Le nombre de mots :

* Environ 500 mots
* Ne jamais évaluer au détriment du candidat
* On ne pénalise pas s’il y a plus de mots parce qu’on peut avoir des candidats qui ont fait une synthèse mais plus longue, MAIS on ne valorise pas non plus par rapport aux autres qui ont respecté les 500 mots environ.
* ET on n’attend pas autant dans les copies qui respectent les 500 mots.
* La norme reste les 500 mots environ. Nous sommes dans une synthèse

Attention sur le ou les thèmes proposés par les sujets sous forme de tirets :

* il s’agit d’éléments de réflexion qui aident les candidats ;
* il peut les prendre en compte mais ce sont avant tout des pistes
* Indicatif et non contraignant. On peut mettre 20 même si tout n’est pas pris en compte.

Quelques conseils:

* Bien préciser document A/B/C dans la copie pour qu’on voit bien le fait qu’il s’agisse d’une synthèse et que tous les documents sont exploités
* Proposer des citations **courtes.**
* **En AMC, des pistes sont proposées**. Certains ont bien réussi soit à s’appuyer sur ces pistes ou à s’en détacher tout en faisant une synthèse.
* Peu d’analyses littéraires. Peu d’analyse du document iconographique de manière formelle.
* **Une synthèse n’est pas une dissertation**. Une présentation des documents n’est pas obligatoire. Si elle est présente, il faut qu’elle soit très courte (éviter Firstly, secondly… dans l’introduction). La problématisation n’est pas obligatoire mais permet de présenter les documents de manière habiles et synthétiques.
* **La grille et les références (inter)culturels** : **Attend-on des références culturelles en dehors du sujet alors qu’il s’agit d’une synthèse ?**
* la grille d'évaluation évoque les repères (inter)culturels avec "inter" entre parenthèses, ce qui doit pousser prioritairement à vérifier si les contenus \*culturels\*, tout simplement, sont bien présents et pertinents.
* donc oui il faut prouver a minima qu'on comprend le contexte culturel pour atteindre ou dépasser le B1
* généralement c'est assez transparent de toutes façons lorsque nous regardons les sujets et l’entrée proposée dans l’intitulé
* on pourra valoriser (pousser vers B2 voire C1) des candidats qui replacent habilement le sujet dans un contexte culturel approprié, sans pour autant sortir du sujet ni disserter là-dessus mais en maintenant leur effort de synthèse : ex. un sujet portant sur le sud des États-Unis à la fin du XIXè, évoquant les relations raciales et la situation économique de la région. On pourrait alors valoriser une copie qui glisse spontanément au passage une référence à la guerre de Sécession et en quoi cela est lié à certains aspects du dossier.
* cela dit, il est difficile de l'exiger (même pour C1) car les dossiers fournissent déjà explicitement beaucoup de contenus culturels, qu'il s'agit d'expliquer ou de synthétiser plutôt que de compléter par sa culture personnelle.
* **un candidat qui fait allusion à des connaissances inter-culturelles (ex. Steinbeck) répond aux attentes tant que cela s’intègre bien à une synthèse**
* En LLCER anglais, ne pas oublier le sujet. Il s’agit d’une piste très globale en LLCER mais cela aide.
* Analyser les documents iconographiques : en quoi le format, la composition, le cadrage, l’angle, la lumière… participent au problème central dans le dossier ? Il ne s’agit pas d’être exhaustif mais de souligner l’essentiel. Ex. Pour Elvis : Ici le format rectangle en hauteur, de face, impose. Le sujet dépasse le cadre= sa grandeur. Mais également une référence au genre du portrait tout en étant en complet décalage avec l’idée d’une représentation la plus fidèle possible à l’acteur. Une nouvelle perception de la peinture qui souligne la fascination, la démesure, l’artifice (Dommage, il manque la hauteur du tableau : 210 cm).

Elvis 569 words

**The impact of popular culture on society.**

**17/20**

**Excellente introduction.**

**Très fluide. Très peu d’erreurs.**

**Bonne mise en relation des documents.**

**Bien organisé.**

**Synthèse partielle. Il manque des éléments importants : l’habillement, coupe de cheveu, l’importance du corps, le changement de ce qui est perçu comme étant de la musique. L’analyse de document iconographique. Il manque des exemples hormis « mindset ».**

The role of popular culture in our daily lives is an essential issue discussed by many social scientists or philosophers. Studying it allows one to discover how our societies have been and will always be affected by art currents. The set of documents is composed of an excerpt from Me, the autobiography of Elton John, who narrates how Elvis Presley has once impacted the British society. Then it is composed of an excerpt from Born to Run, the autobiography of Bruce Springsteen, relating Presley‘s modernity, and of a painting by Andy Warhol entitled Double Elvis. All three documents refer to the famous rock singer Elvis Presley and thus highlight the huge impact he has had on the society of his time. Taking the example of Elvis Presley‘s career, we wonder what power popular culture holds over society. First, we shall analyse the phenomenon of novelty that comes with a visionary artist, and then we shall examine the impact of such artistic creations on society.

In the first stage, the documents prompt us to realize how revolution can sometimes comes from one percent only. Indeed, Springsteen, in his autobiography, states ironically how before the Presley’s rock, there was “nothing to look forward to, nothing to look back upon“. He later claims that “Elvis’ great act of love rocked the country“. But by great act of love, Springsteen must mean his songs, which Elton John recalls to be “sparse“ and “eerie“. Everything Elvis Presley embodied at the time seemed new and challenging. For instance, Elton John evokes Presley as a “bizarre-looking man“, leaving him “transfixed, or that he looked like “he came from another planet“. Elvis Presley‘s new identity and behaviour thus deeply shocked people at the time. Even in Andy Warhol’s painting, we can recognize the singer’s way of standing that Elton John evokes in Me. With such brutal novelty, the British singer declares he felt “something had changed“. He was the witness of the crystallisation of Prestley‘s impact on society. Change takes roots in something new which challenges societal norms.

Whether art and culture are political manifestatos or not, they sure do carry with them vision and feelings of artists. That is exactly how visionary artists such as Elvis Presley manage to get societies to change : by highlighting new mindsets. For instance, Springsteen dwells on Presley‘s love for “black musical culture“ and says he “yearned for intimacy with it“. Such modern actions and ideas definitely challenged some racist mindsets at the time and thus allowed a shape-changing society. Elton John also remembers it that way since he claimed “the world needed changing”. He then refers to the fifties Britain being a “pretty grim place“. Elvis Presley‘s rock ‘n’ roll brought out “a new way of seeing, feeling, thinking“, testifies Springsteen. Andy Warhol painted that new, free movement with the singer’s double charming and confident silhouette. Elvis Presley has thus impacted society at the time with his modern rock ‘n’ roll that shaped new mindsets and inspired such artists as Springsteen or John.

To conclude, the example of Presley’s career illustrates how popular culture will never stop challenging societal norms. New mindsets will always grow out of some new art currents such, as rock ‘n’ roll in the fifties. Popular culture never dies since it lives through art currents that constantly change. It thus has a constant impact on our society and shapes the way they build themselves.

Deux copies pour On the road… 747 mots

**The call of the road in American culture.**

**19/20** Une copie très lisible. Une synthèse très bien structurée.

Entre B2 et C1 cohérence-construction du discours.

Introduction trop longue. Il manque la fin de la première phrase.

Bonne mise en relation des documents.

Fluide. Les mots de liaison sont clairs et judicieusement employés.

Analyse erronée de « still » mais bien pour « happy ».

La photographie est survolée.

When we talk about the road, one of the countries we immediately think about in America with its emblematic highways, the iconic road 66… These famous elements show that the road is a central feature of the American society. In this way, the set of documents, dealing with the theme “Travels, territories and frontiers “, insists on the importance of the road for American people through the article US road trips into the heart of America with Andrew McCarthy published on the guardian in 2013, an excerpt of the novel On the Road written by Jack Kerouac in 1957 and a picture taken in 1938 by Dorothea Lange : Veteran Hobo. Consecuently, the question which could be raised is : how has the road impacted and still play in important role in the American culture? It is necessary to take interest in the road as a way to find a better place and then as a way to escape the reality.

Firstly, the road has always been important in America, after playing a role of guide towards something new. In document A, the author lays the emphasis on events in history when the road helped American people, such as “the pioneers lighting out for the west“, line 2–3, or “the dustbowl refugees of the Great Depression“ line 3–4. In each case the road allows people to take a new start in their life, giving them hope and showing that even if they were facing hardships, another place we are still waiting for them at the end, which is perfectly illustrated by the sentence “your past won’t follow you here“, l. 6. Besides, this idea of fleeing something, getting rid of your past for a better future is put forward in document B. Indeed, the simile “like the promised land“, l. 4, symbolizes something new for the character and nearly depicts this place as heaven, sort of “el dorado“. Finally, the picture is also a good illustration. We can notice that this veteran is alone, he has only two bags and has surely lost everything he had, except the road which is still here, showing him the way and being his landmark. It seems that the road is very important for American people, offering them a possibility to find a better future.

Although the road leads people to new places, the destination is sometimes secondary.

Secondly, the road can serve to escape from the reality. In fact, while reading document A, we are under the feeling that the road is a place where everything is possible. The repetition of “still“ in “still on the road“, l. 21, and “still in motion“ l. 21, gives the impression that the road is a kind of haven of peace, that while driving, all the difficulties disappear. It echoes the adjectives describing the feeling of being on the road in document B such as “happy“ l.2, and, “crazy“, l.2, which convey the happiness and also see the euphoria of the characters. Furthermore, these two documents aim at explaining that the destination, the arrival is not the most important in the travel. In document A for instance, the end of the travel is depicted as a disillusionment, a disappointment through the sentence “hope is something no reality can ever match“, l. 22. Similarly, in document B, the author lays the stress on the strange feeling of the character at the end of his travel, which contrast with the beginning of the extract. Here, despite the fact that he reached this new place, the character doesn’t feel better, but lost and rootless. Therefore, it is sometimes the call of the road itself which is important for American people, being a place accessible to everyone, where all the dreams can become truth for a moment.

To conclude, it seems that the road has always been important in America, whether four people counting on it to flee their past and the hard reality for a moment, or for the country itself, contributing to create its identity, becoming an emblematic element. Through all the documents, the call of the road in American culture appears as very powerful, due to the fact that it is presented as the solution to all the problems. We can also make a link with many people in the USA today, who drive for hours in order to gather with family for celebrations such as Thanksgiving. It proves that the road is indispensable for American people.

Copie 3 559 mots

**The call of the road in American culture.**

**Entre B2 et C1 pour les 4 colonnes. 100PS= 19/20**

**La copie comporte à la fois de très bons éléments (One might think …) et des failles (la dernière phrase est difficilement compréhensible). Nous avons valorisé cette prise de risque avec des tournures de phrases de grande qualité. Utilisation de mots de liaison. Usage maîtrisé de l’anglais. Et quelques éléments plus faibles sur le plan de la structure des phrases et de l’orthographe/grammaire. Bonne analyse. Document iconographique abordé de manière superficielle.**

When the word “roadtrip“ is uttered, America will almost certainly come to mind soon after. We will see throught the study of the three following documents, wich are for document A, an article about the importance of the road trips in the american culture by Andrew McCarthy, published by “The Guardian“ in 2013, meanwhile document B is an extract from the novel “On the Road“ published in 1957 by Jack Kerouac, and as for document C, it is a picture taken by the American photojournalist Dorothea Lange in 1938, the black and white picture intitled “Veteran Hobo“ depicts an homeless man during the Great Depression.

We will therefore see How the American Roadtrip is a deeply rooted part of it’s culture before seing that it is and has been a means of escape for many Americans.

One might think that the notion of “road trip” is but only a recent by-product of a car centric America, but in truth the idea of such road trips can be traced back to the very beginning of the United States.

“From the first “ road trips” of the pioneers lighting out for the west“, to the California gold rush” document A l.2 and in document C where we can see lonesome homeless traveling the roads during the Great Depression, Road trips are nothing new even before car’s were even a thing americans… traveled the vast and desolate land that is the United States, either by horse or on foot, they urged to “move forward and not look back“ l. 6, doc A. The road trip is an adventure that awaits but it is also “a rite of passage“ (l.7) but road trips have become an even greater part of the American society than ever before thanks to the invention of the car, some people have made them a part of their dayly life such as the truckdriver in document B

However some people have transformed the road trip into an appeling means of escape.

Such is the case of both the “hobo“ in document C and the protagonist of document B, as Andrew McCarthy points out “hope is something no reality can ever match“ doc A (l.22), wich explains why both of them have decided to leave everything they once had and knew behind and to instead take to the roads, aiming for the west hopping that they would like their ancestors find money, happiness or just a new life. Such is the case of the protagonist in document B, while in his bed he forget’s everything about his past for just a few short seconds he was a comply new man, having forgotten his past, his new life, his future was beginning. This idea of being able to start a-new and leave everything behind is the true appeal of the road trip, “the idea that renewal waits just around the bend, over the rise, or beyond that distant horizon“ l. 9.

However according to Andrew McCarthy the road trip shoudn’t be about the end point but should instead be about the journey, the trip is what is filled whit hopes, dreams and excitement but “disapointment is often the accompanying feeling upon reaching one score“ l. 19 docA.

Despite that the road continues to call out for people in the hope that there end point will be better than their starting point.