Bac Général HLP + LLCER (Humanités, littérature et philosophie et Langues, littératures et cultures étrangères et régionales)

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BACCALAURÉAT GÉNÉRAL • CORRIGÉ DÉTAILLÉ

# Langues, littératures et cultures étrangères et régionales — anglais

Session 2022 • Nouvelle-Calédonie

Code sujet **22-LLCERANNC1** 3 heures 30

Proposition de corrigé pédagogique • FormaV

## Se repérer dans le corrigé


Sujet 1 — Arts et débats d’idées — le rôle des livres dans l’éducation
2 réponses • sujet p. 2–5

Sujet 2 — Voyages, territoires et frontières — l’exploration aux États-Unis
2 réponses • sujet p. 6–9


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



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# Sujet 1

**20 points**

Arts et débats d’idées — le rôle des livres dans l’éducation

## Sujet 1

### Question Partie 1

Sujet p. 2, 3, 4, 5

> Partie 1 (16 points) : prenez connaissance des documents A, B et C et traitez le sujet suivant en anglais : “Write a commentary about the three documents (about 500 words): taking into account their specificities, analyse how the documents deal with the role of books in education.”

**Démarche :** Le commentaire doit être rédigé en anglais et articuler les trois documents en tenant compte de leur nature et de leur intention : un extrait de fiction mettant en scène une leçon, une affiche de campagne militante et un article de presse. Il faut montrer comment chacun envisage l’effet éducatif des livres, mais aussi les limites ou les enjeux de leur usage.


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**RÉPONSE À RETENIR**

The three documents explore how books can educate, but they also question who chooses what people read and how reading should be encouraged. N. H. Kleinbaum's fictional extract presents a teacher challenging a school textbook; a campaign image criticises the way books and weapons are treated differently in schools; and Christine Hauser's newspaper article examines the use of books as punishment. Together, they suggest that books can encourage independent thought and empathy, although their educational value depends partly on how readers are introduced to them.

In Document A, John Keating asks his pupils to read a textbook introduction that reduces poetry to a calculation. According to Dr Pritchard, a poem's greatness can be measured by plotting its "perfection" and "importance" on a graph. Keating's theatrical reaction—he cries out, tells the boys to tear out the page and puts their pages in the bin—rejects this supposedly objective formula. The dramatic gesture turns the lesson into an invitation to question the authority of printed material instead of accepting it unquestioningly. Yet Keating is not rejecting books or education: later, he says that his pupils will learn to "savor language and words" and that "words and ideas have the power to change the world." The scene contrasts a rigid, mechanical approach to literature with a more personal and active engagement with it.

Document B makes its argument through a provocative campaign image and a rhetorical question. In a school library, one girl holds a copy of *Little Red Riding Hood*, while another holds a rifle. The message asks readers to guess which of these things has been banned in America "to protect" children. The caption supplies the answer: the campaign says that the fairy tale is kept out of schools because of the bottle of wine in its basket, then asks why assault weapons are not treated as a comparable danger. The contrast between the book and the weapon, and between the two children, challenges the priorities behind decisions about what is acceptable in schools. Here, a book represents an object subject to censorship, and the image uses that censorship to make a wider argument about children's safety.

Document C, a newspaper article, reports that a Virginia judge chose reading as a sentence for five teenagers who had defaced a historic Black school with swastikas and racist messages. The teenagers had to select a book from a list dealing with subjects such as the Holocaust, Jim Crow racism and persecution, and then write reports. One teenager's reflection suggests that the reading prompted thought about equality and ignorance. However, the article does not present compulsory reading as an unquestionable success. Poet Marilyn Nelson fears that being forced to read poetry as punishment might put the teenagers off poetry. Khaled Hosseini, by contrast, expresses hope that reading about people unlike oneself can reveal shared human connections: books, he argues, allow us to see ourselves in others and can transform us.

Ultimately, the documents present books as powerful but not automatically transformative. They can challenge rigid teaching, become the focus of censorship debates, and help readers understand experiences different from their own. Their educational role depends not only on their contents, but also on whether reading encourages reflection rather than being reduced to a formula or imposed solely as a punishment.

## Question Partie 2

Sujet p. 2, 3

Partie 2 (4 points) : traduisez en français le passage suivant du document A : "Keating rose from his seat as Neil read and went to the blackboard. Neil stopped, and Keating waited a moment to let the lesson sink in. Then Keating grabbed onto his own throat and screamed horribly. 'AHHHHGGGGG!!' he shouted. 'Refuse! Garbage! Rip it out of

> your books. Go on, rip out the entire page! I want this rubbish in the trash where it belongs!' He grabbed the trash can and dramatically marched down the aisles, pausing for each boy to deposit the ripped page from his book." (L. 15-21)

**Démarche :** On traduit le récit au passé et on rend les expressions idiomatiques par un français naturel. *Let the lesson sink in* signifie laisser à la leçon le temps de faire son effet ; *marched down the aisles* indique que Keating parcourt les allées. Les exclamations sont adaptées pour conserver le ton de rejet du professeur.

**RÉPONSE À RETENIR**

Keating se leva de sa chaise tandis que Neil lisait et se dirigea vers le tableau. Neil s'interrompit, et Keating attendit un instant pour laisser la leçon faire son effet. Puis Keating se saisit de la gorge et poussa un cri épouvantable. « AHHHHGGGGG !! » hurla-t-il. « Du rebut ! Des inepties ! Arrachez cette page de vos livres. Allez, arrachez toute la page ! Je veux voir ces inepties à la poubelle, où est leur place ! »

Il saisit la poubelle et parcourut théâtralement les allées, s'arrêtant devant chaque garçon pour qu'il y dépose la page arrachée de son livre.


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# Sujet 2

**20 points**

Voyages, territoires et frontières — l’exploration aux États-Unis

## Sujet 2

### Question Partie 1

Sujet p. 6, 7, 8, 9

> Partie 1 (16 points) : prenez connaissance des documents A, B et C et traitez le sujet suivant en anglais : “Write a commentary about the three documents (about 500 words): taking into account their specificities, analyse how the documents deal with exploration in the United States.”

La réponse doit être un commentaire rédigé en anglais, d’environ 500 mots, qui compare les trois documents en tenant compte de leur nature et de leur contexte. Il faut montrer l’évolution de l’idée d’exploration : déplacement collectif vers l’Ouest, métaphore politique, puis aventure individuelle dans la nature sauvage.


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**RÉPONSE À RETENIR**

The three documents approach exploration in the United States from different perspectives: the westward migration of settlers, a political vision of a “New Frontier”, and one young man’s attempt to enter the Alaskan wilderness. Together, they associate exploration with opportunity and courage, but also with sacrifice, hardship and danger.

Document A is James Florabond Palmer’s 1866 hand-coloured lithograph, *The Rocky Mountains: Emigrants Crossing the Plains*. The covered wagons and animals show a group travelling across the plains towards the mountains. Exploration is therefore presented as a collective journey, undertaken by emigrants rather than by a lone adventurer. The human figures and wagons appear small against the vast landscape and imposing mountains, suggesting the scale of the challenge. At the same time, the open space and distant horizon make the West seem like a place of possibility. The image reflects the nineteenth-century westward movement and presents the crossing as a determined effort to build a new life. Its perspective is selective, however: the landscape is shown as a frontier to cross, while the people already living in these territories are absent from the scene.

Document B is an extract from Senator John F. Kennedy’s speech accepting the Democratic Party’s nomination for the presidency in 1960. Kennedy recalls the pioneers who gave up their “safety” and “comfort” to build a new world in the West. He praises their commitment to “the common cause”, presenting exploration as a shared national endeavour. He then rejects the idea that the American frontier has disappeared. His “New Frontier” is no longer simply a geographical region: it includes “uncharted areas” of science and space, as well as unresolved challenges such as poverty, prejudice, ignorance, peace and war. By reusing the language of pioneering, Kennedy connects these contemporary issues to the courage and perseverance associated with westward expansion. His political rhetoric turns exploration into a call for collective action and sacrifice, asking Americans to become pioneers in their own time.

Document C, an extract from Jon Krakauer’s 1996 non-fiction book *Into the Wild*, offers a more personal and cautionary view. Alex intends to walk into the Alaskan bush and “live off the land for a few months”. Alaska has long attracted “dreamers and misfits” who imagine that its “unsullied enormity” will mend their lives. Yet the narrator contrasts this romantic image of the “Last Frontier” with the practical dangers of the wilderness. The bush is “unforgiving”, and Alex has very little food and inadequate equipment: his boots are unsuitable for the conditions, his rifle is small, and he has no compass or snowshoes. Gallien’s concern makes clear that a desire for adventure is not enough; survival also requires preparation and knowledge of the territory.

Thus, Palmer’s lithograph associates exploration with the collective crossing of a physical frontier, while Kennedy transforms the frontier into a national political project. Krakauer, in turn, questions the romantic appeal of solitary exploration by showing its risks. Across the documents, the frontier offers the promise of discovery and change, but it also demands effort, responsibility and a realistic awareness of danger.

## Question Partie 2

Sujet p. 6, 9

Partie 2 (4 points) : traduisez en français le passage suivant du document C : “Jim Gallien had driven four miles out of Fairbanks when he spotted the hitchhiker standing in the snow beside the road, thumb raised high, shivering in the gray Alaska dawn. He didn't appear to be very old: eighteen, maybe nineteen at most. A rifle protruded from the

> young man's backpack, but he looked friendly enough; a hitchhiker with a Remington semiautomatic isn't the sort of thing that gives motorists pause in the forty-ninth state. Gallien steered his truck onto the shoulder and told the kid to climb in.” (L. 1-7)

Il faut conserver le passé de la narration et rendre précisément les indications de lieu et de mouvement. « Four miles out of Fairbanks » situe Gallien à quatre miles de Fairbanks, en direction de la sortie de la ville ; « gives motorists pause » signifie ici que cette situation ne suffit pas à faire hésiter les automobilistes. « The shoulder » désigne le bas-côté de la route.

**RÉPONSE À RETENIR**

Jim Gallien avait roulé sur quatre miles en s’éloignant de Fairbanks lorsqu’il aperçut l’auto-stoppeur debout dans la neige au bord de la route, le pouce levé, grelottant dans l’aube grise de l’Alaska. Il n’avait pas l’air très âgé : dix-huit ans, peut-être dix-neuf tout au plus. Un fusil dépassait du sac à dos du jeune homme, mais celui-ci avait l’air plutôt sympathique ; dans le quarante-neuvième État, un auto-stoppeur muni d’un fusil semi-automatique Remington n’est pas le genre de chose qui fait hésiter les automobilistes. Gallien gara son camion sur le bas-côté et dit au jeune homme de monter.

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