





## Compréhension de l'écrit et expression écrite

Le 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, ni citer votre nom, celui d'un camarade ou celui de votre établissement.

### **When Black Girls Dare to Dream.**

As a young Black girl in Britain, my search for role models was a struggle. There were not many positive examples I could point to on TV, in movies or in magazines.

The 1960s and '70s were a time when most Black actors were cast in stereotypical roles as gang members, drug dealers [...] or the age-old standby of maids, butlers and slaves.

5 If the setting was "somewhere in Africa," Black people would be relegated to the background as villagers or other characters who rarely had a voice.

As I was growing up, there was almost no one on television with whom I could identify, apart from Britain's notable Black journalists Barbara Blake Hannah and Sir Trevor McDonald. [...]

10 In 1994, my husband and I decided to return to Nigeria. I was 30 years old, and television programming there consisted mostly of British and American imports.

But change was in the air, and local filmmakers were beginning to create content that Nigerians could relate to — content that featured their languages, humor, customs and beliefs. [...]

15 Nigerian movies, first on VHS, then on DVD, changed hands prolifically on nearly every continent. Yet progress on television and in the fledgling<sup>1</sup> cinema industry was slow.

Sensing a cultural shift, I began to dream of my own television channel. I realized that harnessing the power of the media to change mindsets would be my way of influencing

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<sup>1</sup> fledgling = inexperienced

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 :

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1.1

20 the revolution already taking place. After years of struggle, hard work and the contribution of so many people who believed in my vision, EbonyLife TV began broadcasting across Africa in 2013. [...]

Five years and seven hit movies later, we were ready to reinvent ourselves.

25 This time we wanted to position African stories in a global setting for an international audience. This shift was made possible by the rapid growth of streaming, albeit accelerated by pandemic that helped millions of people discover content from diverse cultures that might have once been overlooked. [...]

30 The landscape has changed. Consider the story of the Dahomey warriors, a band of women, 1,000 strong, who were the king's bodyguards in the 18<sup>th</sup> century West African kingdom of Dahomey. I started shopping the story around in 2014 because I felt the world needed to see it on the big screen, but there were no takers.

Then in 2018, "Black Panther" took the world by storm and introduced the Dora Milaje, a formidable female army based on the real-life Dahomey warriors.

This change is not limited to film and television. [...] The tide has turned; there is no holding back. Storytelling — on film or in song — has changed forever.

35 But even with all the progress we are making, tokenism<sup>2</sup> is an ever-present reality; some studios just want to "tick the diversity box" to show they are making an effort to be inclusive. Thankfully, others realize how important it is to feed a growing, global appetite for stories yet untold, about people who deserve to be seen, with the potential to shatter paradigms<sup>3</sup> the same way "Black Panther" has. [...]

40 Today, when I think about little Black girls growing up far from home and in environments that threaten to stifle their self-esteem, I hope that this wave of change nurtures their spirits and fuels their dreams beyond anything I dared to hope for.

45 I want these girls to see themselves in the stories we tell — with choices to make, battles to fight and, ultimately, dreams to fulfill. I'm going to keep knocking on doors and breaking down barriers until we create this new reality. It is the least every young girl deserves.

Mo Abudu, *When Black Girls Dare to Dream*, *The New York Times*, December 7, 2022

<sup>2</sup> tokenism = illusion of change and progress

<sup>3</sup> paradigm = a typical example



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

En rendant compte, **en français**, de ce que vous avez compris 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 ou leur rôle et, le cas échéant, leurs points de vue et la tonalité (comique, ironique, lyrique, polémique, etc.) de leurs propos ;
- les éventuels éléments implicites ;
- le but, la fonction du document (relater, informer, convaincre, critiquer, dénoncer, divertir, etc.).

### 2. Expression écrite (10 points)

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

#### Sujet A

In what ways can onscreen role models affect the future of a person?

#### Sujet B

Are books and movies sufficient to fight stereotypes and transform a society?