


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

  
Liberté • Égalité • Fraternité  
RÉPUBLIQUE FRANÇAISE

1.1

<b>ÉPREUVES COMMUNES DE CONTRÔLE CONTINU</b>	
<b>CLASSE :</b> Première	
<b>VOIE :</b> <input type="checkbox"/> Générale <input type="checkbox"/> Technologique <input checked="" type="checkbox"/> Toutes voies (LV)	
<b>ENSEIGNEMENT :</b>	
<b>DURÉE DE L'ÉPREUVE :</b> 1h30	
Niveaux visés (LV) : LVA <b>B1-B2</b> LVB <b>A2-B1</b>	
Axes de programme :	
<b>CALCULATRICE AUTORISÉE :</b> <input type="checkbox"/> Oui <input checked="" type="checkbox"/> Non	
<b>DICTIONNAIRE AUTORISÉ :</b> <input type="checkbox"/> Oui <input 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.	
<b>Nombre total de pages : 3</b>	

## Langues vivantes – Anglais

### Évaluation 2

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

L'ensemble du sujet porte sur l'axe 1 du programme : **identités et échanges**

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 1:

*[Kiran, a young woman, is speaking about her roots.*

I'm never sure what people want to know when they ask me: "Where are you from?"

The question doesn't offend me, as I'm curious about people myself. I'm fascinated by the origins of family trees, the land and seas over which seeds migrate, cross-pollinate, and germinate anew.

5 In my thirty-two years, I've traveled to all fifty United States, lived in ten of them, in every American time zone, most since I left home for college at seventeen and never moved back. A modern gypsy, I've developed an ear for accents. I'm charmed by different cadences<sup>1</sup>. It's a game for me to place them, to listen for the fish out of water.

10 "Is that Texas I hear?" I ask with a smile – always a smile, the universal ambassador of goodwill – of a lady in Juno, Alaska.

I *never* ask that slippery little devil, you know the one: "Where are you from?"

15 Sometimes, I envy people who can answer this deceptively simple question in two words or less. "Jersey" or "Chicago", "New Orleans" or "Southern Cal". People who've lived most of their lives in a single state, sometimes even a single town. People whose physical appearance or last name is unremarkable.

I don't fall into any of these categories.

20 When I get asked this question – not an everyday occurrence, but I get it more than most – I'm never certain what information the person seeks. Is it the origin of my own mid-Atlantic accent? My heritage? My married name (read off a credit card, a check, or a name tag)?

To cover the bases, I supply all three. Probably overkill, but I figure the desired answer's somewhere in here: "My parents emigrated from India in the 1960s when my father went to medical school at Harvard. I was born in Cambridge but grew up outside of Washington, D.C. My husband's last name is Italian."

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<sup>1</sup> Cadence: rhythm.

25 If I answer with a genuine smile, I almost always receive one in response, which strengthens my belief in karma.

Monica PRADHAN, *The Hindi-Bindi Club*, 2007

**Text 2:**

*[Rani, an artist, is making an introductory speech to her art exhibition, to explain the origins of her influences.]*

“I’m the product of an Irish-Italian Catholic father from Boston and Indian Hindu mother from Calcutta,” I say to my captive audience. “This multicultural heritage has greatly influenced my art. Growing up, I never felt *different* unless someone brought it to my attention. I never felt I had to choose, “Am I this, or that?”. I felt, and my parents reinforced, “I’m both”. In my family, this was perfectly natural, normal. [...] It’s easy to see differences among people, especially if they look, talk, eat, dress, worship differently. But there’s more to every person than any peel-and-stick-on label<sup>2</sup>. Despite the most blatant differences, there’s almost always commonality if you look beyond the surface. At our core, human beings from all walks of life have more in common than not. My art attempts to show the synergy of cultural fusion – the notion that one plus one equals something greater than two – and the universal bonds that link us all together as one race, the human race”.

Monica PRADHAN, *The Hindi-Bindi Club*, 2007

**1. COMPREHENSION DE L’ECRIT (10 points)**

Give an account of the two extracts, **in English**, focusing especially on:

- the nature of the two texts and their common theme;
- Kiran and Rani’s personal profiles and family backgrounds;
- their interaction with others;
- what is said about identity and cultural differences.

**2. EXPRESSION ECRITE (10 points)**

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

**Sujet A**

Nicolas is going to spend a year on an exchange in an English-speaking country. He talks about his hopes and his fears with his friend Anna. Write the dialogue.

**Sujet B**

Is contact with the unfamiliar necessarily interesting? Is contact with the familiar always easier?

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<sup>2</sup> Peel-and-stick-on label: *étiquette auto-collante*.