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BACCALAURÉAT GÉNÉRAL • CORRIGÉ DÉTAILLÉ

Langues, littératures et cultures étrangères et régionales — Anglais

Session 2025 • Amérique du Nord

Code sujet **25-LLCERANAN1** 3 heures 30

Proposition de corrigé pédagogique • FormaV

Se repérer dans le corrigé

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

Sujet 1 — Partie 1

16 points

Expression et construction de soi — identité masculine

Sujet 1

Question Partie 1

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

> Write a commentary on the three documents (about 500 words): taking into account the specificities of the documents, analyse how they question male identity.

To build the commentary, compare the documents' different forms and ideas of masculinity: Kipling's didactic poem sets out an ideal, Walliams's fictional scene shows gender norms being enforced, and the photograph offers a domestic image of male care. Pay attention both to what the documents present and to how they invite readers or viewers to judge it.

RÉPONSE À RETENIR

What makes someone a man? Rudyard Kipling's poem "If—" (1895), an extract from David Walliams's novel *The Boy in the Dress* (2008), and a photograph published by iStock in May 2022 offer different answers. Together, they question whether male identity depends on meeting a fixed ideal, conforming to gender conventions, or can also be expressed through care and everyday relationships.

Kipling's poem presents manhood as an ideal to be achieved. Its repeated conditional opening, "If you can", turns the poem into a series of tests: the addressee must remain calm, patient and truthful, recover from failure, control his emotions and treat "Triumph and Disaster" alike. The advice also values humility: he should speak to crowds without losing his virtue and walk with kings without losing "the common touch". The final line, "you'll be a Man, my son!", makes masculinity a reward conditional on meeting this demanding standard, transmitted from a fatherly speaker to his son. The poem's form and imperatives make its ideal sound authoritative; yet it defines manhood through moral self-control and resilience, not simply physical strength.

Walliams's extract complicates this conventional ideal through Dennis, a twelve-year-old boy who comes to school dressed as a girl. The contrast between his orange sequined dress, make-up and high heels and his instinctive enthusiasm for football makes gender expectations visible. Lisa warns him not to be "too flash", but Dennis chases the ball "aggressively" and kicks it. When his shoe flies off and his wig falls, the striking sentence "Denise became Dennis again" links how others read him to his clothes, without proving that clothing determines his identity. The scene then shows the cost of rejecting convention: the pupils' laughter is described as cruel and humiliating, while the headmaster calls Dennis "disgusting", a "disgrace" and a "degenerate" before expelling him. Dennis had not felt ashamed until the headmaster made him feel so. Unlike the poem's ideal of guidance from a father to a son, this adult authority uses shame and punishment to police masculinity. The extract invites us to question that enforcement rather than accept it as justified.

The photograph offers a quieter image. An adult man, apparently the boy's father, crouches at the child's level as they wipe a glass door together; cleaning supplies are visible beside them. Their shared task and the man's attentive posture suggest a model of masculinity based on participation in domestic work and care, rather than dominance or public achievement. As a still stock photograph, it cannot tell us what the figures think or feel, so this reading comes from their gestures and proximity. Nonetheless, its ordinary, warm scene broadens the range of roles associated with men and boys.

Across these different forms, the documents move from a demanding ideal, through the painful policing of gender expression, to an image of shared care. They leave us to ask whether being a man requires conformity to narrow rules, or can include varied ways of dressing, behaving and relating to others.

Sujet 1 — Partie 2

4 points

Traduction du document B

Sujet 1

Question Partie 2

Sujet p. 2, 4

> Traduisez en français le passage suivant du document B (l. 6–13) : “Kick it back, love,” shouted Darvesh. Dennis couldn’t help it – the urge to kick the ball was too strong. “Don’t be too flash,” said Lisa as he ran after the ball. But Dennis couldn’t help himself, and chased it aggressively. He stopped it neatly, then took a run up to kick it back to his friend. But as he kicked the ball his high-heeled shoe flew off, and he toppled backwards. At that moment his wig slipped back off his head and on to the ground. Denise became Dennis again.

Je conserve le passé narratif et les répliques. Je rends *love* par « ma belle », une interpellation familière qui convient au ton de la scène, et *Don’t be too flash* par « Ne fais pas trop le malin », c’est-à-dire ne cherche pas trop à te faire remarquer. Dans ce contexte de jeu de football, *aggressively* évoque une poursuite énergique : « avec ardeur » restitue cette nuance sans suggérer nécessairement de la violence. Enfin, *took a run up* signifie « prit son élan », et *toppled backwards*, « bascula en arrière ».

RÉPONSE À RETENIR

« Renvoie-la, ma belle ! » cria Darvesh.

Dennis n’y put rien : l’envie de taper dans le ballon était trop forte.

« Ne fais pas trop le malin », dit Lisa tandis qu’il courait après le ballon. Mais Dennis ne put s’en empêcher et se lança à sa poursuite avec ardeur. Il l’arrêta avec précision, puis prit son élan pour le renvoyer à son ami.

Mais, au moment où il frappa dans le ballon, sa chaussure à talon s’envola et il bascula en arrière.

À cet instant, sa perruque glissa de sa tête et tomba par terre.

Denise redevint Dennis.

Sujet 2 — Partie 1

16 points

Arts et débats d’idées — relation entre l’art et l’argent

Sujet 2

Question Partie 1

Sujet p. 7, 8, 9, 10

> Write a commentary on the three documents (about 500 words): taking into account the specificities of the documents, analyse how they question the relationship between art and money.

Démarche : Le commentaire doit articuler les trois documents sans les confondre : l’extrait de roman montre concrètement le fonctionnement d’une vente aux enchères et la transformation du regard de Lacey ; l’entretien journalistique confronte le marché des NFT aux critères d’une conservatrice ; la photographie, accompagnée d’une légende, fait jouer le contraste entre l’œuvre de Jeff Koons, son lieu d’exposition et son prix. Il faut relever les informations précises et expliquer comment la forme de chaque document contribue à interroger le lien entre valeur artistique et valeur financière. La réponse ci-dessous est rédigée en anglais, comme le demande le sujet, et compte environ 500 mots.

RÉPONSE À RETENIR

The three documents explore the influence of money on the way art is valued, owned and understood. Steve Martin's novel focuses on the traditional auction market, Colleen Walsh's interview examines the sale of digital art, and the photograph of Jeff Koons's *Lobster* confronts a contemporary artwork with the setting of the Palace of Versailles. Together, they suggest that a price can shape the status of an artwork, but cannot alone determine its artistic significance.

In Document A, the sale of James Tissot's painting turns valuation into a public spectacle. Estimated at between $500,000 and $700,000, the work eventually sells for $2 million. The rapid succession of bids emphasises how a painting's price is produced by the auction process, not simply stated in advance. That evening, Lacey wonders whether she could make "Tissot money" herself. Her perspective then changes: at Sotheby's, she learns to assess paintings using auction records and criteria such as condition, size and subject matter. The examples of the Renoir paintings and the American western pictures show that market value depends partly on buyers' preferences. A painting that has failed to sell can become "burned," and its owner may have to reduce its price drastically or wait seven years. The narrator's final contrast between "objects of beauty" and "objects of value" makes Lacey's new way of looking seem both practical and troubling: aesthetic appreciation is being converted into financial calculation.

Document B shifts the debate to digital art. Beeple's collage, made from 5,000 images, sells for $69 million as an NFT. The article explains the basic tension: the digital work can be copied, while a digital certificate of ownership helps establish authenticity and ownership. In the interview format, Mary Schneider Enriquez, a curator, can qualify her response rather than simply celebrate the record price. She distinguishes Beeple's use of popular imagery from Andy Warhol's, arguing that Warhol challenged people to think and see differently. Her initial reaction to the sale is that the market contains an "excessive amount of money." She worries that the discussion centres more on money and ownership than on art and its care. Her questions about what an "authentic copy" means expose the difficulty of applying traditional ideas of originality to digital works. Moreover, the technology needed to preserve Beeple's piece may create serious problems for museums and future generations. The document therefore raises not only the price of art but also the limits of ownership and the durability of what is bought.

Document C makes its point visually. Koons's bright-red lobster hangs upside down in an ornate room, in front of a framed painting. The contrast between the playful, almost inflatable-looking sculpture and the richly decorated historic interior invites viewers to reconsider what belongs in a prestigious artistic setting. The caption supplies the financial information: the work was exhibited at Versailles in 2008 and sold at Christie's for $6,850,000. The price gives the object market visibility, while the setting gives it institutional visibility. Yet neither fact settles what viewers should think of it as art.

Ultimately, the documents show that money can affect artistic reputation, access, ownership and preservation. They also leave open a central question: whether commercial success measures artistic worth, or merely reveals the power of the market and the institutions that shape our judgement.

Sujet 2 — Partie 2

4 points

Traduction du document A

Sujet 2

Question Partie 2

Sujet p. 7, 8

> Traduisez en français le passage suivant du document A (l. 21–27) : She became an efficient computer of values. The endless stream of pictures that passed through the auction house helped her develop a calculus of worth. Auction records were available in the Sotheby's library, and when a picture of note came in, she diligently searched the Art Price Index to see if it had auction history. She factored in condition, size, and subject matter. A Renoir of a young girl, she had witnessed, was worth more than one of an old woman.

Je conserve la métaphore de « computer » en la rendant par « machine à évaluer », qui évoque la méthode systématique avec laquelle Lacey estime les œuvres. « A calculus of worth » désigne ici une méthode de calcul de leur valeur. Je traduis « auction records » par « archives des ventes aux enchères » et « subject matter » par « sujet ». Enfin, « she had witnessed » signifie qu'elle avait constaté la différence de valeur évoquée.

RÉPONSE À RETENIR

Elle était devenue une véritable machine à évaluer la valeur des œuvres. Le flux incessant de tableaux qui passaient par la maison de ventes aux enchères l'aida à mettre au point une méthode de calcul de leur valeur. Les archives des ventes aux enchères étaient consultables dans la bibliothèque de Sotheby's et, lorsqu'un tableau digne d'intérêt arrivait, elle recherchait avec application dans l'Art Price Index s'il avait déjà été vendu aux enchères. Elle tenait compte de son état, de ses dimensions et de son sujet. Elle avait constaté qu'un Renoir représentant une jeune fille valait plus qu'un tableau représentant une vieille femme.

Sujet : https://www.sujetdebac.fr/annales-pdf/2025/spe-llcer-anglais-2025-amerique-nord-sujet-officiel.pdf

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