

Modèle CCYC : ©DNE

Nom de famille (naissance) :

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

Prénom(s) :

N° candidat :

N° d'inscription :



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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

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

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

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).

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1.1

Les documents :

- Document video

Titre : *TOURISM IRELAND talks Belfast with Kenneth Branagh and cast.*

Source : *Discover Ireland, 2022*

- Texte

Take a tour of Northern Ireland—with a little help from the ‘Derry Girls’

There’s a scene in the series finale of the hit Netflix show *Derry Girls* that wouldn’t have happened in real life before the April 10, 1998, signing of the Good Friday Agreement.

A newly 18-year-old Orla arrives at Derry’s city hall to register to vote in the referendum on the agreement, which would end decades of sectarian violence in Northern Ireland.

5 After striking oddball poses for her ID photo, the teen dances her way home surrounded by children in traditional Irish dancing clothing. [...]

Derry Girls is just the latest attraction in a tourism transformation that began 25 years ago with the Good Friday Agreement. Before that, the world primarily associated Northern Ireland with its conflict known colloquially as the Troubles.

10 “Northern Ireland probably would have been one of the top five places not to go in the world,” says Odhran Dunne, chief executive of Visit Derry. [...]

Over the years the region has found new ways to entice travelers, from Belfast’s shipyards that birthed the Titanic to the country’s scenic coastal driving routes and the fictional battlefields where Jon Snow once fought on *Game of Thrones*. Through

15 tourism, Northern Ireland has taken the opportunity to reinvent itself—and work through its contentious past.

Conflict tourism

Some tourists began to arrive in Northern Ireland even before the peace process concluded. They mostly came to see sites of the Troubles made infamous on the

20 nightly news—from where the events of Bloody Sunday took place in Derry to the “peace walls” that still separate Protestant and Catholic neighborhoods in Belfast.

Conflict tourism can be found in former war zones across the world, from Cambodia to Bosnia—a phenomenon that Feargal Cochrane, an expert on political conflict, writes “treads a narrow line between solemn pilgrimage and exploitative voyeurism.”

25 Any kind of tourism can be a balm for a devastated economy, but Northern Ireland’s wounds were fresh. Tourism officials turned instead to other ways to lure visitors and take control of the narrative that had been shaped by news of bombings and gunfire. “You’ve got to fill that void with positive things,” says Gerry Lennon, the chief executive



officer of Visit Belfast. [...]

30 Derry Girls Effect

Pop culture has played a key role in this transformation. In recent years one cultural touchstone has reached an even larger audience: *Derry Girls*, which aired its third and final season on Netflix last year.

35 Although there have been plenty of television shows and movies depicting the Troubles, *Derry Girls* is arguably the first that people from Northern Ireland actually like. It's funny and relatable—and, maybe more importantly, it showed that life really did just go on for people growing up in a city where bombings and police barricades were the norm.

40 Doherty was skeptical when he first heard about the show, expecting the usual Troubles melodrama. But then he “sat down and watched it and laughed my leg off.” It was while they were watching the penultimate episode of the first season that Doherty's wife suggested he launch a *Derry Girls* tour.

45 It is now massively popular, nearly on par with his tour of the site of the 1972 Bloody Sunday massacre. But it's not just fluff—for Doherty, it provides a subtle opportunity to educate people. During his tour, for example, he might explain that the reason cousins Erin and Orla share a chaotic multigenerational home is because there were restrictions on property ownership for Catholics. [...]

50 “That has been a dream for us in terms of marketing,” Dunne says. It's not just the name of the show or its international success on Netflix, he adds, but the way the series depicts the people of Derry. In real life, too, he says, they're warm and social—and don't take themselves too seriously.

“I think that's what's translated hopefully in the series,” he says. “That's ultimately what our greatest selling point [is] beyond the culture and the heritage. It's the people that make the place.”

Amy Mc Kieve, *National Geographic*, 2023

