

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

ÉPREUVES COMMUNES DE CONTRÔLE CONTINU

CLASSE : Première

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

ENSEIGNEMENT : SPÉCIALITÉ : Langues littéraires et cultures étrangères et régionales (LLCER) - anglais

DURÉE DE L'ÉPREUVE : 2h

Niveaux visés (LV) : LVA-LVB **B2**

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

**SUJET de Langues, littératures et cultures étrangères et régionales :
ANGLAIS**

Le sujet porte sur la thématique « IMAGINAIRES »

Axe d'étude : « Imagination créatrice et visionnaire »

Fascinating creatures

**Prenez connaissance des documents A, B et C et traitez le sujet suivant
en anglais :**

Write a short commentary (minimum 300 words) on documents A, B and C, using the following guidelines: pick out the elements of abnormality in all the documents, compare the way adults and children react to strangeness and explain how this contrast is used in literary and artistic production.

DOCUMENT

A

- When the afternoon began to die away behind the Park, Mrs. Brill and Ellen came to give them their supper and to bath the Twins. And after supper Jane and Michael sat at the window watching for Mr. Banks to come home, and listening to the sound of the East Wind blowing through the naked branches of the cherry trees in the Lane. The trees themselves, turning and bending in the half light, looked as though they had gone mad and were dancing their roots out of the ground.
- 5 "There he is!" said Michael, pointing suddenly to a shape that banged heavily against the gate. Jane peered through the gathering darkness.
- "That's not Daddy," she said. "It's somebody else."
- 10 Then the shape, tossed and bent under the wind, lifted the latch of the gate, and they could see that it belonged to a woman, who was holding her hat on with one hand and carrying a bag in the other. As they watched, Jane and Michael saw a curious thing happen. As soon as the shape was inside the gate the wind seemed to catch her up into the air and fling her at the house. It was as though it had flung her first at the gate, waited
- 15 for her to open it, and then had lifted and thrown her, bag and all, at the front door. The watching children heard a terrific bang, and as she landed the whole house shook.
- "How funny! I've never seen that happen before," said Michael.
- "Let's go and see who it is!" said Jane, and taking Michael's arm she drew him away from the window, through the Nursery and out on to the landing. From there they always had a
- 20 good view of anything that happened in the front hall.
- Presently they saw their Mother coming out of the drawing room with a visitor following her. Jane and Michael could see that the newcomer had shiny black hair—"Rather like a wooden Dutch doll," whispered Jane. And that she was thin, with large feet and hands, and small, rather peering blue eyes.
- 25 [...] "The nursery is upstairs—" And she led the way towards the staircase, talking all the time, without stopping once. And because she was doing that Mrs. Banks did not notice what was happening behind her, but Jane and Michael, watching from the top landing, had an excellent view of the extraordinary thing the visitor now did.

30 Certainly she followed Mrs. Banks upstairs, but not in the usual way. With her large bag in her hands she slid gracefully *up* the banisters, and arrived at the landing at the same time as Mrs. Banks. Such a thing, Jane and Michael knew, had never been done before. Down, of course, for they had often done it themselves. But up—never! They gazed curiously at the strange new visitor.

P.L. Travers, *Mary Poppins*, 1934

DOCUMENT B

In July 2005, Johnny Depp was interviewed by Pop Entertainment about his role in “Charlie and the Chocolate Factory”.

Why are you both drawn to such quirky characters?

5 One thing that Tim [Burton] and I share is a kind of fascination with the human animal. I think that we also share the idea that most people in life, especially the ones who are considered super normal, if you really take a step back and observe them a bit, you’ll realize that they’re actually completely out of their minds. Most people are really nuts and that’s fascinating to me. I think Tim feels the same way. [...]

Who was the model for your version of Willie Wonka?

10 There wasn’t specifically one or two guys that were models for the character. But there were memories that I have as a little kid watching children’s shows. I distinctly remember, even at that age, thinking that their speech pattern and the kind of musical quality of the way they were speaking to the camera and to the children that I thought was really strange. Guys that I watched like Captain Kangaroo and Mr. Rogers and all of these guys became the main part of the ingredient. I remember thinking, “My God, they can’t be like that at home. They can’t actually be like that.” That led me to believe that they put on a mask in a way, that all-important positive smile. That was the other side of Wonka. Then doing stuff for the look of Wonka was incredibly important. [...]

20 When Tim and I talked about doing it, there was no script at all at the time. There was only the book, which in a lot of ways was a great gift because I was able to just use Dahl’s work for my notes. [I] was thinking about game show hosts that I remembered on television growing up and that kind of perpetual sort of grimace on their face. I kept thinking that it’s certainly not like that at home... I hope it’s not. *(Laughs)* You feel like they go on stage and put a mask on and do their thing and take it off. It’s almost like a clown or something. Those two things became the basis for this version of Wonka.

Pop Entertainment.com, July 16, 2005.

DOCUMENT C



Lucy meets the faun Mr. Tumnus in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, Walt Disney Pictures, 2005.