

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 : / /



1.1

ÉPREUVES COMMUNES DE CONTRÔLE CONTINU

CLASSE : Première

VOIE : Générale Technologique Toutes voies (LV)

ENSEIGNEMENT :

DURÉE DE L'ÉPREUVE : 1h30

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

Axes de programme :

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

ÉPREUVE DE CONTRÔLE CONTINU 2

LANGUES VIVANTES

ANGLAIS

Compréhension : 10 points

Expression : 10 points

Temps alloué : 1 heure 30

L'usage de la calculatrice et du dictionnaire n'est pas autorisé.

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.

SUJET LANGUES VIVANTES : ANGLAIS

ÉVALUATION 2 (3^e trimestre de première)

Compréhension de l'écrit et expression écrite

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

The scene is taking place in the Republic of Gilead. As two handmaids¹, Offred (the narrator) and Ofglen finish their shopping and walk along the street, they meet a crowd of Japanese tourists.

A group of people is coming towards us. They're tourists, from Japan it looks like, a trade delegation perhaps, on a tour of the historic landmarks or out for local colour. They're diminutive and neatly turned out²; each has his or her camera, his or her smile. They look around, bright-eyed, cocking their heads to one side like robins³, their very cheerfulness aggressive, and I can't help staring. It's been a long time since I've seen skirts that short on women. The skirts reach just below the knee and the legs come out from beneath them, nearly naked in their thin stockings, blatant⁴, the high-heeled shoes with their straps attached to the feet like delicate instruments of torture. The women teeter⁵ on their spiked feet as if on stilts, but off balance; their backs arch at the waist, thrusting the buttocks out. Their heads are uncovered and their hair too is exposed, in all its darkness and sexuality. They wear lipstick, red, outlining the damp cavities of their mouths, like scrawls on a washroom wall, of the time before. I stop walking. Ofglen stops beside me and I know that she too cannot take her eyes off these women. We are fascinated, but also repelled. They seem undressed. It has taken so little time to change our minds, about things like this. Then I think: I used to dress like that. That was freedom. *Westernized*, they used to call it.

The Japanese tourists come towards us, twittering, and we turn our heads away too late: our faces have been seen. There's an interpreter, in the standard blue suit and red-patterned tie, with the winged-eye tie pin. He's the one who steps forward, out of

¹ handmaid = *servante*

² neatly turned out = well-dressed

³ robins = birds

⁴ blatant = flagrant

⁵ teeter = lose their balance

20 the group, in front of us, blocking our way. The tourists bunch behind him; one of them raises a camera.

“Excuse me,” he says to both of us, politely enough. “They’re asking if they can take your picture”.

I look down at the sidewalk shake my head for *No*. What they must see is the white wings only, a scrap of face, my chin and part of my mouth. Not the eyes [...]. Modesty is invisibility [...]. Beside me, Ofglen is also silent. She’s tucked her red-gloved hands up into her sleeves, to hide them.

The interpreter turns back to the group, chatters at them in staccato. I know what he’ll be saying, I know the line. He’ll be telling them that the women here have different
30 customs, that to stare at them through the lens of a camera is, for them, an experience of violation.

I’m looking down, at the sidewalk, mesmerized by the women’s feet. One of them is wearing open-toed sandals, the toenails painted pink. I remember the smell of nail polish, the way it wrinkled if you put the second coat on too soon, the satiny brushing
35 of sheer pantyhose against the skin, the way the toes felt, pushed towards the opening in the shoe by the whole weight of the body. The woman with painted toes shifts from one foot to the other. I can feel her shoes, on my own feet. The smell of nail polish has made me hungry.

“Excuse me,” says the interpreter again, to catch our attention. I nod, to show I’ve
40 heard him. “He asks, are you happy,” says the interpreter. I can imagine it, their curiosity: Are they happy? How can they be happy? I can feel their bright black eyes on us, the way they lean a little forward to catch our answers, the women especially, but the men too: we are secret, forbidden, we excite them. Ofglen says nothing. There is a silence. But sometimes it’s as dangerous not to speak.

45 “Yes, we are very happy,” I murmur. I have to say something. What else can I say?

Margaret Atwood, *The Handmaid’s Tale*, 1986

1. Compréhension de l’écrit (10 points)

Give an account of the text **in English**, taking into consideration the situation, the two groups of characters and what the passage reveals about the handmaids’ condition.

2. Expression écrite (10 points)

Vous traiterez en anglais, et en 120 mots au moins, **l’un des deux sujets au choix (A ou B)**.

Sujet A

Imagine the conversation between the two handmaids after their encounter with the Japanese tourists.

Sujet B

There has been a growing popularity for dystopian worlds in TV series and films recently. Do you share this interest? Why (not)?