

TRAINING!

BAC BLANC

ANGLAIS

**TERMINALE
GÉNÉRALE**



ANGLAIS – ÉVALUATION 3

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

L'ensemble du sujet porte sur l'**axe 8** du programme : **Territoire et mémoire**.

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 vidéo

Titre : Death ship or cause for celebration – how should we remember Captain Cook 250 years after he landed in New Zealand?

Source : TVNZ, 1 News, February 18, 2019

Texte

Patricia Grace's literary legacy: giving Māori characters their 'natural' voice

As Grace's 1986 novel Potiki is re-published in Britain, the writer talks about culture, politics and activism.

The land in the book bears a striking resemblance to the settlement where Grace lives, and walking up the coastal road to her home in Hongoeka Bay, north of Wellington, you can see things the way her characters do: the dark morning sea, "strident bands" of gulls, and the capital's notoriously "edged wind".

In 1975, Grace, now 82, was the first Māori woman to publish a book of short stories in New Zealand, despite the fact that she had not – by the time she finished high school – read a book by a local writer, let alone an Indigenous one.

Potiki, the 1986 novel about a Māori community fighting to save its ancestral land from developers, has been relevant ever since; New Zealand's government continues to seize Māori land legally, even as it seeks to provide redress for what was taken in the past. More than two decades after the book's publication, officials attempted to seize Grace's own.

Potiki will shortly be published as a Penguin Classic in Britain, an unusual prospect for a writer from New Zealand who was raised entirely on the works of Shakespeare and Milton but nothing that resembled "anything that was about me or where I lived or my culture".

When Grace eventually wrote novels, short stories, and children's books about what she knew – the ordinary, everyday lives of Māori people and their families – she was surprised to be branded a political writer. At a time when stories about Māori honed in on social inequity – New Zealand's Indigenous people fare worse than Pākehā (New Zealanders of European descent) on nearly every social and economic metric – Grace wrote instead about what she had seen growing up Māori: loving family and a close-knit community.



“One comment that I had was that I wrote it to cause social unrest and racial disharmony,” she says of *Potiki*. “I wasn’t a very politicised person at all.”


Besides, Grace says, laughing, those who levelled accusations at her of having made Māori “the good guys” of *Potiki*, and white New Zealanders “the bad guys”, did not realise she had never specified what race the greedy developers in the story were.

Eventually, she had to fend off a real-life attempt on her land. In Hongoeka Bay – a quiet, sparkling curve of land, where the community is centred around the wharenuī, a Māori word for a communal meeting house, and residents gather kai moana – seafood – from the beach, Grace lives in a light, airy, wooden house nestled into the hills.

In 2014 Grace won a high-profile legal battle against the government, which wanted to purchase her land by force – under a law called the Public Works Act – to build an expressway. She is incredulous, she says, that such a law is still in force, even as an official tribunal seeks to settle claims with Māori tribes for land seized when the British colonised the country in the 19th century.

“You can take anybody’s land, not only Māori land,” she says, referring to the Public Works Act. “But I know it’s being researched at the moment and I think we’ll find that a bigger percentage is Māori.”

Charlotte Graham-McLay, *The Guardian*, 23 February 2020

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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 et de l'ensemble du dossier (10 points)

Give an account of the text, **in English** and in your own words, focusing on the author mentioned (her book, what makes her special) and taking into consideration the relations between the Māori and the government of New Zealand.

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

Consider the **two documents** and describe how New Zealanders remember and honour their past.

3. Expression écrite (10 points)

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

Sujet A

Your school organises a Culture Week and has asked students to celebrate a community from the English-speaking world. Write an e-mail to the school's headmaster to present your choice and detail your ideas of celebrations.

Sujet B

Comment on this quote by Winston Churchill (former British Prime Minister):

“A nation that forgets its past has no future”.