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BACCALAURÉAT GÉNÉRAL • CORRIGÉ DÉTAILLÉ

Langues, littératures et cultures étrangères et régionales – anglais

Session 2023 • Métropole

Code sujet **23-LLCERANME1** 3 heures 30

Proposition de corrigé pédagogique • FormaV

Se repérer dans le corrigé

Sujet 1 — Expression et construction de soi
2 réponses • sujet p. 2–6

Sujet 2 — Arts et débats d’idées
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.

Sujet 1

20 points

Expression et construction de soi

Synthèse en anglais (16 points)

Question 1re partie

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

> Prenez connaissance de la thématique « Expression et construction de soi » et du dossier composé des documents A, B et C, puis répondez en anglais à la consigne suivante en environ 500 mots : « Paying particular attention to the specificities of the three documents, show how they interact to underline the links between belonging to a community and one's identity. »

Démarche. La consigne demande une synthèse d'environ 500 mots en anglais qui fasse dialoguer les trois documents, et non trois résumés indépendants. Il faut relier le récit intime d'Ifemelu, l'article sur la création nigériane et l'installation de Peju Alatise en montrant comment les communautés imposent des attentes, offrent une reconnaissance ou deviennent des ressources pour l'expression de soi. Il faut aussi distinguer Ifemelu, personnage de *Americanah*, de Chimamanda Ngozi Adichie, l'autrice évoquée dans le document B.

Résultat — synthesis in English (about 500 words).

RÉPONSE À RETENIR

The three documents explore the relationship between identity and belonging from different angles: an individual's experience of migration, the international circulation of Nigerian culture, and a visual work centred on girls. Together, they suggest that communities can shape how people are judged, but can also provide recognition and resources for self-expression.

In Document A, an extract from Chimamanda Ngozi Adichie's novel *Americanah*, Ifemelu's accent becomes a marker by which other people define her. A caller tells her that she sounds "totally American," and she initially thanks him. Afterwards, however, she feels ashamed: she has treated sounding American as an achievement and has adapted her voice in order to be accepted. The narrator describes the hollowness of this "fleeting victory" and the feeling that Ifemelu has taken on "a way of being that was not hers." When she returns to her own accent, she feels pleasure in speaking naturally. Yet she does not simply reject every other identity. She is ready to use the carefully practised "Mr Agbo Voice," which she learned at school in Nigeria, if the Amtrak employee speaks down to her. Her different ways of speaking reflect the communities she encounters: American society can make her feel judged, while her Nigerian schooling gives her another voice with which to assert herself. The passage therefore presents identity as negotiated, not fixed.

Document B broadens the discussion from one migrant's experience to the visibility of a nation's culture around the world. Siddhartha Mitter describes Nigerian influence in music, fashion, art and literature. The anecdote about white British children singing D'Banj's "Oliver Twist" with his Nigerian accent shows that an audible sign of national identity can travel across borders and become part of a song's appeal. Bim Adewunmi's pride at this moment contrasts with Ifemelu's initial wish to sound American. The article also recounts how Beyoncé included a passage by Nigerian writer Chimamanda Ngozi Adichie in "Flawless." This brought Adichie's ideas about the social conditioning of girls to a large international audience. The author's growing recognition thus gives Nigerian creative work a wider platform. Mitter nevertheless calls this influence decentralised rather than a "takeover": it emerges through many creators, not a single voice.

Document C, Peju Alatise's sculptural installation *Flying Girls* (2015–2016), offers a visual counterpart to the article's account of Nigerian art. The photograph presents a group of female figures with wings, surrounded by numerous bird forms. The title encourages an association with flight and possibility, while the figures' presence together can suggest a shared rather than purely individual experience. As a work by a Nigerian artist, the installation also makes a Nigerian perspective visible through art. Its subject connects with the reference in Document B to Adichie's writing on the social conditioning of girls, although the sculpture communicates through images and forms rather than words.

Read together, the documents move from the pressure an individual feels to adapt her voice, to the pride and recognition associated with Nigerian culture abroad, and finally to a collective artistic image of girls. They show that belonging may constrain identity through social expectations, but can also offer cultural inheritance, solidarity and an audience. Identity is formed in relation to communities, yet individuals and artists can use language and art to reshape how those communities are seen.

Traduction en français (4 points)

Question 2e partie

Sujet p. 2, 3

Traduisez en français le passage suivant du document A (lignes 24 à 30) : "This was truly her; this was the voice with which she would speak if she were woken up from a deep sleep during an earthquake. Still, she resolved that if the Amtrak woman responded to her accent by speaking too slowly as though to an idiot, then she would put on her

> Mr Agbo Voice, the mannered, overcareful pronunciations she had learned during debate meetings in secondary school when the bearded Mr Agbo, tugging at his frayed tie, played BBC recordings on his cassette player […]"

Démarche. Je conserve le contraste entre la voix spontanée d'Ifemelu et celle, étudiée, qu'elle a apprise à l'école. « To put on her Mr Agbo Voice » signifie qu'elle adopterait cette voix ; « mannered, overcareful » qualifie une prononciation affectée et excessivement appliquée. Je traduis seulement le passage donné dans la consigne, dont l'ellipse indique la coupure après « cassette player ».

RÉPONSE À RETENIR

C'était bien elle ; c'était la voix avec laquelle elle parlerait si on la réveillait d'un profond sommeil au cours d'un tremblement de terre. Pourtant, elle se promit que si la femme d'Amtrak réagissait à son accent en lui parlant trop lentement, comme à une idiote, elle adopterait sa « voix de Mr Agbo », cette prononciation affectée et exagérément appliquée qu'elle avait apprise lors des réunions de débat au lycée, lorsque Mr Agbo, barbu, tirant sur sa cravate effilochée, faisait écouter des enregistrements de la BBC sur son lecteur de cassettes […]

Sujet 2

20 points

Arts et débats d’idées

Synthèse en anglais (16 points)

Question 1re partie

Sujet p. 7, 8, 9, 10

> Prenez connaissance de la thématique « Arts et débats d’idées » et du dossier composé des documents A, B et C, puis répondez en anglais à la consigne suivante en environ 500 mots : « Paying particular attention to the specificities of the three documents, show how they interact to explore different relationships between writers and the act of writing. »

La synthèse doit répondre en anglais et faire dialoguer les trois documents, sans les juxtaposer. On peut comparer les formes — récit à focalisation interne, autoportrait narratif à la première personne et photographie — afin d’opposer l’écriture comme nécessité intime, comme activité professionnelle associée à une image publique, et comme geste matériel observable. Les détails précis et les limites propres à chaque document doivent également être signalés.

RÉPONSE À RETENIR

The three documents explore writing from contrasting angles: as an urgent inner need, as a successful career that shapes a public persona, and as a visible, physical activity. Their different forms matter: a fictional character's thoughts, a writer's first-person self-portrait, and a photograph each reveal a different part of the relationship between writers and their work.

In Document A, Laura Kasischke's fictional character Holly, a devoted mother and a writer, wakes late on Christmas morning with a desire to write that she thought she had lost. The passage gives close access to her thoughts through questions and fragments, conveying both excitement and uncertainty. In the past, writing a poem felt almost nauseating: she had to pull words out of herself before the idea disappeared. Now, she recognizes a thought as "like a poem" and as "a truth insisting on recognition." Writing therefore appears less like a choice of profession than an intimate necessity: Holly wants to bring an inward, not yet fully understood truth into the world. The bodily image of a swan she imagines vomiting out makes creation seem painful and even grotesque, but also potentially relieving. Her immediate question, "Was there a pen in this room?", turns this inner urge into a practical possibility. Yet she still wonders whether she can overcome her "broken habit," and hopes to write before her family wakes.

Document B presents a very different relationship with writing. Andrew J. Rush, the successful mystery novelist in Joyce Carol Oates's first-person extract, describes a career built on bestseller sales, translations and screen adaptations. He is publicly compared to Stephen King, but repeatedly lists the ways in which he is less successful. This contrast makes his voice self-conscious and comic: his qualifications and asides suggest both pride in his achievements and insecurity about his standing. His joke comparing his wealth to a serial killer's victims briefly disrupts the respectable persona he claims to maintain. He then apologizes and insists that he meant only to be witty. Writing here is a profession linked to money, reputation and an author's performance of himself before others. Unlike Holly, Rush is not describing the emergence of a particular text; he is managing the story of his success.

Document C, a photograph taken by Earl Theisen in Kenya in 1952, shows Ernest Hemingway seated at a table, leaning over papers and writing. It offers a concrete image of the writer at work: the pen, pages and books make the act of writing visible as focused, material labour. At the same time, a photograph cannot reveal what Hemingway is writing or what he feels about it. Its caption identifies him as an American writer and notes that he received the Nobel Prize in Literature in 1954, two years after the photograph was taken. Thus the image places the private working moment alongside the public recognition associated with an author's name.

Together, the documents resist a single definition of writing. It can be Holly's painful but necessary recovery of an inner truth, Rush's lucrative career and carefully managed public identity, or Hemingway's visible concentration at his desk. The literary extracts expose thoughts and self-presentation, whereas the photograph records a gesture but leaves its meaning partly unknown. Read together, they show that the act of writing and the public image of the writer are connected, yet never identical.

Traduction en français (4 points)

Question 2e partie

Sujet p. 7, 8

Traduisez en français le passage suivant du document A (lignes 14 à 19) : "How long it had been since she'd woken up needing to write? God, how Holly used to need to write. Now she needed to write again. What time was it? She was still in bed, or in bed again. Had she already risen, looked in on her daughter? Or had that been a dream?

> She’d come back to bed and slipped again into sleep? Perhaps. Now she didn’t need to open her eyes to know that it was morning, that it was snowing. Was there a pen in this room?”

Je conserve les questions qui rendent les pensées de Holly hésitantes, ainsi que la narration à la troisième personne. « To look in on her daughter » signifie passer voir sa fille, tandis que « slip again into sleep » suggère qu’elle s’est rendormie. La formulation « How long it had been since… » exprime le temps écoulé depuis la dernière fois où elle s’est réveillée avec ce besoin.

RÉPONSE À RETENIR

Depuis combien de temps ne s’était-elle pas réveillée avec le besoin d’écrire ? Mon Dieu, comme Holly avait besoin d’écrire autrefois. À présent, elle avait de nouveau besoin d’écrire. Quelle heure était-il ? Était-elle encore au lit, ou bien y était-elle de nouveau ? S’était-elle déjà levée, était-elle passée voir sa fille ? Ou bien cela avait-il été un rêve ? Était-elle revenue se coucher et s’était-elle rendormie ? Peut-être. À présent, elle n’avait pas besoin d’ouvrir les yeux pour savoir que c’était le matin, qu’il neigeait. Y avait-il un stylo dans cette chambre ?

Sujet : https://www.sujetdebac.fr/annales-pdf/2023/spe-llcer-anglais-2023-metropole-sujet-officiel.pdf
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