

Modèle CCYC : ©DNE Nom de famille (naissance) : (Suivi s'il y a lieu, du nom d'usage)	
Prénom(s) :	
N° candidat :	
Né(e) le :	(Les numéros figurent sur la convocation.) / /
	N° d'inscription :

1..1

Compréhension de l'oral, de l'écrit et expression écrite

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

Il s'organise en trois parties :

- 1. Compréhension de l'oral ;**
- 2. Compréhension de l'écrit ;**
- 3. 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.

Vous disposez tout d'abord de **cinq minutes** pour prendre connaissance de **la composition** de l'ensemble du dossier et des **consignes** qui vous sont données.

Vous allez entendre trois fois le document de la partie 1 (compréhension de l'oral).

Les écoutes seront espacées d'une minute.

Vous pouvez prendre des notes pendant les écoutes.

À l'issue de la troisième écoute, vous organiserez votre temps (**1h30**) comme vous le souhaitez pour rendre compte **en français** du document oral et pour traiter **en anglais** la compréhension de l'écrit (partie 2) et le sujet d'expression écrite (partie 3).

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"I wouldn't let them go to New York."

"What else?"

25 "I've taken a few machines from the house and threatened them, a month ago, with closing up the nursery unless they did their homework. I did close it for a few days to show I meant business."

"Ah, ha!"

"Does that mean anything?"

30 "Everything. Where before they had a Santa Claus now they have a Scrooge. Children prefer Santas. You've let this room and this house replace you and your wife in your children's affections. This room is their mother and father, far more important in their lives than their real parents. And now you come along and want to shut it off. No wonder there's hatred here. You can feel it coming out of the sky. Feel that sun. George, you'll have to change your life. Like too many others, you've built it around creature comforts. Why, you'd starve tomorrow if something went wrong in your kitchen. You wouldn't

35 know how to tap an egg. Nevertheless, turn everything off. Start new. It'll take time. But we'll make good children out of bad in a year, wait and see.

Ray Bradbury, *The Veldt*, 1950

• Texte 2

Why companies are hiring sci-fi writers to imagine the future

If you want to peer into the future, put down the Magic 8 Ball and pick up a work of science fiction. Thanks to the uncanny prophetic ability of their authors, classic sci-fi tomes have long predicted the ubiquity of everything from cellphones (*Star Trek*) to

5 earbuds (*Fahrenheit 451*) to antidepressants (*Brave New World*). It's no surprise, then, that businesses and other major governing bodies—which rely on forecasting and trend analysis to not only stay afloat, but ahead of the curve—have turned to the sci-fi world for answers.

10 "Sci-fi prototyping" has become big business. In recent years, major multi-national companies like Nike, Google, Apple, Ford and Visa, and governmental bodies like NATO and the French army, have all enlisted the services of sci-fi writers, commissioning conceptual futuristic narratives to help them imagine the worlds in

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1.1

which their products, services and strategies might very soon exist.

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In fact, entire businesses have been built around the usefulness of what technologist Julian Bleecker dubbed “design fiction” in 2009. Take SciFutures, a Los Angeles-based operation founded by [...] sci-fi nerd Ari Popper. For a negotiable fee, Popper’s team passes on client concerns (e.g., the future of payments for Visa) to a team of sci-fi writers, who churn out helpful, future-minded narratives, ultimately delivering insights to the client from several stories. For an extra fee, SciFutures can also produce videos, graphic novels and even physical or “experiential” environments. (For Visa, SciFutures built a “living room of the future” to demonstrate how customers could make payments from the comfort of their homes using only their voices.)

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Katie Underwood, *Pivot Magazine*, 27 February 2020

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1. Compréhension de l'oral (10 points)

Vous rendrez compte, **en français**, de ce que vous avez compris du document.

2. Compréhension de l'écrit (10 points)

Give an account, **in English** and in your own words, of text 1 and then of text 2.

In your **account of text 1**:

- Briefly present the protagonists and the situation.
- Explain what initial purpose the Nursery Room was supposed to serve.
- According to the psychologist, what may account for the Hadley children's addiction?

In your **account of text 2**:

- Explain what "sci-fi prototyping" is.
- What services are given by SciFutures?

3. Expression écrite (10 points)

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

Sujet A

How realistic should sci-fi stories be?

Sujet B

These are some of the reactions collected in street interviews about science fiction. Which one corresponds best to your own views? Justify your choice.

LISA

The main purpose of science fiction is to make us escape reality by making us dream of other universes or other realities.

MATTHEW

Science fiction enables us to explore the potential consequences of today's scientific innovation and how it could affect our lives in the near future.

RILEY

Though science fiction stories do not take place in our world, their conflicts and characters are rooted in reality. That is why they are so fascinating and compelling!