

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 :

DURÉE DE L'ÉPREUVE : 1h30

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

Axes de programme :

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 : 4

LANGUES VIVANTES : ANGLAIS

ÉVALUATION 2

Compréhension de l'écrit et expression écrite

L'ensemble du sujet porte sur l'axe 5 du programme : **Fictions et réalités.**

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.

Text

The real history behind 'The Crown'

The hugely popular [web television series] *The Crown* dramatises the personal and political challenges that faced Queen Elizabeth II's reign in the mid-20th century and beyond. But how historically accurate is it?

5 *History Extra* spoke to royal historian and historical adviser to the hit series Robert Lacey to separate fact from fiction...

Question: The popularity of the British monarchy has ebbed and flowed throughout history. Why do you think that the family continues to hold such fascination in the new century?

10 **Answer:** [...] Interest in the royal family reflects human interest – it's human nature. If you're cynical, you can talk about the political machinery of this, but the political machines are only responding to a very basic human impulse. We want to see humanity at the heart of history and the British royal family has, with great skill, fulfilled this function over the years.

15 **Q:** What can you tell us about moments that might have been embellished or imagined in the series?

20 **A:** There's a whole research team of ten working full time on the series so that every single episode can be based on solid history. Peter Morgan [the writer of *The Crown*] takes his inspiration from that, then checks the scripts with people like me, as well as with the people who were actually involved in the real events – the best sources of all.

25 In episode seven, Professor Hogg is introduced – a fictitious teacher who visits the palace to help the adult Queen plug the gaps that she feels she has in her learning. Hogg is a totally imaginary figure who is there to symbolise the Queen's very well-documented feeling that she wasn't educated properly, and that she needed to improve things. But Hogg also helps dramatise the Queen's eventual realisation that education and wisdom are two very different things. The professor feels she has wisdom in ample supply – and tells her so.

30 **Q:** The series and book show the ways in which the monarchy was not afraid to adapt to changing times and new technologies. How did television and the media shape perceptions of the monarchy?

35 **A:** That's one of the great themes that emerges, particularly around the coronation of 1953 – and it has special meaning for me. The first time I watched television, apart from seeing TV sets in shop windows, was in Westbury-on-Trym in Bristol, when I went next door to my neighbours on 2 June and sat down on the dining room chairs that had been turned into a little cinema and watched the coronation. I was seven years old.

40 We know the personal issues that worried the Queen about her coronation: that the cameras would intrude on private moments – when her upper breast was anointed, for example, or when she took communion. She didn't want television to intrude on these especially sacred rituals.

45 What's particularly enjoyable historically about dealing with these early TV seasons is that we've got such solid documentation, thanks to the 50-Year rule making so many official papers available. We can look at the minutes of the coronation committee; we can see what the committee members commented on and argued about; and we can also read the letters coming to and from Churchill.

Elinor Evans, www.historyextra.com, December 2017

1. Compréhension de l'écrit (10 points)

Give an account of the text **in English** and in your own words, taking into consideration the nature and the topic of the document, the people named or characters mentioned and the historical event referred to in the last fifteen lines of the text. Focus especially on Robert Lacey's explanations of the reasons why the British royal family "continues to hold such fascination in the new century" (l. 7-8).

2. Expression écrite (10 points)

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

Sujet A

You read these three reactions about *The Crown* on a blog. Who do you agree most with? Explain why.

Mark

"It's way more interesting when a historical film or series is documented on real facts only."

Suzy

"I like it when imaginary elements are added to a historical film because it makes the script more exciting."

Emily

"Historical series are not my thing! I easily get bored."

Sujet B

Tonight on television, there are two programmes about the life of Queen Elizabeth II: a history documentary on Channel 1 and a film adaptation on Channel 2. Which one would you watch? Explain why.