Ce document a été mis en ligne par l'organisme FormaV®.

Toute reproduction, représentation ou diffusion, même partielle, sans autorisation préalable, est strictement interdite.

Pour consulter tous nos sujets d'annales et corrigés du Bac Général Maths + LLCER, veuillez visiter :
bac-maths-llcer.fr/annales-sujets-et-corriges

Anglais

Session 2022 • Amérique du Nord

Code sujet **22-LLCERANAN1** 3 heures 30

Proposition de corrigé pédagogique • FormaV

Se repérer dans le corrigé

Sujet 1 — Expression et construction de soi
2 réponses • sujet p. 2–6

Sujet 2 — Arts et débats d’idées
2 réponses • sujet p. 7–10

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

Partie 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 deal with the process of growing up. Rédigez en anglais.

Commentary (about 500 words)

The three documents portray growing up as a process of changing perceptions: young people begin to question what they have been taught and to consider who they are becoming. This process is not presented as simple or complete. It can involve disillusionment, moral uncertainty and a search for identity.

In the extract from William Somerset Maugham's play *Theatre* (1937), eighteen-year-old Roger tells his mother that he wants "reality". His metaphor of having lived in an "atmosphere of make-believe" contrasts his parents' theatrical world with the genuine experience he feels he has missed. Julia points to the comfort and luxury she and Michael provided, while Roger says that, "unfortunately", they have taken away his "beliefs in everything". His recollection of being fourteen explains this loss of trust. Watching his mother act, he was so moved that he cried; backstage, he then heard her complain about the lighting in an ordinary voice before immediately returning to the scene. The sharp contrast between apparent emotion and practical professionalism shattered his childlike belief that her performance expressed her real feelings. Julia's explanation that an actress cannot literally experience every emotion she represents may make sense from her point of view, but it does not repair Roger's sense of betrayal. The dialogue presents growing up as a painful discovery that appearances can differ from reality. It also shows Roger trying to articulate his own needs to his mother, even as their conversation exposes the distance between them.

Katherine Mansfield's short story "The Garden Party" (1922) presents a more uncertain awakening. Laura, a sixteen-year-old from a wealthy family, is troubled by the death of a working-class man who lived nearby. She feels it would be "terribly heartless" to continue with the party, so her concern challenges the social distance between her family and the poorer neighbours. Her mother, however, treats the death as irrelevant and argues that "people like that don't expect sacrifices from us". The contrast reveals the class prejudice Laura is beginning to question. Mrs Sheridan diverts her with a fashionable hat and insists that she looks "such a picture". Laura first turns away from the mirror, unwilling to be distracted, but later sees herself as a "charming girl" and wonders whether her mother is right. Her final hope that her mother is right leaves the conflict unresolved: Laura has shown moral independence, yet her appearance and desire for her mother's approval may weaken her protest. Unlike Roger's decisive loss of faith, her development remains tentative.

Norman Rockwell's 1954 painting *Girl at the Mirror* makes self-examination visual rather than narrative. A young girl sits before a large mirror and studies her reflection. A doll lies discarded nearby, alongside objects associated with grooming and appearance. These details suggest a moment of transition from childhood interests towards concern with how she looks and how she might be seen. The mirror doubles the girl's image and focuses attention on her inward, thoughtful gaze; it invites viewers to consider her emerging self-awareness without explaining exactly what she thinks or what she will become. As a painting, it leaves that interpretation open.

Together, the documents show growing up as a reassessment of beliefs, social values and personal identity. Roger confronts the difference between performance and sincerity; Laura questions an unjust social convention but remains uncertain; Rockwell's girl is absorbed in looking at herself. In all three, maturity

begins through reflection, but its outcome is not fully settled.

RÉPONSE À RETENIR

The three documents present growing up as a gradual and sometimes painful reassessment of appearances, values and identity. Roger's disillusionment, Laura's uncertain moral awakening and Rockwell's girl examining her reflection all suggest that maturity begins with questioning what one has inherited, while its outcome may remain unresolved.

Partie 2

Question Partie 2

Sujet p. 2, 3

> Traduisez le passage suivant du document A en français : "When I was just a kid, I was fourteen, I was standing one night in the wings watching you act. It must have been a pretty good scene, you said the things you had to say so sincerely, and what you were saying was so moving, I couldn't help crying. I was all worked up. I don't know how to say it quite, I was uplifted; I felt terribly sorry for you." (L. 16-20)

Démarche : Je conserve le récit rétrospectif de Roger, son ton oral et la montée de son émotion. « In the wings » désigne les coulisses d'un théâtre ; « I couldn't help crying » signifie qu'il ne pouvait pas s'empêcher de pleurer. « I was all worked up » évoque un état de forte émotion, et « I was uplifted » le fait d'être transporté ou exalté par la scène. Enfin, « I felt terribly sorry for you » exprime une profonde compassion pour sa mère.

RÉPONSE À RETENIR

« Quand je n'étais encore qu'un gamin — j'avais quatorze ans —, un soir, je me tenais dans les coulisses et je vous regardais jouer. La scène devait être plutôt réussie : vous disiez vos répliques avec tant de sincérité, et ce que vous disiez était si émouvant que je ne pouvais pas m'empêcher de pleurer. J'étais bouleversé. Je ne sais pas très bien comment le dire : j'étais transporté ; j'éprouvais une immense compassion pour vous. »

Sujet 2

20 points

Arts et débats d’idées

Partie 1

Question Partie 1

Sujet p. 7, 8, 9, 10

> Write a commentary on the three documents (about 500 words): taking into account their specificities, analyse how the three documents deal with the issue of censorship. Rédigez en anglais.

I will compare the documents by considering their different forms and contexts, then analyse how each presents censorship, its effects and the possibility of resistance. The commentary moves from Bradbury’s dystopian fiction to Mydans’s newspaper report and finally to the photograph of a protest.

RÉPONSE À RETENIR

The three documents approach censorship through three different forms: a dystopian novel, a newspaper report and a photograph of a protest. Together, they show censorship as a means of controlling access to ideas, but also as something that can provoke resistance. They challenge the belief that banning books can protect people, especially children.

In the extract from Ray Bradbury's *Fahrenheit 451* (1954), censorship is state policy: books are outlawed and firemen are required to burn them. The third-person narration follows Montag's thoughts and reveals how routine the violence has become for him. He calls it "cleaning up" and "janitorial work," euphemisms that make the destruction of books seem harmless. However, the woman's presence disrupts the ritual. Her "accusing silence" makes the rooms seem to "roar with accusation," and Montag feels guilt and irritation. The passage also personifies books as birds and feathers: one falls into his hands "like a white pigeon," and a sentence he reads "blazed in his mind." These images suggest that literature can carry ideas and feelings even under a regime that tries to erase them. Montag's act of pressing a book to his chest "with wild devotion" hints at a change in him, though the description remains disturbing and ambiguous. Bradbury's fictional society thus warns that censorship attacks not only books but also thought, conscience and human feeling.

Seth Mydans's 1989 *New York Times* article reports a real dispute over *The Catcher in the Rye* at Boron High School. Unlike Bradbury's totalitarian state, censorship here is pursued by a small group of local people through a school board. The article draws attention to the silencing of Shelley Keller-Gage, an English teacher who was not allowed to speak in defence of a book she considers morally valuable. It also notes that one of the opponents says she has not read it and never would. The figures from a national report—172 incidents in 42 states, with nearly half of the attempts succeeding—place the local ban within a wider pattern. Yet the ban has an unintended effect: the novel attracts new readers, and the librarian has a waiting list of 15 people. Keller-Gage questions the parents' stated wish to preserve children's innocence. Rather than shielding young people from difficult realities, she argues, adults should help them face those realities, make reasonable choices and become responsible citizens.

Document C, a photograph published on the National Coalition Against Censorship's blog in 2018, presents resistance as public and collective action. In the foreground, a protester holds up a large sign inviting people to honk if they support freedom of speech; the word "CENSORSHIP" is crossed out. The direct appeal makes passers-by potential participants, while the crowd and its other signs suggest that opposition is shared. Unlike the book-burning in Bradbury's fictional scene or the school-board decision in Mydans's report, the photograph shows people openly defending free expression.

Despite their different contexts and forms, all three documents oppose attempts to control access to ideas. Bradbury dramatises censorship's human cost, Mydans examines its everyday operation and unintended consequences, and the photograph makes resistance visible. Taken together, they suggest that banning books cannot prevent difficult truths from reaching people; open discussion is a better response than silence.

Partie 2

Question Partie 2

Sujet p. 7, 9

Traduisez le passage suivant du document B en français : "Mrs. Keller-Gage said she observed this same poignant and ultimately impossible hope among the Boron townspeople who banned the book. 'They're wanting to preserve the innocence of the children,' she said, 'and I think that instead of trying to preserve their innocence, we have to try

> to deal with these children losing their innocence. I think society is the one that is kind of taking the innocence away. Things are not innocent anymore, and I think we've got to help them deal with that, to make reasonable choices, to be responsible citizens.'" (L. 29-35)

Je conserve le discours rapporté dans la première phrase et traduis le passage cité comme un discours direct. Pour rendre *to deal with* dans ce contexte, « aider à faire face à » exprime l'idée d'accompagner les enfants confrontés à la perte de leur innocence.

RÉPONSE À RETENIR

Mme Keller-Gage a dit qu'elle avait observé ce même espoir poignant et, en fin de compte, impossible chez les habitants de Boron qui avaient interdit le livre. « Ils veulent préserver l'innocence des enfants, a-t-elle dit, et je pense qu'au lieu d'essayer de préserver leur innocence, nous devons essayer d'aider ces enfants à faire face à la perte de leur innocence. Je pense que c'est la société qui, en quelque sorte, la leur enlève. Les choses ne sont plus innocentes, et je pense que nous devons les aider à faire face à cela, à faire des choix raisonnables et à devenir des citoyens responsables. »

Sujet : https://www.sujetdebac.fr/annales-pdf/2022/spe-llcer-anglais-2022-amerique-nord-sujet-officiel.pdf
© FormaV EI • Proposition de correction, distincte d'un corrigé officiel.

Copyright © 2027 FormaV®. Tous droits réservés.

FormaV® est une marque déposée auprès de l'INPI sous le numéro 5227897.

Ce document a été élaboré par FormaV® avec le plus grand soin afin d'accompagner chaque apprenant vers la réussite de ses examens. Son contenu (textes, graphiques, méthodologies, tableaux, exercices, concepts, mises en forme) constitue une œuvre protégée par le droit d'auteur.

Toute copie, partage, reproduction, diffusion ou mise à disposition, même partielle, gratuite ou payante, est strictement interdite sans accord préalable et écrit de FormaV®, conformément aux articles L.111-1 et suivants du Code de la propriété intellectuelle. Dans une logique anti-plagiat, FormaV® se réserve le droit de vérifier toute utilisation illicite, y compris sur les plateformes en ligne ou sites tiers.

En utilisant ce document, vous vous engagez à respecter ces règles et à préserver l'intégrité du travail fourni. La consultation de ce document est strictement personnelle.

Merci de respecter le travail accompli afin de permettre la création continue de ressources pédagogiques fiables et accessibles.