

# THIS IS ENGLAND

2025

Festival du court-métrage  
britannique de Rouen

## DOSSIER PÉDAGOGIQUE



# THE TEST

Réalisé par : Hsieh Meng Han

FRONT COVER

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# Topics and Issues

## Collège

### Classe de sixième

#### **Repères culturels**

- Axe 1. Personnes et personnages
- Axe 2. Le quotidien : vivre, jouer, apprendre
- Axe 3. Pays et paysages
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### Classe de cinquième

#### **Repères culturels**

- Axe 1. Portrait, autoportrait
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### Classe de quatrième

#### **Repères culturels**

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- Axe 3. Villes, villages, quartiers
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- Axe 6. L'Irlande

### Classe de troisième

#### **Repères culturels**

- Axe 1. À la rencontre de l'autre
- Axe 2. Travailler hier, aujourd'hui, demain
- Axe 3. Voyages et migrations
- Axe 4. Langages et médias
- Axe 5. Formes de l'engagement
- Axe 6. Les États-Unis

## Lycée

### Classe de seconde

#### **Repères culturels – LVA, LVB et LVC**

##### **Axe 1. Représentation de soi et rapport à autrui**

- Axe 2. Vivre entre générations
- Axe 3. Le passé dans le présent
- Axe 4. Défis et transitions
- Axe 5. Créer et recréer
- Axe 6. Les pays du *Commonwealth* : héritages, unité, diversité

### Classe de première

#### **Repères culturels – LVA, LVB et LVC**

##### **Axe 1. Identités et échanges**

##### **Axe 2. Diversité et inclusion**

- Axe 3. Art et pouvoir
- Axe 4. Innovations scientifiques et responsabilité
- Axe 5. L'être humain et la nature
- Axe 6. Les aires anglophones américaines

### Classe terminale

#### **Repères culturels – LVA, LVB et LVC**

##### Axe 1. Espace privé et espace public

##### **Axe 2. Territoire et mémoire**

- Axe 3. Fictions et réalités
- Axe 4. Enjeux et formes de la communication
- Axe 5. Citoyenneté et mondes virtuels
- Axe 6. Le Royaume-Uni et ses nations

## About the film

### Synopsis:

I-Ling's experience whilst taking her *Life in the UK test* reminds her of the difficulties and constraints she faces as an immigrant working hard to get her citizenship.

The Test has a double meaning. It refers to not only the Life in the UK test but also a test that all immigrants have gone through, are going through and will keep going through - a test to face micro-aggressions

By following our protagonist I-Ling through the whole process of the citizenship test, the film touches on the absurdity of the test and captures the repressing feeling of life as an immigrant.

### Full Cast & Crew:

Hsieh Meng Han

Menna Morgan

Emma Lau

Ben Batt

Beaux Bryant

Martin Wright

Writer & Director

Producer

Key cast

Key cast

Key cast

Key cast

## About the director

Hsieh Meng Han, currently based in the UK, is a writer-director from Taiwan. She enjoys making dystopian, fantasy and magical realism films. She is a director whose films shed light on social issues from the world around her.

Her previous shorts, *Bleeding Lies* and *HOME*, and commercial, *Kindness Takes You Forward*, were accepted into multiple film festivals world-wide and received nominations as well as awards.

She has been writing and directing stage plays, short films and commercials for 17 years.

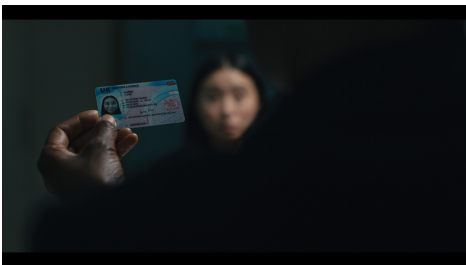


## Director Statement:

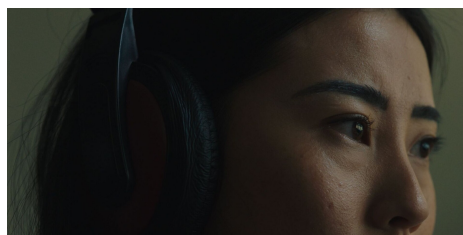
The Test explores the layered, often absurd experience of immigration – a journey that extends beyond the “Life in the UK” test into the daily realities and microaggressions endured by immigrants. By following our protagonist, I-Ling, through the process of the test, we uncover the deeply repressive feeling of life within a system that can appear indifferent, or even hostile. This is not merely her story, but the experience of countless others navigating similar paths. My aim with The Test is to create a sense of solidarity for those watching, helping them feel seen and understood.

Embracing hyper-realism, I used wide lenses and close framing to create subtle distortions that heighten I-Ling’s feelings of tension and stress, bringing viewers closer to her experience. Specific angles and framing reveal her vulnerability, capturing her in moments of scrutiny and isolation. The film’s stylised approach hints at a world slightly off-kilter, merging reality with surreal undertones to highlight the strangeness of it all. The score blurs the line between fantasy and reality. Rather than breaking immersion, the music draws us further into I-Ling’s psyche, rising in intensity with her anxiety. The crescendo of the score aligns with what she’s feeling – a seemingly straightforward test morphing into a surreal trial of patience, resilience, and self-worth.

Through The Test, I hope to portray not only the challenges but also the alienation and, at times, the absurd humour in navigating these systems. It offers a glimpse into the immigrant experience, portraying a journey of endurance, connection, and self-discovery in a way that is both raw and stylised.



## Screenshots



## Interview: Hsieh Meng Han and Menna Morgan



March 21, 2025

[ ... ] *The Test*, [is a] powerful short film exploring the immigration experience in the UK. [Hsieh Meng Han and Menna Morgan] share insights into the film's origins, challenges faced during the production process, and the film's journey through the festival circuit.

**Hsieh Meng Han** is an award-winning writer and director from Taiwan. Her short films, *Bleeding Lies* and *HOME*, and her commercial, *Kindness Takes You Forward*, have been accepted into multiple film festivals worldwide and have received both nominations and awards. Meng Han works as a Creative Video Director at THG Studios. Her latest BFI funded short film, *The Test*, is now on the festival circuit and she is also developing her first feature film.

**Menna Morgan** is a production assistant at the Northern-based film company Old Hall Films. A graduate from the University of Manchester with a First Class Honours degree in Drama, Menna works on creative projects including documentaries and docudramas and is eager to expand her experiences in the film and television industry.

**Where did the idea for *The Test* come from, and how has it evolved since then?**

**Meng Han:** For immigrants in the UK seeking permanent residency, passing the Life in the UK Test is a mandatory step. I took mine and the experience at the test centre was unsettling. The staff seemed suspicious, almost convinced that test-takers would try to cheat. There was an undeniable power dynamic at play, making the process feel more like an assessment of worth than a routine examination. Although I passed, the experience left me feeling demoralised. A few months later, I decided to channel that frustration into a short film. As I developed the script, I spoke to others who had taken the test and gathered insights from their experiences.

After I started working with Old Hall Films, Menna, and the BFI Short Film Fund, we went through several more drafts together. Our goal was to ensure the final piece not only reflected my voice as an artist and my immigration experience but also told a story with a solid structure and a fully developed character arc.

**Is there a key message about migration and belonging that you're hoping audiences will take away with them?**

**Meng Han:** *The Test* has a double meaning. It refers not only to the Life in the UK test but also to a test that all immigrants have gone through, are going through, and will continue to face - a test of enduring micro-aggressions.

We hope this film resonates with immigrants navigating the British citizenship process, echoing their desire to be recognised

and treated equally in the UK while shedding light on the xenophobia they sometimes encounter. As the story draws from real-life experiences, we want it to offer comfort, validating their feelings and ensuring their stories are seen and heard.

At the same time, the film is aimed at British citizens who may know little about the immigration process. Many people I've spoken to were surprised not only by how irrelevant most questions in the test are but also by the length and cost of gaining citizenship. By raising awareness, we hope to encourage discussions that lead to positive change. Additionally, we want audiences to reflect on the true purpose of the UK's citizenship requirements. Is it genuinely about integration, or is it about easing the anxieties of the 'native' population?

**Menna, [ ...] can you tell us a bit about your journey into film production?**

**Menna:** I've always been fascinated by the process of making films. My first experience came during a documentary module I took at the University of Manchester, where I was studying Drama. I loved the collaborative aspect of filmmaking and I soon learnt that I was far better behind the camera than in front of it.

My journey properly began when I joined Keith Farrell's Manchester-based indie Old Hall Films as a production assistant. Here I gained a wide exposure to many aspects of film production, both scripted and unscripted.

The Creative Producer Lab was an incredibly useful introduction to producing, it grew my confidence, and really excited me that this is something I want to do. Whilst taking part in the Lab, I was co-producing Charlene Jones' *The Sun is Up Forever*, with Margot Douglas, who's been an excellent mentor. Producing *The Test* was a brilliant learning curve. I'm really proud of this film, it's such an important story, and to have helped it come to life is a fantastic feeling. It solidifies for me why I want to do producing.

**We're always being asked about how to find a producer. How did the two of you start working together?**

**Menna:** Meng Han emailed us at Old Hall Films with her film project, *The Test*. The script was in a really strong place, and her vision was already really clear. Meng Han got in touch with us at a time where anti-immigrant sentiments were scarily on the rise, and the film felt incredibly timely and important to tell now. There was also an authenticity to *The Test* which made it stand out for me - Meng Han was using the film as a creative outlet to express her personal experience, it felt empowering and also widely relatable for immigrants trying to navigate a hostile immigration system.

**What were some of the key challenges you faced during production?**

**Menna:** Finding an office location was tricky for this film. Sourcing a space that didn't need much dressing, but was an unoccupied office space was a long process. It worked out in the end filming at Manchester Communication Academy, which was a great location.

There were actually quite a lot of moving parts to the film. We required a number of supporting artists to recreate the test centre's environment - the fantasy scene in the test centre required quite a lot of coordination. On one of the days we were filming on a bus! Time restrictions were also a challenge at points, but we had such an incredible and talented cast and crew who made the production run smoothly.

**How has being part of a production company shaped your approach to filmmaking?**

**Menna:** I have gained so much respect for the entire process. There are so many components to filmmaking, and they are all

as important as each other. Now when I'm working on projects that are in development, I'm thinking ahead to production, and to post-production, to delivery and distribution. I've learnt to be detailed, whilst also being able to look at the bigger picture and take a sort of holistic approach, because it is such a process and it is all so interconnected. There is always something new to learn, which I find exciting, so I try to take an open approach and soak up as much of it as I can. That's the benefit of working at a small indie, I get exposure to the entire filmmaking process, and take on different roles.

[ ... ] **The Test screened at Manchester Film Festival this month. What's the plan for the film afterwards?**

**Meng Han:** The Test will be screened at Hebden Bridge Film Festival in early April, followed by Fastnet Film Festival in Ireland this May. We have a few more festival selections lined up, but as they haven't been officially announced, we can't share details just yet. We're still waiting on more good news from the festival circuit and are hopeful for an upcoming premiere in Asia as well.

**What's next for you both?**

**Meng Han:** Aside from making commercials, I have two short film projects in development and hope to bring them to life later this year. I'm also working on my first feature film script, which is both challenging and deeply fulfilling.

**Menna:** I've got a few exciting projects coming up with Old Hall Films' sister company in Ireland, Tile Media, including two documentary programmes which will go into production in summer. In April, I'm heading over to Ireland to be a production coordinator for a Screen Ireland Focus Short film. I'm working on a series of projects in development with Old Hall Films and Mordecai Films which amplify bold and underrepresented stories. I'd like to continue developing film projects in the North, and make the most of the incredible talent that is here.

Full interview here : <https://filmhubnorth.org.uk/filmmaker/interview-hsieh-meng-han-and-menna-morgan>

**ACTIVITY:** Extracting ideas from a long article

Read the text and pick up the passages referring to the following headings:

- Origine of the story
- Message delivered to the immigrants
- Message delivered to the British
- Relevance of the film
- Production issues
- Director's future projects

<b><u>Origine of the story</u></b>	...
<b><u>Message delivered to the immigrants</u></b>	...
<b><u>Message delivered to the British</u></b>	
<b><u>Relevance of the film</u></b>	
<b><u>Production issues</u></b>	
<b><u>Importance of short film experience</u></b>	
<b><u>Director's future projects</u></b>	

## EXPECTED QUOTES:

<u>Origine of the story</u>	<i>For immigrants in the UK seeking permanent residency, passing the Life in the UK Test is a mandatory step. I took mine and the experience at the test centre was unsettling. The staff seemed suspicious, almost convinced that test-takers would try to cheat. There was an undeniable power dynamic at play, making the process feel more like an assessment of worth than a routine examination.</i>
<u>Message delivered to the immigrants</u>	<i>We hope this film resonates with immigrants navigating the British citizenship process, echoing their desire to be recognised and treated equally in the UK while shedding light on the xenophobia they sometimes encounter. As the story draws from real-life experiences, we want it to offer comfort, validating their feelings and ensuring their stories are seen and heard.</i>
<u>Message delivered to the British</u>	<i>At the same time, the film is aimed at British citizens who may know little about the immigration process. Many people I've spoken to were surprised not only by how irrelevant most questions in the test are but also by the length and cost of gaining citizenship.</i>
<u>Relevance of the film</u>	<i>The script was in a really strong place, and her vision was already really clear. Meng Han got in touch with us at a time where anti-immigrant sentiments were scarily on the rise, and the film felt incredibly timely and important to tell now.</i>
<u>Production issues</u>	<i>Finding an office location was tricky for this film. Sourcing a space that didn't need much dressing, but was an unoccupied office space was a long process.</i>
<u>Importance of short film experience</u>	<i>That's the benefit of working at a small indie, I get exposure to the entire filmmaking process, and take on different roles.</i>
<u>Director's future projects</u>	<i>Aside from making commercials, I have two short film projects in development and hope to bring them to life later this year. I'm also working on my first feature film script, which is both challenging and deeply fulfilling.</i>

## ANTICIPATION

**ACTIVITY:** Trailer: <https://www.youtube.com/watch?v=VbRQmoiLuWk&t=10s>

- Can you guess what it is referring to?
- Can you figure out the outcome?

Donner un questionnaire d'entraînement au **Life in the UK Test**: <https://britizen.uk/practice/life-in-the-uk-test>

Après correction, faire réagir les élèves (difficulté, intérêt, objectif, ...) et éventuellement comparer au test français, le TCF - Intégration, Résidence et Nationalité (<https://www.france-education-international.fr/test/tcf-irn?langue=fr>)

**ACTIVITY:** ITV News: <https://youtu.be/BNu5JNx21bQ?si=rkeEL3hhsMUUNK85>

*CO: 20 years of the UK citizenship test, would you pass it?*

Cette vidéo dure 21 minutes et comporte des passages assez peu intéressants voire ennuyeux.

Cependant, on peut faire étudier les deux premières minutes pour savoir ce qu'est le "Life in the UK test" et en quoi il est controversé. (possibilité de comparer les réactions des personnes interviewées avec les réactions des élèves qui ont passé le test d'entraînement)

On peut également visionner la vidéo à partir de 6'14 pour connaître les raisons de la mise en place de ce test en 2005 et les positions des différents partis politiques. (requiert une assez bonne connaissance de la politique au Royaume-Uni)

**ACTIVITY:** Adrian Blackledge: <https://www.youtube.com/watch?v=nEldwEdXLwk&t=14s>  
CO: Adrian Blackledge, sociolinguiste, explique le contexte et la mise en place des tests linguistiques.

- Life in the UK test step by step: watch and jot down the chronology of the key facts according to A. Blackledge

Adrian Blackledge n'est pas un orateur flamboyant, mais le contenu est très intéressant et permet de s'interroger sur la place du langage et de la langue comme instrument politique : *"I think that when language becomes part of a political argument it often is emblematic of something else"* (4'35")

**ACTIVITY:** CE / abridged press article

## **Meng Han Hsieh's film 'The Test' powerfully portrays Britain's alienating naturalisation process**

Full article here: <https://nuvoices.com/2025/09/17/meng-han-hsiehs-film-the-test-powerfully-portrays-britains-alienating-naturalisation-process/>

NüVoices - September 17, 2025

BY ANGEL SUN

In *THE TEST*, I-Ling, a young East Asian woman, arrives to take the "Life in the United Kingdom Test," which is required to become a British citizen, wearing a red hoodie. The security guard thinks she is hiding notes in her pocket, and rudely asks her to take it off. She refuses as the only thing she was wearing underneath was underwear. The guard keeps insisting until she finally retorts: "Which rule forbids me from wearing a hoodie?"

This scene echoes the real-life experience of a friend of the film's director, Meng Han Hsieh. *The Test* is her latest production, which premiered in Manchester this March. [...]

Hsieh is a full-time advertising director in Manchester, who is also currently writing two other short films and her first feature-length film. [...]

Born and raised in Taiwan, Hsieh moved to the UK in 2017 to pursue a master's degree in film production at the Arts University Bournemouth. There, she directed two short films that received different nominations and awards, including the Filmbath Festival New Filmmaker Award for *BLEEDING LIES*, a dystopian film where each lie creates a scar on the liar's body, and *HOME*, which is about homeless children in the UK.

*THE TEST* is Hsieh's most personal production as it portrays immigrants' feelings of taking the citizenship test, which she experienced herself last year.

The Life in the UK Test is an essential application process for British citizenship. It consists of 24 questions about British history, governance, and social values. Many of the answers are very obscure. For example, it asks whether John Constable founded England's modern police force, and what makes Gertrude Jekyll's design famous.

Before Hsieh took the test last year, her partner's family tried to do the paper. "They are all local British, but only his dad passed it," Hsieh told NüVoices. "Even the locals fail. What is the point of this test?"

Yet the questions themselves aren't the toughest part of the exam. Hsieh recalled: "The exam process is patronising. In some exam halls, the staff members look down on us and assume that we would cheat. The security check was even stricter than the airport...it made me feel really bad. One of my friends was told to take off his shirt, so he took the exam only in thin underwear," she said. Another friend was told to take off her hoodie, an experience the film transcribes.

Although it's set in Britain, audiences with an immigrant background, regardless of their nationalities, have told her how relatable the film is. Hsieh is happy about this: "As minorities, immigrants always keep their heads down. If someone puts their struggles on the big screen, hopefully it can be an emotional relief." Her work is an effort to provide that relief.

Last July, Hsieh herself successfully acquired permanent residency in the UK. She describes the five years of waiting as "a process of self-suppression and pent-up anger," which made her feel oppressed during the test itself.

"Over the journey, so many Gou-Pi-Dao-Zao things happened," she said, using a Chinese idiom that describes something so bad it resembles a dog's fart and a fallen stove.

One of those Gou-Pi-Dao-Zao experiences is the way her career progression was labelled in the British system. She first joined the advertising agency in Manchester as an "Asian Media Lead" because they were looking for someone familiar with the Asian market. Yet after a year, her portfolio diversified and she no longer focused on Asia. Despite working with international clients like Disney Store and Myvitamins, she was still listed as an "Asian' Media Lead" for three years before the title was finally changed.

"I have suggested that the 'Asian' title is confusing, especially to my non-Asian clients. Everyone in the company thought it did not make sense, but it took three years for the management to remove it. Three years? Four years? It took a long time anyway," she said.

Hsieh believes the British creative industry is not diverse enough. According to the Creative Industry Policies and Evidence Centre, women comprise only one-third of the creative workforce in the UK, and non-white people usually face subtle forms of workplace discrimination. For example, they are more likely to be employed and promoted in IT-based roles than in other creative occupations.

These experiences have caused Hsieh to reflect on her journey as both an immigrant and a filmmaker: "Before I made my own films, I did not know why everyone was hungry to write their own story. Now I know the answer - how can I expect a white man to write a story like THE TEST? Who writes the story if it is not me?"

Hsieh is proud of the diverse film crews she recruited for THE TEST. All its department heads are women, including a Taiwanese leading cinematographer and a Filipino lead for production design. "One of the gaffers, a British man, said he was never this 'calm' while shooting. I think female and male crew are so different," she said, laughing.

She added that attending the Sony Future Filmmaker Awards ceremony in Los Angeles was another highlight of the film's production journey. It is the biggest film award she has ever been nominated for. As she met other nominees, she found that their films were usually very personal. For example, one director explored her identity as a mum, and the other discussed immigration like her. Seeing how other successful directors amplify their voices through films has made her more

confident about her future work. “The most personal (subject) is the most creative. It is important to trust your gut – our voices make us different.”

THE TEST allows Hsieh to reflect, express, and appreciate her own voice as a non-white female creative in the industry. What’s next?

For one of the short films she is currently working on, she has applied for funding from a Taiwanese body. If the application succeeds, she can film in Taiwan for the first time after moving to the UK.

“I’m excited! I want to film with my old friends,” she said. “I hope that I can film in different countries...in this globalised world, I don’t want to limit myself.”

### **About the author**

**Angel Sun** is a freelance journalist passionate about human-interest and long-form feature writing in both Chinese and English. Her work, mainly exploring East Asian diaspora and gender issues, has appeared in Inition Media. She also writes film reviews for The Independent and news articles for British local newspapers like Hackney Gazette.

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**ACTIVITY:** CE / abridged press article

### **The test you have to take to stay in the UK is sloppy, moronic and jingoistic**

Full article here: <https://www.theguardian.com/commentisfree/2021/mar/22/test-stay-in-the-uk-life-in-the-uk>

**The Guardian:** Mon 22 Mar 2021

BY ZOE WILLIAMS

My friends keep failing the Life in the UK test – no surprise when the questions are ambiguous, obscure or plain wrong

For more than a year, I’ve been helping two friends with the Life in the UK test, which is a prerequisite for anyone seeking indefinite leave to remain, or naturalisation as a British citizen. They’ve each failed twice since January, Victor took his third test on Saturday.

Immersed in it, still never a week goes by that I’m not astonished and wrongfooted by a question on the practice tests. What, in 2007, did Britons vote the nation’s best view?

Which of the following statements is correct:

- Shakespeare focused mainly on kings, queens and the nobility;
- Shakespeare was one of the first to portray the lives of ordinary Englishmen and women?

(I’d say you could make a case for both, except for that ambiguity – one of the first whats? Writers? What about Chaucer? Anyway, the second was the answer they were looking for.)

Some of the questions are wrong by accident; they had to send out an erratum when they got the wrong number of candles on a menorah. Some of the answers are reverse engineered, so what they're looking for is not the truth, but a previous-truth that no longer obtains, yet a true Briton would (presumably?) know anyway. For instance, is Valentine's Day: strangers sending each other anonymous notes, or couples proposing to one another, or couples giving each other gifts, or couples going out for dinner? Plainly, there are whole (British!) industries partly sustained by the fact that couples do give each other gifts and go out for dinner, but the answer they were looking for was the one last true in the 1980s. [...]

More importantly, it is much too hard: the taxonomies of the English and Scottish court systems, criminal and civil, where they differ; the number of MLAs in the Northern Ireland assembly; the plate a Northern Irish driver must display for the first year after they pass their test; I would be surprised if this were common knowledge among people who were born and bred here. It demands expertise that would probably never reside in the same person whether they were British or not - so, I might know what happened in the Highland Clearances, but I would not be able to rattle off all Olympic gold winners of note.

In short, it is exactly as sloppy, immature, boastful and jingoistic as you would expect from our current manifestation of Conservatives, and yet it did not originate with them. It was a feature of the Immigration, Nationality and Asylum Act of 2002, part of Tony Blair's obsession with demonstrating his belief that "every country should have the right to determine whether certain people can live within its borders", which also included measures to prevent suspected terrorists even entering the country. This, at the time, seemed to veer radically away from what was supposed to be, if not an exclusively British principle, certainly an important element of our vaunted fair play: that you couldn't fundamentally alter a person's rights based on a suspicion. [...]

It's an anti-intellectual chest-beating about the past's intellectuals, an ahistorical account of history, a parade of national pride that makes you shudder with embarrassment. It reflects the state of our current discourse, and crystallises a truth that progressive parties must recognise: you cannot meet ethno-nationalism halfway. You cannot negotiate with it, or find elegant solutions to its chagrin, or throw it scraps of meat from the populations you don't care about. You have to resist it as you would an anti-vaxxer, not because you despise its proponents, but because it's wrong, and unopposed, it endangers us all.

My friend Victor failed again on Saturday. God knows how. He could tell you facts about battles I couldn't even spell. It is a test to keep people out, of a nation where the criteria of belonging are narrower every day.

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**TASK:** Draft a petition to demand the end or the modernization of the "Life in the UK test"

NB.: When drafting a legal petition, one's objective is *to formally appeal to the court, for an action or a remedy in line with the legal norms and evidence*. The petition serves as a background to the legal process as it contains:

- a description of the problem
- the legal basis of the petition (in your own words what you think is lawful)
- and the prayer

DOSSIER PROPOSÉ PAR L'ÉQUIPE PÉDAGOGIQUE LYCÉE