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BACCALAURÉAT GÉNÉRAL • CORRIGÉ DÉTAILLÉ

Langues, littératures et cultures étrangères et régionales — anglais

Session 2025 • Métropole

Code sujet **25-LLCERANME1** 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

20 points

Expression et construction de soi — la place des femmes dans la société américaine

Synthèse du dossier, en anglais (16 points)

Question Partie 1

Sujet p. 2, 3, 4, 5

> Prenez connaissance de la thématique « Expression et construction de soi » et du dossier composé des documents A, B et C. Répondez en anglais à la consigne suivante, en environ 500 mots : “Paying particular attention to the characteristics of the documents, show how they interact to explore women’s place in the American society.”

Pour construire la synthèse, il faut mettre en relation les trois documents sans les réduire à un seul point de vue : deux extraits de romans contemporains et une peinture de 1911. On peut les articuler autour de la tension entre les rôles et les contraintes auxquels les femmes sont confrontées et leur capacité à agir, à revendiquer leur identité et à participer à la vie collective. Le texte ci-dessous, rédigé en anglais, fait environ 500 mots.

RÉPONSE À RETENIR

The three documents, two contemporary novel extracts and a 1911 painting, explore women's place in American society through different forms and periods. Together, they show women negotiating expectations imposed on them, while also asserting their own identities and claiming a part in the life of the nation.

In Document A, an extract from Michael Cunningham's novel *Day* (2023), Isabel is on her way to work but has begun to move slowly through Grand Central station. The opening, "Isabel should be in the office", evokes the pressure to be punctual and productive. The station itself seems to impose constant movement: there are "no benches" and "no waiting room", and travellers are expected to hurry towards business elsewhere. Against this setting, Isabel pauses and imagines taking a train to an unfamiliar destination. The narration gives access to her private thoughts: she wonders what it would mean to leave behind the life and responsibilities that have been "lavished upon her". Her fantasy of becoming a waitress with a name she has chosen herself suggests a desire to remake her identity, not simply to change location. The passage does not tell us that she will act on this wish; it presents the contrast between an imagined escape and her ordinary life.

Document B, from Colm Tóibín's novel *Long Island* (2024), stages a more public act of self-assertion. During a family lunch, Eilis challenges her father-in-law's support for the Vietnam War, speaking as a mother who would not want her son sent to fight. When he questions her knowledge of Americans, she answers, "I am as American as you are." As an Irish American woman in an Italian American family, she claims her belonging for herself rather than accepting his attempt to define it. The dialogue makes the opposition immediate: Enzo tells her to "Keep quiet", while Tony and Frank lower their heads instead of supporting her. The family setting exposes the pressure on a woman to defer to male authority. Yet Eilis continues to speak and looks directly at her father-in-law until he averts his eyes. Unlike Isabel's inward fantasy, her resistance is voiced openly, although the men's reactions reveal the limits placed on her expression.

Document C, Henry Mosler's oil painting *Betsy Ross sewing the first American flag* (1911), offers a visual and historical counterpoint. It depicts Ross and other women working together on the flag in a domestic interior. Their sewing, an activity associated with women's traditional roles, is represented as contributing to a powerful national emblem. The image thus gives women a place in the story of the nation, even as it frames their contribution through domestic craft and cooperation. Since the painting dates from 1911 and represents an earlier event, it also invites us to consider how women's historical contribution is presented and remembered.

Read together, the documents move from a woman privately imagining a different life, to one publicly asserting her voice and American identity, and finally to women represented as makers of a national symbol. Their different forms reveal the same tension: women may be confined by social expectations, but they are not simply passive within them. They can question their assigned roles, claim belonging and contribute to the ideals through which American society understands itself.

Traduction, en français (4 points)

Question Partie 2

Sujet p. 2, 3

Traduisez en français le passage suivant du document A, lignes 1 à 7 : « Isabel should be in the office. She's on her way. She is merely taking some extra time getting there from Grand Central. Until this morning, she's never walked unhastily through the Grand Central concourse. She's always been in a rush to get to work, to get home again—and

> she realizes, as she walks slowly among the other travelers, that with the exception of student backpackers and baffled tourists, you are expected by Grand Central to be passing through on your way to urgent business elsewhere. »

Il faut conserver le contraste entre le devoir supposé d'être au bureau et le ralentissement volontaire d'Isabel. « Unhastily » signifie « sans se presser », « concourse » désigne le grand hall de la gare, et « baffled » signifie ici « déconcertés ». La tournure « expected by Grand Central » personnifie la gare : elle semble imposer aux voyageurs de ne faire qu'y passer. La traduction respecte le changement entre le passé antérieur à ce matin et la situation présente décrite dans la suite.

> **RÉPONSE À RETENIR**
>
> Isabel devrait être au bureau. Elle est en chemin. Elle prend simplement un peu plus de temps pour s'y rendre depuis Grand Central.
>
> Jusqu'à ce matin, elle n'avait jamais traversé sans se presser le grand hall de Grand Central. Elle a toujours été pressée d'arriver au travail, puis de rentrer chez elle — et, tandis qu'elle marche lentement parmi les autres voyageurs, elle se rend compte qu'à l'exception des étudiants en voyage avec leur sac à dos et des touristes déconcertés, Grand Central semble s'attendre à ce que l'on ne fasse qu'y passer, en route vers des occupations urgentes ailleurs.

Sujet 2

20 points

Voyages, territoires, frontières — l'impact de l'industrialisation au Royaume-Uni

Synthèse du dossier, en anglais (16 points)

Question Partie 1

Sujet p. 6, 7, 8, 9

> Prenez connaissance de la thématique « Voyages, territoires, frontières » et du dossier composé des documents A, B et C. Répondez en anglais à la consigne suivante, en environ 500 mots : "Paying particular attention to the characteristics of the three documents, show how they interact to illustrate the impact of industrialization in the United Kingdom."

La synthèse doit comparer les trois documents en tenant compte de leur nature et de leur contexte : le récit rétrospectif de Jonathan Coe, la publicité illustrée d'Ebenezer Howard et l'extrait romanesque satirique de Charles Dickens. Il faut faire ressortir les effets de l'industrialisation sur les paysages, les transports, le travail et les conditions de vie, sans confondre la vision idéale de la publicité avec un constat neutre.

RÉPONSE À RETENIR

Industrialization profoundly reshaped the United Kingdom. It created employment and new communities, but it also transformed landscapes and affected people's living conditions. The three documents explore these changes from different perspectives: Jonathan Coe's retrospective literary account of the Cadbury works, Ebenezer Howard's 1920 advertisement for Welwyn Garden City, and Charles Dickens's satirical description of the fictional industrial town of Coketown.

In Document A, the growth of the Cadbury business shows how industry could reorganise both work and territory. John Cadbury opened a shop in Birmingham in 1824, and, as the business expanded, his sons moved production out of the city in 1879. The factory was built on meadowland and became the centre of a place known as "the Works". The railway station, then called Stirchley Street, suggests how transport connected the factory to the surrounding area: workers travelled from miles around to reach it. The number employed there rose from 200 to more than 2,500 by the end of the nineteenth century. Coe also stresses the Cadbury family's reformist ambition. Recreation grounds and a cricket pitch were added, and the family envisaged affordable, well-built houses with gardens. Their Quaker beliefs informed a project intended to improve working people's lives. This account therefore presents industrial development not simply as factory expansion, but as an attempt to create a planned community where nature and industry could coexist.

Document B, an advertisement, turns the question of industrial living conditions into a visual argument for the future. Its three panels, labelled "Yesterday", "To-day" and "To-morrow", contrast different ways of organising urban life. "Yesterday" shows people living and working amid smoke. "To-day" separates suburban homes from workplaces that remain surrounded by smoke. "To-morrow" promises "Living & Working in the Sun at Welwyn Garden City", with trees and open space around the buildings. As promotional material, the image is persuasive rather than neutral: it presents the garden city as a solution to the polluted environment and separation of home and work shown in the earlier panels. Its ideal of planned green space echoes the community described in Document A, while proposing that such planning could be extended beyond a factory village.

By contrast, Dickens's fictional Coketown in Document C exposes industrialisation's destructive effects. The smoke and ashes darken the town's bricks, chimneys emit "interminable" smoke, and industrial dye makes the river run purple and smell foul. The monotonous movement of machinery is reflected in streets and inhabitants described as alike: people follow the same routine and perform the same work. The narrator's repeated "fact, fact, fact" satirises a society that reduces buildings, education and even relationships to measurable utility and economic value, leaving little room for individuality or imagination.

Together, the documents show that industrialisation altered where people lived and worked, how they travelled, and the appearance and atmosphere of towns. Coe's account and Howard's advertisement suggest that planning and access to green space could make industrial communities healthier; Dickens warns that, without regard for human and environmental needs, industrial growth brings pollution, monotony and social hardship. The garden city thus appears as a response to the problems Dickens depicts, and as an aspiration rather than proof that they had disappeared.

Traduction, en français (4 points)

Question Partie 2

Sujet p. 6, 7

Traduisez en français le passage suivant du document A, lignes 11 à 17 : « At first the factory was small. A one-storey red-bricked building, flooded with light on three sides by generous windows that allowed views onto the green spaces all around. Next to the factory were placed sports fields, gardens, and a children's playground. From

> here, the city centre seemed remote. This place called itself a village and it felt like a village. Workers had to travel from miles around, arriving at the railway station that in those days was still known as Stirchley Street. »

Je conserve le sens de chaque groupe descriptif et restitue en français naturel la phrase nominale « A one-storey red-bricked building… » par une phrase complète liée à la précédente. « From miles around » signifie que les ouvriers venaient de loin ; « the railway station » se traduit ici par « la gare ».

RÉPONSE À RETENIR

Au début, l'usine était petite. C'était un bâtiment de briques rouges à un étage, baigné de lumière sur trois côtés grâce à de grandes fenêtres qui donnaient sur les espaces verts alentour. À côté de l'usine se trouvaient des terrains de sport, des jardins et une aire de jeux pour enfants. De là, le centre-ville semblait lointain. Ce lieu se présentait comme un village et en avait l'allure. Les ouvriers devaient venir de plusieurs kilomètres à la ronde et arrivaient à la gare qui, à l'époque, portait encore le nom de Stirchley Street.

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