

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

## Évaluation

**CLASSE :** Première

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

**ENSEIGNEMENT :** ANGLAIS

**DURÉE DE L'ÉPREUVE :** 1h30

Niveaux visés (LV) : LVA **B1-B2** LVB **A2-B1**

Axes de programme : AXE 5 FICTIONS ET REALITES

**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

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

Il s'organise en deux parties :

**1. Compréhension de l'écrit**

**2. Expression écrite**

Afin de respecter l'anonymat de votre copie, vous ne devez pas signer votre composition, citer votre nom, celui d'un camarade ou celui de votre établissement.

**Text 1**

**Why is dystopian fiction 'an instruction manual for now'?**

How can dystopian fiction help us understand the world today? In a clip from BBC Culture's Stories that Shaped the World programme [...], leading authors discuss the power of novels with nightmarish visions.

- 5 "It becomes a kind of instruction manual – you do start to see what is happening now because this is a lesson for the future, from the past" is how writer and professor of the Public Understanding of Humanities, Sarah Churchwell, describes the power of dystopian fiction.

- 10 [...] She talks with authors Colm Tóibín and Kamila Shamsie about how novels like *1984* and *The Handmaid's Tale* can give us insight into the world today. "Those books are frightening because of how distant they seem – until they come close," says Tóibín. "With *The Handmaid's Tale*, Margaret Atwood actually said 'no image in this book is an image that has not actually occurred – I'm not dreaming, I am looking closely and then making shape out of that'."

- 15 [...] Yet Shamsie sees hope in dystopian fiction. "In some ways you think: 'if I understand it I can begin to unpick what has gone into it – and maybe I can try and imagine something turning in the other way'."

[www.bbc.com](http://www.bbc.com), Culture section, 22 June 2018

## Text 2

*Living in a futuristic Texas, Hannah Payne, a twenty-six-year-old woman, is arrested after she has an abortion and put in an isolation cell where she is watched twenty-four hours a day. The color of her skin has been genetically modified and has turned red (it is part of the punishment inflicted).*

When she woke, she was red. Not flushed, not sunburned, but the solid, declarative red of a stop sign.

5 She saw her hands first. She held them in front of her eyes, squinting up at them. For a few seconds, shadowed by her eyelashes and backlit by the hard white light emanating from the ceiling, they appeared black. Then her eyes adjusted, and the illusion faded. She examined the backs, the palms. They floated above her, as starkly alien as starfish. She'd known what to expect – she'd seen Reds many times before, of course, on the street and on the vid<sup>1</sup> – but still, she wasn't prepared for the sight of her own changed flesh. For the twenty-six years she'd been alive, her hands  
10 had been a honey-toned pink, deepening to golden brown in the summertime. Now they were the color of newly shed blood.

She felt panic rising, felt her throat constrict and her limbs begin to quiver. She shut her eyes and forced herself to lie still, slowing her breathing and focusing on the steady rise and fall of her belly. A short, sleeveless shift was all that covered her, but  
15 she wasn't cold. The temperature in the room was precisely calibrated to keep her comfortable. Punishment was meted out<sup>2</sup> in other ways: in increments of solitude, monotony and, harshest of all, self-reflection, both figurative and literal. She hadn't yet seen the mirrors, but she could feel them shimmering at the edges of her awareness, waiting to show her what she'd become. She could sense the cameras  
20 behind the mirrors too, recording her every eyeblink and muscle twitch, and the watchers behind the cameras, the guards, doctors and technicians employed by the state and the millions watching at home, feet propped up on the coffee table, a beer or a soda in one hand, eyes fixed on the vidscreen. She told herself she would give them nothing: no proofs or exceptions for their case studies, no reactions to arouse  
25 their scorn or pity. She would sit up, open her eyes, see what was there to be seen and then wait calmly for them to release her. Thirty days was not such a long time.

Hillary Jordan, *When She Woke*, 2012

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<sup>1</sup> vid :video

<sup>2</sup> meted out: inflicted

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

### Text 1 and text 2

Give an account of the texts **in English**, taking into consideration how text 1 deals with the relation between fiction and reality, and in what ways text 2 illustrates this point.

## 2. Expression écrite (10 points)

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

### Sujet A

30 days later, Hannah Payne is released from prison. Imagine her feelings.

### Sujet B

The title of text 1 says "Dystopian fiction is 'an instruction manual for now'". Do you agree? Explain your point of view.