

Modèle CCYC : ©DNE

Nom de famille (naissance) :

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

Prénom(s) :

N° candidat :

N° d'inscription :



Liberté • Égalité • Fraternité  
RÉPUBLIQUE FRANÇAISE

Né(e) le :

(Les numéros figurent sur la convocation.)

1..1

## ÉVALUATION

**CLASSE** : Terminale

**VOIE** : ☐ Générale ☐ Technologique ☒ Toutes voies (LV)

**ENSEIGNEMENT** : ANGLAIS

**DURÉE DE L'ÉPREUVE** : 1h30

Niveaux visés (LV) : LVA B2 LVB B1

**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** : 5

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 :

 Liberté • Égalité • Fraternité  
RÉPUBLIQUE FRANÇAISE

1..1

## Compréhension de l'oral, de l'écrit et expression écrite

L'ensemble du sujet porte sur l'**axe 3** du programme : **Art et pouvoir**.

Il s'organise en trois parties :

1. Compréhension de l'oral ;
2. Compréhension de l'écrit ;
3. Expression écrite.

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

Vous disposez tout d'abord de **cinq minutes** pour prendre connaissance de **la composition** de l'ensemble du dossier et des **consignes** qui vous sont données.

Vous allez entendre trois fois le document de la partie 1 (compréhension de l'oral).

Les écoutes seront espacées d'une minute.

Vous pouvez prendre des notes pendant les écoutes.

À l'issue de la troisième écoute, vous organiserez votre temps (**1h30**) comme vous le souhaitez pour rendre compte **en français** du document oral et pour traiter **en anglais** la compréhension de l'écrit (partie 2) et le sujet d'expression écrite (partie 3).

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 :

 Liberté • Égalité • Fraternité  
RÉPUBLIQUE FRANÇAISE

1.1

## Les documents :

- Document vidéo

**Titre :** *What Woodstock taught us about protest*

**Source :** PBS, August 16, 2019

- Texte

### LIVE AID LED TO THE PATRONISING 'SAVE AFRICA' INDUSTRY. WE DON'T NEED A MUSICAL ABOUT IT.

Thirty-eight years since the concert, the false narrative about a broken continent plagued by poverty, conflict, corruption and disease still persists.

Some people love musicals. I am not a fan (there, I said it!). That's why I rarely pay attention to notices about new ones in the making. That changed last week when I saw the announcement for a musical at the Old Vic about the 1985 Live Aid concert, which raised money for the devastating famine in Ethiopia. It made me sit up and take a deep, slow breath.

That's because Live Aid was so much more than just a concert for me. It left a lasting and unpleasant legacy that has shaped the story of Africa and how the world sees us. It marked a catalytic moment that sealed Africa's image as a broken continent and defined it for an entire generation. Thirty-eight years later, were we really going to relive our worst moment – as a musical, no less – and retell the story for a whole new generation? Live Aid was watched by 72,000 people live at Wembley Stadium and an estimated 1.5 billion in 150 countries on TV. It raised more than \$140m (£114m) for famine relief, rightly brought the world's attention to Ethiopia's devastating food shortages and undoubtedly saved thousands from death. Much good came from it and the intentions of its champions, Bob Geldof and Midge Ure, were noble.

But its portrayal of Africa triggered the birth of a patronising industry whose mission it was to "save Africa". And today, business is booming. Britain's aid contribution to Africa in 2022 was £1.1bn. In 2021, the development sector collectively sent \$58.4bn to Africa, and over the last 30 years it is estimated that \$1.2tn of aid has been spent on Africa.

The problem with the save Africa industry is the attitude of privilege in which it often comes wrapped. It is fed by and entirely reliant on a single, outdated story of Africa that was perpetuated and entrenched by the Live Aid phenomenon. Daytime TV in the UK is replete with adverts from international NGOs that continue to use the Live Aid model.



They feature broken African characters who feed the stereotypes and tug at<sup>1</sup> the heartstrings of British viewers. There is never any nuance or context in their stories.

30 Sadly, the mainstream media, the most influential ambassador for the Live Aid legacy, still largely perpetuates this dominant narrative about a broken continent plagued by poverty, conflict, corruption, crime, poor leaders and disease. In their version of Africa, the continent is a place beset by dependency and full of people who lack agency.

Thirty-eight years after Live Aid, has nothing really changed?

35 I was one of the 1.5 billion who watched the original concert. I was in my late teens and witnessed the iconic gathering of superstars from my bedroom in London. As a Nigerian born in Lagos and educated in the UK, it took me a moment to realise that the version of Africa that Live Aid was selling the world was very different to the one in which I grew up.

40 Live Aid remains the unfortunate and inadvertent poster child for a development approach to Africa that still drives much of the sector today; the desire to identify and fix the challenges of poor countries and the belief that money is the primary solution. This harmful power dynamic was established back in 1884 at the Berlin Conference, where the continent was divided up between Europe. [...]

45 Today, the shoes of “force, power, boldness, and decision” are on the feet of Africans. Africa is no longer the beggar depicted during Live Aid and this was evident at the UN general assembly gathering of world leaders in New York last month.

President William Ruto of Kenya summed it up aptly when he said; “We as Africa have come to the world, not to ask for alms<sup>2</sup>, charity or handouts, but to work with the rest of the global community.”

50 That’s why bringing back Live Aid in any shape or form – given the era it represents – seems an outdated and almost outrageous idea. Led by a growing diaspora community, a new generation of Britons are experiencing Africa very differently. This time, it’s not through images of a broken people, it’s through our music, food, films, fashion and art. Do we really need a musical trip back to 1985?

Moky Makura, *theguardian.com*, 2023

<sup>1</sup> pull at

<sup>2</sup> clothing, food, or money that is given to poor people

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 :

 Liberté • Égalité • Fraternité  
RÉPUBLIQUE FRANÇAISE

1.1

### 1. Compréhension de l'oral (10 points)

Vous rendrez compte, **en français**, de ce que vous avez compris du document.

### 2. Compréhension de l'écrit (10 points)

#### a. Compréhension du texte

Give an account of the document, in your own words and **in English**.

In your account:

- Briefly present the journalist and what Live Aid is and share the reporter's overall point of view on it.
- Explain in your own words: "But its portrayal of Africa triggered the birth of a patronising industry whose mission it was to "save Africa." (l. 19). Justify with elements from the text.
- Explain Africa's reaction today.

#### b. Compréhension de l'ensemble du dossier (document vidéo et texte)

Compare and contrast the two documents.

### 3. Expression écrite (10 points)

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

#### Sujet A

You are a reporter. You have just spent a weekend at a festival in support of a charitable cause. Write an article about what you saw at the concert and your reactions / feelings about this type of events.

#### Sujet B

To what extent can musical events such as festivals and concerts bring people together? Explain how with examples.