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BACCALAURÉAT GÉNÉRAL • CORRIGÉ DÉTAILLÉ

Langues, littératures et cultures étrangères et régionales – Anglais

Session 2025 • Nouvelle-Calédonie

Code sujet **25-LLCERANNC1** 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.

Exercice 1

20 points

Sujet 1 – Expression et construction de soi

Partie 1

Question Partie 1

Sujet p. 2, 3, 4, 5

> (16 points) Prenez connaissance des documents A, B et C et traitez le sujet suivant en anglais : rédigez un commentaire des trois documents (environ 500 mots) ; en tenant compte de leurs spécificités, analysez comment l'expression artistique peut contribuer à la construction de soi.

Démarche : le commentaire doit articuler les trois documents et tenir compte de leur forme : un article argumentatif, une photographie accompagnée d'une légende et un extrait de roman. Il faut montrer comment l'expression artistique participe à la fois à la découverte de soi, à la mise en forme des émotions et à la transmission d'une mémoire. Le commentaire ci-dessous est rédigé en anglais, comme le demande le sujet, et compte environ 500 mots.

RÉPONSE À RETENIR

Artistic expression can help people shape their identity, communicate emotions and leave a mark on others. The three documents explore this idea through different forms: an online article argues for access to creative activities, a photograph shows a commemorative tattoo, and an extract from a novel presents writing as a record of one man's life.

In document A, Rachel Mundie's article, "Everyone needs a creative outlet to express themselves", challenges the idea that art is only a career for a privileged few. Its value, she argues, does not depend on financial success: art can express emotions that words alone cannot convey and inspire new ideas. Artistic identity is not presented as something effortless or purely innate. Mundie explains that artists must first learn basic techniques before adding their own emotions and making a work their own. Her reference to Picasso's claim that "Art is theft" suggests that individual creation can draw on shared influences. Thus, creativity develops both through personal expression and through contact with others' ideas. The article also insists that art offers a healthy way to release stress, whether privately or in a form shared with other people. Mundie's concern that schools may remove art programmes makes access particularly important: students need opportunities to discover different artistic media and ways of expressing themselves. She extends her argument beyond the arts, suggesting that creativity can combine with knowledge in subjects such as mathematics and science and help produce new solutions.

Document B conveys this process through a visual and personal form of expression. The photograph presents NYPD officer Steven Waldron, while its caption explains that he had the names of 23 officers who died on 9/11 tattooed on his arm. The visible tattoo turns his body into a memorial: the image shows a commemorative design, and the names make the remembrance personal and specific. Unlike a private notebook, the tattoo can be seen by others. Waldron's individual act therefore also expresses collective grief, loyalty and remembrance. By carrying the names on his skin, he makes the memory of the dead part of his own identity. The photograph demonstrates that artistic expression need not take the form of a conventional painting or written work; it can use the body as a medium to communicate feeling and preserve a shared history.

Document C, from Paul Auster's novel *Timbuktu*, gives writing an existential importance. Willy has filled 74 notebooks with poems, stories, essays, diary entries and other writings, including an unfinished epic. Although he sees himself as a troubled soul and "not fit for this world", he knows that his notebooks contain "much good work"; that knowledge enables him to "hold his head high". Writing has given form to his thoughts and a sense of purpose, despite his precarious life and difficult circumstances. Yet his manuscripts are kept in a rental locker, and he fears they will be destroyed unless he finds someone trustworthy to receive them. The closing idea that, if the words vanished, it would be as if he had never lived makes his work both an expression of the self and the fragile legacy through which he hopes to endure.

Together, the documents show that artistic expression can build self-esteem, give form to emotion and connect an individual with a wider community. Whether discovered through school, inscribed on the body or preserved in notebooks, it enables people to make their experience meaningful and communicate it to others. Its value lies not only in public recognition or success, but also in the act of creating and in the possibility of leaving a trace.

Partie 2

Question Partie 2

Sujet p. 2, 5

> (4 points) Traduisez en français le passage suivant du document C, lignes 19 à 25 : « He knew that he was a troubled soul and not fit for this world, but he also knew that much good work was buried in those notebooks, and on that score at least he could hold his head high. Maybe if he had been more scrupulous about taking his medication, or maybe if his body had been a bit stronger, or maybe if he hadn't been so fond of malts and spirits and the hubbub of bars, he might have done even more good work. That was perfectly possible, but it was too late to dwell on regrets and errors now. »

Démarche : il faut conserver le contraste entre le regard sévère que Willy porte sur lui-même et la fierté que lui inspire son œuvre. « Troubled soul » signifie « âme tourmentée » et « hold his head high » signifie qu'il peut être fier. Les trois hypothèses introduites par « maybe » doivent être rendues sans perdre leur construction hypothétique. Enfin, « malts and spirits » désigne des boissons alcoolisées — notamment des alcools de malt et des spiritueux — et « good work » renvoie à la qualité de son travail d'écriture.

> **RÉPONSE À RETENIR**
>
> Il savait qu'il était une âme tourmentée et qu'il n'était pas fait pour ce monde, mais il savait aussi que beaucoup de bons textes étaient enfouis dans ces carnets et que, sur ce point au moins, il pouvait être fier. Peut-être aurait-il accompli encore davantage de travail de qualité s'il avait été plus scrupuleux dans la prise de ses médicaments, si son corps avait été un peu plus robuste, ou s'il n'avait pas tant aimé les alcools de malt et les spiritueux, ainsi que le brouhaha des bars. C'était tout à fait possible, mais il était désormais trop tard pour s'attarder sur les regrets et les erreurs.

Exercice 2

20 points

Sujet 2 – Voyages, territoires, frontières

Partie 1

Question Partie 1

Sujet p. 6, 7, 8, 9

> (16 points) Prenez connaissance des documents A, B et C et traitez le sujet suivant en anglais : rédigez un commentaire des trois documents (environ 500 mots) ; en tenant compte de leurs spécificités, analysez la représentation de l'Amérique comme terre d'opportunités.

Démarche : le commentaire rapproche les trois documents tout en respectant leurs différences de genre : deux extraits de romans construisent leur représentation à travers des récits familiaux et une ironie parfois comique, tandis que l'œuvre visuelle de Phil America repose sur un contraste symbolique. Il faut montrer à la fois l'attrait des possibilités américaines et les limites de la promesse d'ascension.

RÉPONSE À RETENIR

America has long been represented as a land where people can reinvent themselves and pursue a better life. The three documents explore this promise from different perspectives: Rita Ciresi's novel excerpt focuses on an Italian-American family's dreams of winning prizes; Amy Tan's novel excerpt presents an immigrant mother's ambitions for her daughter; and Phil America's 2014 artwork offers a visual, more critical view of life in Silicon Valley. Together, they suggest that opportunity is a powerful ideal, but that it can be elusive or come at a cost.

In Document A, the narrator recalls discovering that her father's Italian name, Carlino Pasquale Lupo, had become "Charles Wolf" in America. This detail evokes how immigration can involve adapting one's identity to a new country. The family's hopes are expressed most vividly through Mama's devotion to sweepstakes and bingo. She imagines winning a trip to Waikiki, a sports car or a holiday home, and insists that "You can't win if you don't play." The narrator and Lina are more sceptical: they point out that Mama is not even addressed as "Carla" and that she is unlikely to win. Their dialogue creates humour, but it also reveals a genuine belief in possibility. Mama's Italian phrase, "Tutti hanno i sogni" ("Everybody has their dreams"), links her personal hopes to the wider American promise. Her claim that "Contests were the American way" makes the pursuit of prizes a playful version of the national dream. The closing comparison with Italy—where, she says, there were "no prizes"—shows that she sees America as a place offering more chances, even if her own rewards remain modest.

Document B presents a more serious version of this optimism. The mother, who came from China in 1949 after losing her parents, her home, her first husband and twin daughters, believes that in America one can "be anything" and that "there were so many ways for things to get better." Her painful past makes her confidence in the future especially striking. She wants her daughter to become a prodigy and imagines her as a Chinese Shirley Temple, using the actress's films as "training films." This ambition reflects the belief that talent and hard work can lead to fame. Yet the episode also exposes the pressures behind the dream: the mother directs her daughter's future, and the attempt to prepare her for stardom results in a disastrous haircut. The narrator's humorous recollection creates some distance from her mother's expectations; nevertheless, she says she looks forward to her "future fame." The possibility of success remains attractive, even when the route towards it is misguided.

Document C complicates these hopeful accounts. Phil America's artwork shows a makeshift tent in San Jose, identified in the caption as Silicon Valley's "Jungle Camp." An American flag covers part of the shelter, while a rug and scattered belongings suggest someone has tried to make a home in a precarious setting. The stark surroundings contrast with the familiar image of Silicon Valley as a centre of wealth, innovation and opportunity. The flag can evoke the national promise, but here it is draped over a tent rather than a secure house. The image therefore asks who benefits from America's prosperity and who remains excluded from it.

Ultimately, the documents portray the American dream as both a source of hope and an uncertain promise. The novels show immigrants and their families imagining better futures, while the artwork confronts the viewer with material hardship amid technological wealth. Opportunity may inspire people to keep dreaming, but it is not equally guaranteed to everyone.

Partie 2

Question Partie 2

Sujet p. 6, 8

> (4 points) Traduisez en français le passage suivant du document B, lignes 6 à 12 : « America was where all my mother's hopes lay. She had come here in 1949 after losing everything in China: her mother and father, her family home, her first husband, and two daughters, twin baby girls. But she never looked back with regret. There were so many ways for things to get better. We didn't immediately pick the right kind of prodigy. At first my mother thought I could be a Chinese Shirley Temple. We'd watch Shirley's old movies on TV as though they were training films. »

Démarche : je restitue les temps du récit au passé, le contraste entre les pertes subies en Chine et l'espoir placé en Amérique, puis le ton légèrement ironique du récit de l'enfance. « Prodigy » se traduit ici par « enfant prodige » et « training films » par « films d'entraînement », au sens de modèles pour apprendre.

RÉPONSE À RETENIR

L'Amérique était le lieu où reposaient tous les espoirs de ma mère. Elle était venue ici en 1949, après avoir tout perdu en Chine : sa mère et son père, la maison familiale, son premier mari et deux filles jumelles encore bébés. Mais elle ne regardait jamais en arrière avec regret. Il y avait tant de façons pour que les choses s'améliorent.

Nous n'avons pas tout de suite choisi le bon type d'enfant prodige. Au début, ma mère pensait que je pourrais être une Shirley Temple chinoise. Nous regardions les vieux films de Shirley à la télévision comme s'il s'agissait de films d'entraînement.

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