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BACCALAURÉAT GÉNÉRAL • CORRIGÉ DÉTAILLÉ

Langues, littératures et cultures étrangères et régionales — anglais

Session 2024 • Métropole

Code sujet **24-LLCERANME1** 3 heures 30

Proposition de corrigé pédagogique • FormaV

Se repérer dans le corrigé

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Sujet 1

20 points

Arts et débats d’idées — les façons dont New York inspire les artistes

Partie 1 : Synthèse du dossier, en anglais

Question Partie 1

Sujet p. 2, 3, 4, 5

> Prenez connaissance de la thématique « Arts et débats d’idées » et du dossier composé des documents A, B et C et répondez en anglais à la consigne suivante (500 mots environ) : “Paying particular attention to the specificities of the three documents, show how they interact to reflect the ways in which artists are inspired by New York City.”

La synthèse doit être rédigée en anglais et confronter les formes, les époques et les points de vue des trois documents. Les textes de Colum McCann et de Tom Wolfe racontent des expériences personnelles de la ville, tandis que la photographie d’Elliott Erwitt la donne à voir sans récit ni commentaire. Il faut s’appuyer sur des détails précis et montrer comment ces regards se complètent.

RÉPONSE À RETENIR

New York inspires artists through its people, its cultural diversity, its urban landscape and the contrast between expectations and everyday life. The three documents explore these sources of inspiration in different forms: Colum McCann and Tom Wolfe recount personal memories in prose, whereas Elliott Erwitt's 1955 photograph offers a silent visual impression of the city. Together, they suggest that New York does not have one fixed meaning: each artist finds a different story or image in it.

In document A, McCann recalls the moment when he truly fell in love with the city, during a snowfall in the early 1990s. His autobiographical anecdote begins with a transformed Upper East Side: cars are buried under snow, the branches look like "brushstrokes", and the street is almost motionless and silent. This unusual atmosphere makes an ordinary urban setting seem briefly magical. The emotional centre of the story, however, is not the landscape but an encounter with an elderly woman who is pushing a walking frame. Her quiet invitation, "Shall we dance?", turns a moment of hesitation between strangers into a brief, generous connection. The measured narration and visual imagery make the episode feel almost like a small scene in a film. McCann's conclusion, "She was my New York", makes his attachment to the city deeply personal: its significance comes from the unexpected human moment he experienced there.

Wolfe's document is also a first-person recollection, but it is comic and more openly disillusioned. When he arrived in 1962, he imagined himself as a romantic hero ready to conquer New York, comparing himself to Rastignac in Balzac's *Le Père Goriot*. The city quickly unsettles this fantasy. An old girlfriend invites him to a party at Robert Lowell's apartment, where Brazilian guests and musicians playing "The Girl from Ipanema" make his first day unexpectedly cosmopolitan. Over the following months, crowded subways and a greasy newspaper blown around his leg replace his romantic image with everyday inconveniences. Even seeing film and music stars becomes less extraordinary when he realises that they, too, have to live somewhere. Wolfe therefore finds material for his account in the gap between a newcomer's literary expectations and the varied, sometimes mundane reality of city life.

Document C works differently: Erwitt's photograph has no narrator to explain what the city means. A solitary figure, seen from behind in the foreground, looks out over a dense skyline. The Empire State Building rises prominently through the hazy atmosphere, while the dark silhouette and railing frame the view. The photograph makes the scale and visual impact of New York central, but the person's identity and thoughts remain unknown. Viewers are left to imagine what this individual sees or feels.

These different perspectives interact by balancing intimacy and spectacle. McCann is inspired by a fleeting act of kindness; Wolfe by the collision between romantic ambition and urban reality; Erwitt by the skyline and the human viewpoint from which it is observed. Across different decades and artistic forms, New York provides not only striking scenery but also encounters, cultural crossings and personal experiences that artists can transform into stories or images.

Partie 2 : Traduction, en français

Question Partie 2

Sujet p. 2, 3

> Traduisez en français le passage suivant du document A (lignes 9 à 14) : “A very thin little path had been cleared on Eighty-second Street between Lexington and Third, just wide enough for two able-bodied people to squeeze through. The snow was piled high on either side. A small canyon, really, in the middle of the footpath. On the street —a quiet street at the best of times, if anything can be quiet in New York—the cars were buried under drifts. The telegraph wires sagged. The underside of the tree branches appeared like brushstrokes on the air.”

Il faut traduire les images sans ajouter d’éléments absents du texte. « Footpath » désigne ici le passage piéton dégagé dans la neige, et non un passage pour traverser la rue. « Able-bodied » signifie « valides ». Enfin, « on the air » renvoie à l’espace de l’air : la traduction conserve cette image plutôt que de remplacer l’air par le ciel.

RÉPONSE À RETENIR

On avait dégagé un tout petit passage sur la 82e Rue, entre Lexington Avenue et Third Avenue, juste assez large pour que deux personnes valides puissent s’y faufiler. La neige s’amoncelait en haut de chaque côté. Un petit canyon, à vrai dire, au milieu du passage. Dans la rue — une rue calme en temps normal, si tant est qu’on puisse parler de calme à New York —, les voitures étaient ensevelies sous les congères. Les fils télégraphiques s’affaissaient. Le dessous des branches des arbres se dessinait dans l’air comme des coups de pinceau.

Sujet 2

20 points

Expression et construction de soi — l’impact de l’éducation sur les apprenants

Partie 1 : Synthèse du dossier, en anglais

Question Partie 1

Sujet p. 6, 7, 8, 9

> Prenez connaissance de la thématique « Expression et construction de soi » et du dossier composé des documents A, B et C et répondez en anglais à la consigne suivante (500 mots environ) : “Paying particular attention to the specificities of the three documents, show how they interact to reflect on the impact of education on learners.”

Démarche : La synthèse doit confronter les trois formes du dossier — témoignages journalistiques, paroles de chanson et tableau — et expliquer ce qu’elles disent de l’influence de l’éducation sur la confiance en soi, l’identité et la capacité à tracer son propre parcours. Le texte proposé est rédigé en anglais, comme demandé, et compte environ 500 mots.

RÉPONSE À RETENIR

Education can shape learners far beyond the knowledge they acquire. It can help them feel valued and discover their abilities, but it can also pressure them to conform and leave them unsure of who they are. The three documents explore these possibilities through different forms: Jamie Grierson's 2021 newspaper article collects former pupils' memories of inspirational teachers; Supertramp's 1979 song presents a speaker's troubled recollection of education; and Norman Rockwell's 1934 painting offers a visual scene involving schoolchildren and recognition.

In Document A, education's most lasting effects come from teachers' attention to learners as individuals. Adele remembers Ms McDonald as engaging and says that her pupils knew she cared about them. Max Daniels gives a more personal example: after his father died when he was fourteen, his teacher Miss Coyle hugged his mother. For him, this simple gesture showed that a teacher's professional role need not exclude humanity. He carries that lesson into his own career. Miss Coyle also made him feel important when he saw himself as a school outsider. Sophie Smith-Tong's testimony shows how encouragement can open up opportunities: Ms Rea helped her believe she could apply to university despite feeling different from her peers. Taking Sophie to perform in a professional theatre production at the Edinburgh Festival when she was sixteen gave her experience and helped her imagine a possible future. The article's collection of first-person testimonies makes these effects concrete: supportive relationships can shape learners' confidence and remain influential in adult life.

Document B complicates this positive picture. Its first-person speaker remembers childhood as "wonderful", "beautiful" and "magical", but says that he was sent away to be taught to become "sensible", "logical" and "practical". The repeated list of qualities suggests that schooling may pass on useful skills, yet the progression to "clinical" and "cynical" hints at a loss of feeling and spontaneity. The speaker's repeated questions — "what we've learned?" and "who I am" — suggest that education has not given him a secure sense of identity. Later, the pressure to be "acceptable", "respectable" and "presentable" makes learning sound like a demand for conformity; the insulting image of becoming "a vegetable" suggests the loss of independent thought. Unlike Document A's real-life accounts, the song uses repetition and a questioning lyrical voice to express disillusionment. It criticises not learning itself, but an education that prizes social acceptance over individuality.

Rockwell's painting, The Spirit of Education, brings the question of recognition into view. A girl stands beside a seated boy at a school desk; her sash reads "PERFECT ATTENDANCE". The sash makes achievement visible through a formal school marker, while the children's closeness suggests a human dimension to the scene. The image can therefore be read alongside Document A's accounts: recognition and encouragement may help a learner feel seen. At the same time, the song warns that external standards can become restrictive if they define a person's worth.

Taken together, the documents show that education has no single, automatic impact. Caring teachers can foster belonging, ambition and self-belief; an overly conformist system can instead make learners question or suppress their identities. Their different forms reinforce the same central point: education shapes not only what learners know, but also whether they feel able to become themselves.

Partie 2 : Traduction, en français

Question Partie 2

Sujet p. 6, 7

Traduisez en français le passage suivant du document A (lignes 18 à 22) : "Even though she was a teacher and had a professional role to fill, it made me realise that it shouldn't stop you from being human, from being caring. It's something I think about in my professional career. It's so easy to be the cold professional with your job, but actually

> caring about the lives, achievements and successes of people around you doesn't hurt your job. If anything, it makes you work better with people."

Démarche : Il faut rendre le sens idiomatique de *a professional role to fill* et de *being caring*, sans calquer la syntaxe anglaise. Le passage passe ensuite du souvenir personnel de Max à une réflexion plus générale sur la vie professionnelle ; le pronom « vous » peut donc être conservé dans les dernières phrases.

> **RÉPONSE À RETENIR**
>
> Même si elle était enseignante et avait un rôle professionnel à tenir, cela m'a fait comprendre que cela ne devait pas empêcher d'être humain et attentionné. C'est quelque chose auquel je pense dans ma vie professionnelle. Il est si facile d'être froid dans son travail sous prétexte de rester professionnel, mais se soucier de la vie, des réalisations et des réussites des personnes qui vous entourent ne nuit pas à votre travail. Au contraire, cela vous aide à mieux travailler avec les autres.

Sujet : https://www.sujetdebac.fr/annales-pdf/2024/spe-llcer-anglais-2024-metropole-sujet-officiel.pdf
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