

## 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).

Modèle CCYC : ©DNE																				
Nom de famille (naissance) : <small>(Suivi s'il y a lieu, du nom d'usage)</small>																				
Prénom(s) :																				
N° candidat :											N° d'inscription :									
 <small>Liberté • Égalité • Fraternité</small> <small>RÉPUBLIQUE FRANÇAISE</small>	<small>(Les numéros figurent sur la convocation.)</small>																			
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## Les documents :

- **Document vidéo**

**Titre :** *The Real Rosie the Riveter<sup>1</sup> Dies at Age 95*

**Source :** *CBS This Morning, March 7, 2020*

- **Texte**

### **The True History Behind ‘Six,’ the Tudor<sup>2</sup> Musical About Henry VIII’s Wives**

***The show’s creators, Toby Marlow and Lucy Moss, reflect on the smash hit ahead of its Broadway premiere***

Inspiration struck Toby Marlow during a comparative poetry class at Cambridge University in fall 2016. Participating in a discussion on William Blake, he found his mind wandering and began scribbling a series of unrelated notes: “Henry VIII’s wives → like a girl group ... Need Lucy!!”

5 Then an undergraduate student tasked with writing an original show for the upcoming Edinburgh Fringe Festival, Marlow brought his idea to classmate Lucy Moss, who agreed to help bring his vision of a Tudor-themed pop musical to life. The product of the pair’s collaboration—*Six*, a modern reimagining of the lives of Henry VIII’s six wives—premiered on London’s West End in 2019 to much acclaim. (A cast soundtrack  
10 released in September 2018 similarly became an unqualified success.) Now, after an extended delay caused by the Covid-19 pandemic, the musical is finally making its Broadway debut.

15 *Six* “didn’t come out of a love of the Tudor period particularly,” says Marlow, 26. “It came from us having an interest in the representation of women in musical theater, having women on stage doing funny and hilarious things.” Moss, 27, adds, “What we were interested in doing was reframing the way that women have been perceived in history and telling their side of the story.”

20 The Tudor period, with its “soap opera”-esque political machinations and rich cast of female characters, offered the duo the opportunity to explore contemporary issues like feminism through a historical lens. Though *Six* prominently features the rhyme historically used to describe the fates of the Tudor king’s queens – “divorced,

<sup>1</sup> Rosie la riveteuse

<sup>2</sup> The Tudors were a dynasty of English monarchs, who ruled over the Kingdom of England from the 15<sup>th</sup> to the early 17<sup>th</sup> century. Among its most famous members was King Henry VIII.



25 beheaded, died, divorced, beheaded, survived” – the musical moves beyond these reductive one-word summaries to present its subjects as fully realized individuals. “With all of them,” says Moss, “there was so much of interest beyond the moment they got married or divorced.”

30 Marlow and Moss drew on a range of sources when writing *Six*, including Antonia Fraser’s *The Wives of Henry VIII* and documentaries hosted by historian Lucy Worsley. The musical’s layered repartee deftly balances references to Tudor culture with nods to modern music, like the line “Stick around and you’ll suddenly see more” (a play on “Suddenly, Seymour” from *Little Shop of Horrors*<sup>3</sup>). Still, Marlow explains, the show’s goal isn’t to convey history with 100 percent accuracy. Instead, “It’s [asking], ‘What if Anne Boleyn was like this?’ And how does that change the way you think about this very famous historical figure?”

35 *Six* frames its story as a makeshift talent competition in which the wife whose life was most tragic “wins.” The rules are simple: “The queen who was dealt the worst hand ... shall be the one to lead the band.” Each wife sings a solo summarizing her experiences, engaging in acerbic banter<sup>4</sup> in between verses. (During these numbers, the other wives act as both backup singers and dancers; beyond the six solos, the 80-minute show features three group numbers.) Ultimately, the women decide to form a girl band instead, leaving the king out of the narrative and imagining an alternate future featuring far happier ends for all of them.


40 Historian Jessica Storoschuk, who has written about *Six* extensively on her blog, has found that in school and popular culture, the queens are usually only talked about in terms of their fate. “[*Six*] is this kind of ridiculous satire of [that],” she says. “It’s a really intelligent way to explore their experiences, or, I should say, one part of their experiences, because their downfalls are not all of their lives.”

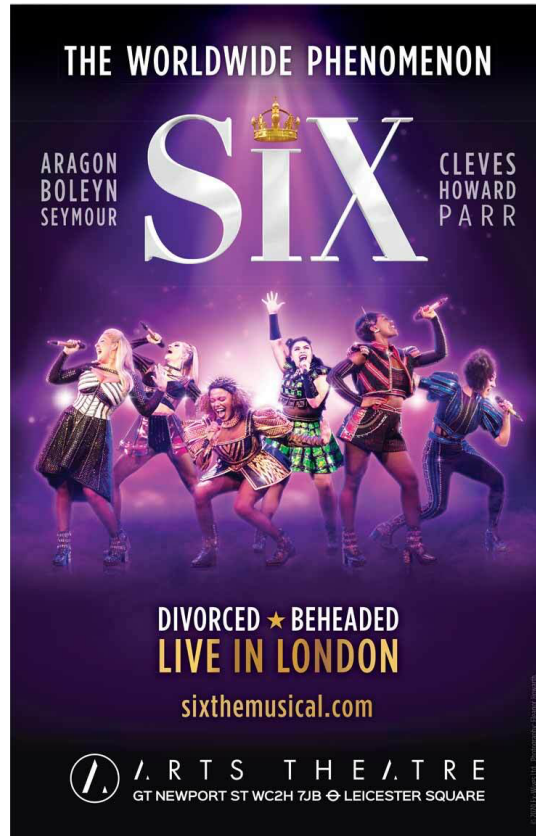
Meilan Solly, *The Smithsonian Magazine online*, October 1, 2021

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<sup>3</sup> *Little Shop of Horrors* is a horror musical displaying black humour

<sup>4</sup> banter (n.) = jokes

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Poster for the musical *Six* in London

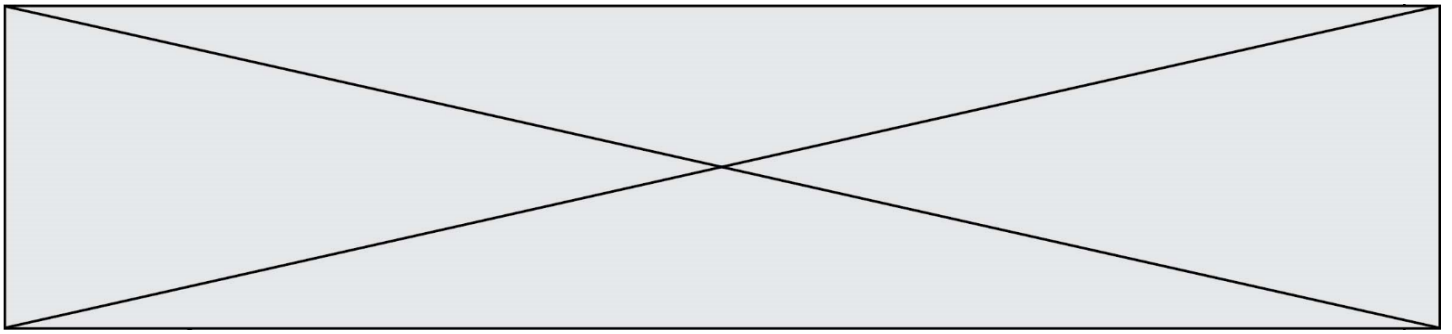
### 1. Compréhension de l'oral (10 points)

En rendant compte, **en français**, du document, vous montrerez que vous avez identifié et compris :

- la nature et le thème principal du document ;
- la situation, les événements, les informations ;
- les personnes (ou personnages), leur fonction et, le cas échéant, leurs points de vue ;
- le but, la fonction du document (relater, informer, convaincre, critiquer, dénoncer, divertir, etc.).

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

Give an account of the text, **in English** and in your own words, focusing on the story of the show presented, its different sources of inspiration and its modernity.



### 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

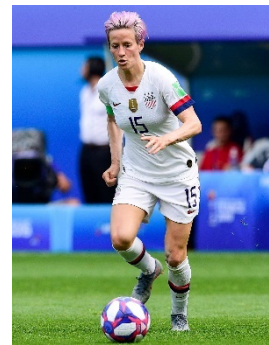
Do you think that artists (writers, moviemakers, singers, etc.) are right to imagine fictional stories about historical figures, or is history sacred / untouchable? Give your opinion.

#### Sujet B

You want to stage a show on a famous female figure. Present your pitch to a producer. You may choose among the three following options, or take another English-speaking figure of your choice:



Option #1: Michelle Obama, former First Lady of the United States



Option #2: Megan Rapino, captain of the US soccer team



Option #3: Kate Middleton, wife of Prince William



Option #4: An English-speaking woman of your choice