

Modèle CCYC : ©DNE

Nom de famille (naissance) :


(Suivi s'il y a lieu, du nom d'usage)

Prénom(s) :

N° candidat : N° d'inscription :

(Les numéros figurent sur la convocation.)

Né(e) le : / /



1.1

ÉPREUVES COMMUNES DE CONTRÔLE CONTINU

CLASSE : Première

VOIE : Générale Technologique Toutes voies (LV)

ENSEIGNEMENT : ANGLAIS

DURÉE DE L'ÉPREUVE : 1h30

Niveaux visés (LV) : LVA **B1-B2** LVB **A2-B1**

Axes de programme : AXE 2 ESPACE PRIVE ET ESPACE PUBLIC

CALCULATRICE AUTORISÉE : Oui Non

DICTIONNAIRE AUTORISÉ : Oui Non

- Ce sujet contient des parties à rendre par le candidat avec sa copie. De ce fait, il ne peut être dupliqué et doit être imprimé pour chaque candidat afin d'assurer ensuite sa bonne numérisation.
- Ce sujet intègre des éléments en couleur. S'il est choisi par l'équipe pédagogique, il est nécessaire que chaque élève dispose d'une impression en couleur.
- Ce sujet contient des pièces jointes de type audio ou vidéo qu'il faudra télécharger et jouer le jour de l'épreuve.

Nombre total de pages : 3

Compréhension de l'écrit et expression écrite

L'ensemble du sujet porte sur l'axe 2 du programme : **Espace privé et espace public.**

Il s'organise en deux parties :

1. Compréhension de l'écrit

2. Expression écrite

Afin de respecter l'anonymat de votre copie, vous ne devez pas signer votre composition, citer votre nom, celui d'un camarade ou celui de votre établissement.

The narrator takes the same commuter train to and from London every day.

Monday, 8 July 2013

Morning

[...] While we're stuck at the red signal, I look for them. Jess is often out there in the mornings especially in the summer, drinking her coffee. Sometimes, when I see her
5 there, I feel as though she sees me too, I feel as though she looks right back at me, and I want to wave. I'm too self-conscious. I don't see Jason quite so much, he's away a lot with work. But even if they're not there, I think about what they might be up to. Maybe this morning they've both got the day off and she's lying in bed while he makes breakfast, or maybe they've gone for a run together, because that's the sort of
10 things they do. (Tom and I used to run together on Sundays, me going at slightly above my normal pace, him at about half his, just so we could run side by side.) [...]

Tuesday, 9 July 2013

Morning

[...] The train stops at the signal as usual. I can see Jess standing on the patio
15 in front of the French doors. She's wearing a bright dress, her feet are bare. She's looking over her shoulder, back into the house; she's probably talking to Jason, who'll be making breakfast. I keep my eyes fixed on Jess, on her home, as the train starts to inch forward. I don't want to see the other houses; I particularly don't want to see the one four doors down, the one which used to be mine.

20 I lived at number twenty-three Blenheim Road for five years, blissfully happy

and utterly wretched. I can't look at it now. That was my first home. Not my parents' place, not a flatshare with other students, *my* first home. I can't bear to look at it. Well, I can, I do, I want to, I try not to. Every day I tell myself not to look, and every day I look. I can't help myself, even though there is nothing I want to see there, even
25 though anything I do see will hurt me. Even though I remember so clearly how it felt that time I looked up and noticed that the cream linen blind in the upstairs bedroom was gone, replaced by something in soft baby pink; even though I still remember the pain I felt when I saw Anna watering the rose bushes near the fence, her T-shirt stretched tight over her bulging belly, and I bit my lip so hard it bled.

30 I close my eyes tightly and count to ten, fifteen, twenty. There, it's gone now, nothing to see. We roll into Witney station and out again, the train starting to pick up pace as suburbia melts into grimy north London, terraced houses replaced by tagged bridges and empty buildings with broken windows. The closer we get to Euston the more anxious I feel; pressure builds, how will today be?

Paula HAWKINS, *The Girl on the Train*, 2015

1. Compréhension de l'écrit (10 points)

Give an account of the text **in English**, taking into consideration the nature of the text, the way the narrator travels through space and time, and her reactions to what she sees.

2. Expression écrite (10 points)

Vous traiterez **en anglais**, et en 120 mots au moins, **l'un des sujets suivants au choix** :

Sujet A

It is easy to imagine people's lives just by watching them on a bus or on a train? Why? Illustrate your point with examples.

Sujet B

In the 1954 *Rear Window* film directed by Alfred Hitchcock Jeff, the hero, is a man who can't move from his flat because of a broken leg. He spends his time watching his neighbours and he suspects one of them has committed a murder. He calls the police to inform them about his suspicions.

Write the dialogue.