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LLCER anglais

Session 2024 • Amérique du Nord

Code sujet **24-LLCERANAN1** 3 heures 30

Proposition de corrigé pédagogique • FormaV

Se repérer dans le corrigé

Sujet 1 — Expression et construction de soi — l’impact de la guerre sur les individus
2 réponses • sujet p. 2–5

Sujet 2 — Voyages, territoires, frontières — l’héritage irlandais
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.

Sujet 1

20 points

Expression et construction de soi — l’impact de la guerre sur les individus

Partie 1

Question Partie 1

Sujet p. 2, 3, 4, 5

> Prenez connaissance des documents A, B et C et traitez le sujet suivant en anglais : “Write a commentary (about 500 words): taking into account the specificities of the three documents, analyse how they illustrate the impact of war on individuals.”

Démarche : le commentaire doit comparer les trois documents en tenant compte de leurs formes et de leurs points de vue : le récit à la deuxième personne de Phil Klay, le poème collectif de Wilfred Owen et l’image de presse de 2022. Il s’agit de montrer les effets de la guerre sur les individus sans confondre expérience du combat, attente au front et représentation visuelle du soldat.

RÉPONSE À RETENIR

War is often imagined as a sequence of dramatic battles, but these three documents focus instead on what war does to individuals: it heightens fear, exhausts the body and mind, and makes ordinary life difficult. Their different forms—a contemporary prose narrative, a First World War poem and a modern visual artwork—offer complementary perspectives on these consequences.

In Document A, an extract from Phil Klay's 2014 collection *Redeployment*, a former Marine's experience is conveyed through an unusual second-person narrative. The reader is addressed as "you" and placed in an ordinary shopping trip in Wilmington. Yet civilian surroundings trigger the soldier's battlefield habits: he scans buildings, expects danger and repeatedly checks for a weapon that is no longer there. The changing-room door becomes a sign of his inability to feel safe. The contrast between people who have "spent their whole lives at white" and the veteran who remains "orange" shows how war separates him from civilians. These colours describe levels of alertness, but also suggest that his perception has been profoundly altered. His heightened senses once helped keep his unit alive; afterwards, they make peaceful life difficult. His mind takes in too much information and forgets each moment to prepare for the next possible threat. The repetition of "And the next" conveys a relentless mental rhythm, while "For seven months" underlines how long this state has lasted. Klay therefore presents the aftermath of war as a continuing adjustment, not a simple return to normality.

Document B, Wilfred Owen's poem "Exposure" (1918), presents a collective rather than individual voice: the soldiers repeatedly speak as "we." The poem foregrounds the slow, numbing suffering of men waiting in the trenches, exposed to cold, rain and snow. Nature seems as threatening as the enemy: the east winds "knive" the soldiers, while dawn "attacks" them. The recurring refrain "But nothing happens" is deeply ironic. Although it suggests inactivity, the soldiers are being worn down and brought closer to death. Owen's sensory images—the aching brains, shivering bodies and "ice" in the men's eyes—make their physical misery immediate. Their questions, "What are we doing here?" and "Is it that we are dying?", convey bewilderment and despair. The repeated refrain and the slow progression of the stanzas create a feeling of endless waiting. In the final stanza, the burial party's appearance makes death seem an expected part of the soldiers' experience.

Document C, an image published by *NewsArt* in 2022, uses visual rather than verbal narration. It shows a soldier in profile, his face largely obscured by a helmet covered with typographic words or phrases. The dark figure and muted background create a sombre impression. The helmet both identifies him with military life and becomes the surface on which the text is displayed, suggesting that words and experiences are bound up with the image of the soldier. Unlike Klay's detailed account or Owen's collective voice, the image leaves the figure's particular story unstated. This anonymity invites viewers to look beyond the military equipment and consider the person behind it.

Together, the documents resist a heroic, uncomplicated view of war. Owen emphasizes shared suffering at the front; Klay reveals the persistence of combat-conditioned reactions in civilian life; the image evokes the soldier without explaining his experience. In different ways, all three show that war reaches beyond combat: it affects perception, wears down body and mind, and can leave individuals isolated from the world around them.

Partie 2

Question Partie 2

Sujet p. 2, 3

> Traduisez en français le passage suivant du document A (l. 23-29) : “You don’t see or hear like you used to. Your brain chemistry changes. You take in every piece of the environment, everything. I could spot a dime in the street twenty yards away. I had antennae out that stretched down the block. It’s hard to even remember exactly what that felt like. I think you take in too much information to store so you just forget, free up brain space to take in everything about the next moment that might keep you alive. And then you forget that moment, too, and focus on the next.”

Méthode : je conserve l’adresse générale en « on » et le passage de cette adresse au témoignage personnel (« je »). « A dime » est une pièce américaine de dix cents ; « twenty yards » est converti en une distance approximative en mètres pour une traduction naturelle en français. Je traduis l’extrait tel qu’il est donné dans la consigne, sans ajouter les phrases qui suivent dans le document A.

RÉPONSE À RETENIR

On ne voit ni n’entend comme avant. La chimie de votre cerveau change. Vous absorbez chaque élément de votre environnement, tout. Je pouvais repérer une pièce de dix cents dans la rue à une vingtaine de mètres. J’avais les antennes déployées jusqu’au bout de la rue. J’ai même du mal à me rappeler exactement ce que cela faisait. Je pense qu’on absorbe trop d’informations pour pouvoir les stocker, alors on les oublie simplement, afin de libérer de la place dans le cerveau pour absorber tout ce qui concerne l’instant suivant, celui qui pourrait vous maintenir en vie. Et puis on oublie aussi cet instant-là et on se concentre sur le suivant.

Sujet 2

20 points

Voyages, territoires, frontières — l'héritage irlandais

Partie 1

Question Partie 1

Sujet p. 6, 7, 8, 9

> Prenez connaissance des documents A, B et C et traitez le sujet suivant en anglais : "Write a commentary on the three documents (about 500 words): taking into account the specificities of the documents, analyse how they deal with the issue of Irish heritage."

Démarche. Il faut confronter les trois documents en tenant compte de leur forme et de leur point de vue : A est une critique de film qui analyse la mémoire de Kenneth Branagh et ses choix de représentation ; B est un extrait autobiographique de Frank McCourt, marqué par l'ironie, l'accumulation et les sensations ; C est une couverture qui construit une image visuelle et nostalgique de l'enfance irlandaise. La couverture porte le titre *An Irish Country Childhood*, tandis que sa légende la désigne comme *An Irish Childhood* : le commentaire ci-dessous décrit l'image et les mots effectivement visibles sur celle-ci.

RÉPONSE À RETENIR

The three documents show that Irish heritage is not a single, fixed inheritance: it can be remembered through political upheaval, poverty and religion, or through a cherished image of childhood. Their different forms shape these representations: a film review questions cinematic nostalgia, an autobiographical memoir gives hardship a vivid personal voice, and a book cover invites readers into an idealised past.

Document A is Jeannette Catsoulis's 2021 review of *Belfast*, Kenneth Branagh's cinematic memoir of growing up in Northern Ireland. The film begins in August 1969, when violence breaks into a neighbourhood where Catholics and Protestants have lived "amicably side-by-side". Through Buddy's eyes, the arrival of the Troubles is confusing and frightening; the camera's movement conveys his terror. Yet, as the reviewer explains, the film does not make political militancy its central subject. Instead, it focuses on family affection, games, television, cinema and grandparents. These everyday experiences are presented as part of Buddy's Irish inheritance, alongside the conflict threatening his home. Catsoulis also points out the limits of this perspective: the film's "telescoped view" says little about life beyond Buddy's street, and Branagh does not want to explain the Troubles in detail. Calling the memoir "rose-tinted", the review suggests that affectionate recollection softens a painful history. The family's move to England when Branagh was nine also makes departure and displacement part of his story of belonging.

Document B, an extract from Frank McCourt's 1996 memoir *Angela's Ashes*, presents a much harsher childhood. The narrator begins by regretting that his parents left New York for Ireland, although Ireland becomes the setting of his formative years. His repeated ranking of the "miserable" Irish and Irish Catholic childhood is comic in its exaggeration, but also introduces poverty, family troubles, religious authority and historical resentment. The reference to the English and "eight hundred long years" connects private suffering to a national narrative; nevertheless, the forceful first-person voice makes this a personal recollection, not an impartial history. Rain becomes the most powerful image of this inheritance. It saturates Limerick, damages health, keeps clothes and homes damp, and fills the account with oppressive smells and sounds. The church is called a refuge and the family's "only dry place", but the closing irony undercuts the city's reputation for piety: McCourt suggests that it was "only the rain" that drove people there.

Document C offers a strikingly different visual impression. The cover, captioned *An Irish Childhood* and bearing the title *An Irish Country Childhood*, shows a seated child against a landscape of houses and hills. Its muted, nostalgic colouring and the promise, "We were so young back then and every day was a wonderful new adventure", frame childhood as innocent discovery. Unlike McCourt's detailed account of deprivation or Branagh's conflict-shadowed Belfast, the cover provides no social or political explanation; its purpose is to make a remembered childhood inviting.

Together, the documents reveal competing ways of inheriting Ireland: as a place marked by sectarian conflict and departure, as a home shaped by poverty, Catholic life and memory, or as an idyllic childhood landscape. They also remind us that heritage is mediated by perspective: the critic examines selective remembrance, the memoirist turns lived hardship into a vivid narrative, and the cover turns the past into an appealing promise.

Partie 2

Question Partie 2

Sujet p. 6, 8

> Traduisez en français le passage suivant du document B (l. 1-6) : “My father and mother should have stayed in New York where they met and married and where I was born. Instead, they returned to Ireland when I was four, my brother, Malachy, three, the twins, Oliver and Eugene, barely one, and my sister, Margaret, dead and gone. When I look back on my childhood, I wonder how I survived at all. It was, of course, a miserable childhood: the happy childhood is hardly worth your while.”

Démarche. Je conserve le point de vue à la première personne et le contraste entre New York et l’Irlande. Les âges des enfants sont exprimés explicitement en français. « Dead and gone » est un euphémisme désignant ici le décès de Margaret ; il ne faut pas le traduire littéralement par « disparue ». La dernière phrase garde le ton ironique du narrateur.

RÉPONSE À RETENIR

Mon père et ma mère auraient dû rester à New York, où ils s’étaient rencontrés et mariés, et où j’étais né. Au lieu de cela, ils sont retournés en Irlande quand j’avais quatre ans, mon frère Malachy en avait trois, les jumeaux, Oliver et Eugene, avaient à peine un an, et ma sœur Margaret était morte. Quand je repense à mon enfance, je me demande comment j’ai bien pu y survivre. C’était, bien sûr, une enfance misérable : une enfance heureuse ne mérite guère qu’on s’y attarde.

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