

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 6

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 : 3

L'ensemble du sujet porte sur l'axe 6 du programme : **Innovations scientifiques et responsabilité.**

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.

1. Compréhension de l'écrit (10 points)

[A group of genetically-engineered children study at an English boarding school called Hailsham. They have no parents, no surnames.]

Miss Lucy was the only guardian present. She was leaning over the rail at the front, peering into the rain like she was trying to see right across the playing field. [...] I remember actually convincing myself there was nothing unusual in all this – that she was simply anxious for the rain to stop. Then a few minutes later, when I'd forgotten
5 all about Miss Lucy and was laughing my head off at something, I suddenly realised things had gone quiet around us, and that Miss Lucy was speaking. [...]

"No, no, I'm sorry, I'm going to have to interrupt you," she was saying, and I could see she was talking to two boys sitting on the benches immediately in front of her. Her voice wasn't exactly strange, but she was speaking very loudly, in the sort of
10 voice she'd use to announce something to the lot of us, and that was why we'd all gone quiet. "No, Peter, I'm going to have to stop you. I can't listen to you any more and keep silent."

Then she raised her gaze to include the rest of us and took a deep breath. "All right, you can hear this, it's for all of you. It's time someone spelt it out."

15 We waited while she kept staring at us. "Boys, you must forgive me for listening. But you were right behind me, so I couldn't help it. Peter, go on. Please tell the others what you were just saying."

Peter shrugged. "We were just talking about what it would feel like if we became actors. What sort of life it would be."

20 "Yes," Miss Lucy said, "and you were saying to Gordon you'd have to go to America to stand the best chance."

Peter J. shrugged again and muttered quietly: "Yes, Miss Lucy."

But Miss Lucy was now moving her gaze over the lot of us. "I know you don't mean any harm. But there's just too much talk like this. I hear it all the time, it's been
25 allowed to go on, and it's not right." "If no one else will talk to you," she continued, "then I will. The problem, as I see it, is that you've been told and not told. You've been told, but none of you really understand, and I daresay¹, some people are quite happy to leave it that way. But I'm not. If you're going to have decent lives, then you've got to know and know properly. None of you will go to America, none of you
30 will be film stars. And none of you will be working in supermarkets as I heard some of

¹ I daresay: I suppose.

35 you planning the other day. Your lives are set out for you. You'll become adults, then before you're old, before you're even middle-aged, you'll start to donate your vital organs. That's what each of you was created to do. You're not like the actors you watch on your videos, you're not even like me. You were brought into this world for a purpose, and your futures, all of them, have been decided. So you're not to talk that way any more. You'll be leaving Hailsham before long, and it's not so far off, the day you'll be preparing for your first donations. You need to remember that. If you're to have decent lives, you have to know who you are and what lies ahead of you, every one of you."

Kazuo Ishiguro, *Never Let Me Go*, 2005

Answer the following questions **in English**, using your own words:

- a. Find information about the narrator and the characters in this scene. What is the nature of their relationship?
- b. What will happen to those children when they are adults?
- c. Comment on the contrast with their own expectations.
- d. What was the author's intention in placing schoolchildren in such a situation?

2. Expression écrite

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

Sujet A

Imagine the conversations going on among the children and with Miss Lucy as they respond to her revelations.

Sujet B

Can there be, or should there be, limits to innovation? Support your point of view with arguments and examples.