


Modèle CCYC : ©DNE

Nom de famille (naissance) :																				
<i>(Suivi s'il y a lieu, du nom d'usage)</i>																				
Prénom(s) :																				
N° candidat :								N° d'inscription :												
<i>(Les numéros figurent sur la convocation.)</i>																				
Né(e) le :			/			/														


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RÉPUBLIQUE FRANÇAISE

1.1

<h3>Évaluation Commune</h3>	
CLASSE : Première	
VOIE : <input type="checkbox"/> Générale <input type="checkbox"/> Technologique <input checked="checked" type="checkbox"/> Toutes voies (LV)	
ENSEIGNEMENT :	
DURÉE DE L'ÉPREUVE : 1h30	
Niveaux visés (LV) : LVA B1-B2 LVB A2-B1	
Axes de programme :	
CALCULATRICE AUTORISÉE : <input type="checkbox"/> Oui <input checked="checked" type="checkbox"/> Non	
DICTIONNAIRE AUTORISÉ : <input type="checkbox"/> Oui <input checked="checked" type="checkbox"/> Non	
 <input type="checkbox"/> 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.	
<input type="checkbox"/> 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.	
<input type="checkbox"/> 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	

Langues vivantes – Anglais
Évaluation 2
Compréhension de l'écrit et expression écrite

L'ensemble du sujet porte sur l'axe 6 du programme : **Innovations scientifiques et responsabilité.**

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.

Texte :

Australian music bands join FEAT., a new platform encouraging their industry to back sustainability

In the spring of 2017, immediately after the release of the Australian band Cloud Control's third album, *Zone*, the band's keyboard player, Heidi Lenffer, was contemplating what their upcoming tour would cost. But this time she wasn't just thinking about the money; she was thinking about emissions. Independent bands are used to running on a shoestring budget¹ – a carbon-conscious Lenffer wanted Cloud Control to run a more environmentally efficient operation, too.

She began asking climate scientists in the field, and connected with Dr Chris Dey from Areté Sustainability. Dey crunched the numbers for Cloud Control's two-week tour, playing 15 clubs and theatres from Byron Bay to Perth. He found that it would produce about 28 tonnes of emissions – roughly equivalent to what an average household produces in a year.

"I had suspected that all of this flying, and all of the energy that goes into tours, can't be very good for the environment – but there was no solution that existed beyond carbon offsetting," Lenffer says.

Offsetting is essentially an attempt at equalisation: when you offset your flights, you try to compensate for the carbon by donating to a program to suck it out of the atmosphere, via tree planting or sequestration² someplace else. Lenffer wanted to aim higher.

Partnering with a financial fund Future Super, and the developer Impact Investment Group, Lenffer has established FEAT. (Future Energy Artists): a platform that will allow musicians to build and invest in their own solar farms. [...]

¹ A shoestring budget: a limited budget.

² Sequestration: storing carbon dioxide in reservoirs and not in the atmosphere.

The first solar farm being built with their help is Brigalow: an 80-hectare project near Pittsworth on Queensland's Darling Downs.

25 FEAT. says the 34.55-megawatt Brigalow solar farm could power the equivalent of 11,300 homes for 30 years. (Looked at another way, it could generate more than 2,000 Cloud Control tours in renewable energy.) That energy is then sold into the energy market, with a target return on investment for artists of 5% a year.

30 The total emissions output of the global music sector is not well studied. A 2010 investigation into the UK industry found it was responsible for more than 540,000 tonnes of greenhouse gas every year, much of it from live music. Most of that was transport, not just of band members and equipment, but fans: audience travel alone accounted for 43% of emissions.

35 A further 26% came from the lifecycle of CDs [but], according to researchers from the University of Glasgow, the streaming age hasn't made for a cleaner product: the energy required to store and process music in the cloud makes for an even worse carbon footprint than manufacturing and distributing CDs and records.

40 For artists, the pitiful royalty rates generated from streaming, and the crash in sales of physical product, means that live music makes up the bulk of revenue. For Lenffer, going on tour meant contributing to the global climate emergency – but she was willing to gamble that “a progressive community like the music industry would have the guts and imagination to embrace change”.

The Guardian, 3rd June 2019

1. COMPREHENSION DE L'ECRIT (10 points)

After presenting Heidi Lenffer (nationality, occupation, etc.), give an account of the text, focusing particularly on the problem she detected and the solution(s) she has found. Pay attention to the statistics that explain her choices and to the partners she worked with.

2. EXPRESSION ECRITE (10 points)

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

Sujet A

You are Heidi Lenffer and you try to convince your fellow musicians to invest money in FEAT. (l. 20). Imagine the conversation.

Sujet B

Is technology the only solution to reduce carbon emissions? Support your opinion with arguments and examples.