambivalent perspective. In Najbulo Ndebele's short story, music is associated with anxiety rather than freedom. Vukani sees his violin as something that brings "both pain and pleasure." The oxymoron reflects his inner conflict. Unlike the narrator in Document A, he does not choose to perform: visitors expect him to entertain them.

Music becomes a symbol of parental pressure. His mother constantly reminds him how "lucky" he is, suggesting that his talent must be exploited. The verb "required" emphasises obligation: he "had to entertain these visitors." Music no longer expresses his identity; instead, it imposes a role upon him — that of the gifted, obedient child.

Even in Document A, music is not entirely free from tension. When the narrator speaks too much about her mother, Experience reacts with bitterness, showing that identity construction through music may also generate insecurity and social friction.

Conclusion

The documents demonstrate that music plays a central role in shaping identity, but its impact is ambivalent. It can be a powerful means of liberation and empowerment, as shown in *Libertie* and *Blinded by the Light*. Yet it can also become a source of pressure and constraint, as illustrated by Vukani's experience.

Ultimately, music shapes the self because it connects emotions, relationships and social expectations. Whether liberating or oppressive, it profoundly influences personal development.

TRADUCTION

Quand je chantais avec elles, toute mon histoire disparaissait. Il n'y avait plus de passé, plus d'avenir promis, seulement le présent d'une note tenue. Lorsque nous chantions ensemble, nous nous tenions toutes les trois en cercle afin de pouvoir voir nos visages — et c'était presque insoutenable de chanter une chanson tout en observant le visage de Louisa changer légèrement, puis la voix d'Experience lui répondre, et enfin la mienne, qui luttait pendant un instant pour atteindre les leurs. Quand je chantais avec elles, j'entrais dans quelque chose de plus grand que mon moi amer et misérable.

SUJET 2

Taking into account the specificities of the documents, analyse the ways in which language is used to raise awareness about free speech.

SYNTHESE

Introduction

Language is both a means of communication and a political tool. Throughout history, it has been used to defend freedom but also to suppress dissent. The three documents explore different perspectives on the power of words.

We may therefore ask how language can both protect and threaten free speech.

We shall first analyse how language is presented as **a weapon in defence of freedom**, before examining how **it can be manipulated to restrict thought**.

I. Language as a weapon defending freedom

In Document A, writer Neil Gaiman passionately defends free expression in his essay *Credo*. The repetition of “I believe” creates a persuasive, almost incantatory rhythm, reinforcing his commitment. He uses striking metaphors, describing ideas as “invisible and contagious.” This imagery suggests that ideas cannot be destroyed by violence. He also insists that even offensive ideas must be protected: “you have the absolute right to think things that I find offensive.” By acknowledging disagreement, he reinforces democratic debate as the proper response to controversial speech.

Document B echoes this perspective. The 1942 poster quoting Franklin D. Roosevelt declares that “Books cannot be killed by fire.” The metaphor refers to Nazi book burnings during World War II. By personifying books and describing them as “weapons,” the poster transforms literature into an instrument of resistance. The repetition of “No man and no force” emphasises resilience. Language here mobilises citizens and raises awareness about the necessity of defending intellectual freedom.

II. Language as an instrument of control and repression

In contrast, Document C — an extract from *Nineteen Eighty-Four* by George Orwell — presents language as a tool of oppression. The concept of Newspeak aims to reduce vocabulary so drastically that “thoughtcrime” becomes impossible. The character explains that synonyms such as “excellent” or “splendid” will disappear, replaced by terms like “plusgood.”

This linguistic simplification illustrates how controlling words can limit thought. The expression “the range of consciousness always a little smaller” explicitly links language and mental freedom. Orwell uses irony — the “beauty” of destroying words — to denounce totalitarian manipulation. Unlike Gaiman and Roosevelt, who celebrate the resilience of ideas, Orwell warns that if language itself is altered, resistance may become impossible.

Conclusion

Together, the documents demonstrate that language is at the heart of the debate on free speech. It can inspire democratic resistance, as shown by Gaiman and Roosevelt, but it can also become a means of intellectual domination, as depicted by Orwell.

These texts ultimately raise awareness about the necessity of protecting linguistic diversity and open debate. When words are free, thought is free; when language is restricted, freedom itself is endangered.

TRADUCTION

Chaque concept dont on pourra jamais avoir besoin sera exprimé par un seul mot, dont le sens sera strictement défini et dont toutes les significations secondaires auront été effacées et oubliées.

Déjà, avec la onzième édition, nous ne sommes plus très loin d'y parvenir. Mais le processus continuera encore longtemps après notre mort.

Chaque année, de moins en moins de mots, et l'étendue de la conscience toujours un peu plus réduite.