

Corrigé BAC LLCER ANGLAIS 2024

SUJET 1 : Thématique « Arts et débats d'idées »

PARTIE 1 : Synthèse du dossier en anglais

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.

The set of documents all deal with the vision of NY by artists such as writers (DOC A and B) or photographer (DOC C). NY is portrayed as oscillating between a *Locus amoenus*, an idyllic place, and a harsh place to live. NY is also personified as a romantic partner as Colum McCann “fell in love” and Tom Wolfe is feeling “very romantic”. Yet, the romance is supposed to be a love at first sight but ends up being more complicated. In document A, the quiet epiphany happened in 1990s whereas Colum McCann arrived in NY in 1982. Conversely, for Tom Wolfe, the disappointment is quicker: “this destroyed my whole fantasy”. His fantasied vision of NY was so strong that it could not live up to reality. He wanted to be his own literary hero following the steps of Rastignac. He wanted to be alone in the city, not to share it with other people, to conquer it, to make it its own.

The artists in the three documents place NY as their muse. The locations are present in all the documents: “Upper East Side”, “brownstones” (DOC A), “Times Square”, “Central Park” (DOC B), “Empire State Building” (DOC C). In document C, The Empire State Building is at the center of the photograph, dominating the NY skyline as its symbol. It can be a metaphor of the artist who wants to stand out from the crowd of the city. In the documents, NY both exists as its fantasized and realistic version. The second half of document B offers a striking break from the fantasized version with a harsh description of NY reality: “packed subways became a real nuisance”. Yet, we may wonder, why are artists so drawn to NY? The city, in its unpleasantness, is still iconic and can, out of nowhere, be the stage for a meet-cute, the moment in a movie where the two protagonists meet to start a romantic relationship. In document A, Colum McCann, in a surreal NY “where the silence is more complete” covered in a coat of snow that “made the city temporarily magical”, met an old lady and started dancing. A poetic moment in a city of strangers.

Indeed, NY is a big metropolis, where immigrants and dreamers come to be fulfilled. Document A and B are both retrospective narratives written in the first person using the past tense. They are both a moment of nostalgia as Tom Wolfe underlines it using the past perfect: “how unromantic the things I had once found romantic”. Document C portrays a woman reflecting on the Empire State Building. We can't see her face, she remains anonymous (contrary to the two famous male novelists). The idea of the female muse thus coexists with NY.

To conclude, all the documents present a version of a NY that no longer exists (NY of 1982, NY of 1962, NY of 1955) yet the idea of NY as a place that inspires artists still live. Nowadays, many movies (*The Devil Wears Prada*), TV shows (*Sex and the City, Just Like That*), novels (*My Year of Rest and Relaxation* by Otessa Moshfegh), are still set in the Big Apple where it is not only a setting but a full-fleshed character.

(533 words)

PARTIE 2: Traduction en français

Conseils préalables

- Le document A est un texte littéraire avec beaucoup d'images assez poétiques
- Les temps sont le prétérit et le plu-perfect
- Attention à la première ligne à la voix passive pour traduire le « on »
- Noms communs : les garder ou les traduire ?
- Adjectifs composés
- Chassé-croisé : squeeze through
- « really », tic de langage
- Attention traduction des prépositions : « on »
- Vocabulaire difficile : drifts, sagged, brushstrokes

On avait dégagé un chemin très étroit sur la 82^{ème} rue entre Lexington et la 3^{ème} avenue, juste assez large pour que deux personnes de taille moyenne puissent s'y faufiler. La neige était hautement empilée de chaque côté. Un vrai petit canyon au milieu du passage. Dans la rue, une rue calme dans les meilleurs des cas, si quoique ce soit puisse être calme à New York, les voitures étaient ensevelies sous des congères. Les câbles du télégraphe pendaient. Le dessous des branches des arbres ressemblait à des coups de pinceaux dans l'air.

SUJET 2 : Thématique « Expression et construction de soi »

PARTIE 1 : Synthèse du dossier en anglais

Paying particular attention to the specificities of the three documents, show how they interact to reflect on the impact of education of learners.

The set of documents present a diachronic vision on education with different points of view. Document A is an excerpt from the newspaper *the Guardian* from 2021 displaying the positive impact of teachers on learners. On the contrary, document B is a song from the rock band Supertramp (1979) and highlights how education restrains children from embracing their full potential. Finally, document C is a painting by Norman Rockwell made in 1934 where a reluctant boy dressed up as Lady Liberty is forced by a thoughtful mother to convey the “Spirit of Education”.

In all the documents the idea of education is not personified in the same way. In Document A, it is embodied in real teachers whose real names are used “Miss Coyle”, “Ms. Rae”. In the song, education is the institution, nameless, and faceless that breaks young children’s ideals. In Norman Rockwell’s painting, education is very ethereal as it is only a spirit. Nevertheless, in all the documents one must consider the gendered vision of education as it is only portrayed by women (teachers and mothers). In the care theory, women are the ones trusted with the role of emotions and affects. It is striking here with the smiling mother in document C or the cheerful and caring Irish teacher who “gave my mum a huge hug” in document A. Female teachers are not only educators but also substitute mothers as well as affective role models.

Document A uses the mode of emotions and affect as the testimony of Adele, the famous British singer, shows it and is captured on a TV show. In the Supertramp song, the band uses the rock style to express their anger towards school that results in a chorus questioning their own identity with difficult open questions to answer: “Who am I?”. The painting, as it is concerned, offers a caricature of sacred painting where the young boy could be seen as Jesus with his aureola. Yet, the sullen face of the young boy provokes a jarring effect with the idealistic and holly vision of education.

The documents show a tension when it comes to the policies in education oscillating between empathy and control. In document A, all the testimonies share inspirational stories of teachers who empower students to achieve their dreams and make them the adults they are today: “fly our own individual journeys” In the *Logical Song*, the lyrics “acceptable, respectable, presentable, a vegetable” play with the repetition of the suffix -able, emphasizing what is expected of learners: the capacity to become functioning adults. Yet, the last word “vegetable” is a scoffing remark to education underlining that all children must become obedient sheep, unable to think for themselves or question authority. In *The Spirit of Education*, the child plays dress-up, becoming someone he doesn’t want to be, forced by adults.

To conclude, the documents highlight a change in the way education impacts young people's lives. Nowadays, education is more interested in helping young people to build their own idea of individuality and to help them understand their emotions with schools such as the Montessori system where autonomy is at the core of education. Nevertheless, movies like *Freedom Writers* which embodies the image of the inspirational teacher can have a setback such as perpetuating the stereotype of the "White Savior Teacher" in challenging inner-city schools in America.

(546 words)

Conseils préalables:

- Le texte vient d'un article de journal donc il faudra respecter le style journalistique.
- Bien distinguer s'il s'agit d'une femme ou d'un homme pour le passage à traduire : Max Daniels
- Traduction de « even though » en français : même si + indicatif ou alors que + subjonctif
- a +profession : traduire sans l'article en français
- realise / actually : faux ami
- tournures idiomatique : « if anything »

Même si elle était professeure et devait incarner une posture professionnelle, je me suis rendu compte que cela ne devait pas t'empêcher de te sentir humain, d'être dans l'empathie. C'est une chose à laquelle je pense dans ma carrière professionnelle. C'est si facile d'être froid dans le monde professionnel, mais, s'intéresser réellement aux vies, aux réussites et aux succès des gens qui t'entourent n'affecte pas en mal ton travail. En tout cas, cela te rend meilleur pour travailler avec les autres.