

PREMIÈRE

Enseignement Commun

Évaluations Communes




SUJET

2019 • 2020

 www.freemaths.fr

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



1.1

Évaluation Commune

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 : 5

Évaluation Commune 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 takes place in an alternate universe, in a psychiatric facility.

“You’re Mr. Albert Brock, who calls himself The Murderer?”

Brock nodded pleasantly. “Before we start . . .” He moved quietly and quickly to detach the wrist radio from the doctor’s arm. He tucked it in his teeth like a walnut, gritted, heard it crack, handed it back to the appalled psychiatrist as if he had done them both a favor. “That’s better.”

The psychiatrist stared at the ruined machine. “You’re running up quite a damage bill.”

“I don’t care,” smiled the patient. “As the old song goes: ‘Don’t Care What Happens to Me!’ ” He hummed it.

10 The psychiatrist said: “Shall we start?”

“Fine. The first victim, or one of the first, was my telephone. Murder most foul. I shoved it in the kitchen Insinkerator¹! Stopped the disposal unit in mid-swallow. Poor thing strangled to death. After that I shot the television set!”

The psychiatrist said, “Mmm.”

15 “Fired six shots right through the cathode². Made a beautiful tinkling crash, like a dropped chandelier.”

“Nice imagery.”

“Thanks, I always dreamt of being a writer.”

¹ Insinkerator = food waste disposal system located in the kitchen sink

² Cathode = a cathode-ray tube, a technology formerly used to produce images on TV screens

“Suppose you tell me when you first began to hate the telephone.”

20 “It frightened me as a child. Uncle of mine called it the Ghost Machine. Voices without bodies. Scared the living hell out of me. Later in life I was never comfortable. Seemed to me a phone was an impersonal instrument. If it felt like it, it let your personality go through its wires. If it didn’t want to, it just drained your personality away until what slipped through at the other end was some cold fish of a voice, all steel, 25 copper, plastic, no warmth, no reality. It’s easy to say the wrong thing on telephones; the telephone changes your meaning on you. First thing you know, you’ve made an enemy. Then, of course, the telephone’s such a convenient thing; it just sits there and demands you call someone who doesn’t want to be called. Friends were always calling, calling, calling me. Hell, I hadn’t any time of my own [...]”

30 “How did you feel during the week?”

“The fuse lit. On the edge of the cliff. That same afternoon I did what I did at the office.”

“Which was?”

“I poured a paper cup of water into the intercommunications system.”

35 The psychiatrist wrote on his pad. “And the system shorted?”

“Beautifully! [...] My God, stenographers ran around looking lost! What an uproar!”

“Felt better temporarily, eh?”

40 “Fine! Then I got the idea at noon of stomping my wrist radio on the sidewalk. A shrill voice was just yelling out of it at me, ‘This is People’s Poll Number Nine. What did you eat for lunch?’ when I kicked the wrist radio!”

“Felt even better, eh?”

“It grew on me!” [...] So, do you know what I did, Doctor? I bought a quart of French chocolate ice cream and spooned it into the car radio transmitter.”

45 “And what happened next?”

“Silence happened next. God, it was beautiful. That car radio cackling all day, ‘Brock go here, Brock go there, Brock check in, Brock check out, okay Brock, hour lunch, Brock, lunch over, Brock, Brock, Brock.’ Well, that silence was like putting ice cream in my ears.”

Ray Bradbury, *The Murderer*, 1953

1. Compréhension de l’écrit (10 points)

Give an account of the text **in English**, taking into consideration the nature and the one of the text, the main topic of the extract and the characters in the scene (status and motivations).

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

You wake up in 2079. Imagine what technology will be like and what happens to you during your first day.

Sujet B

'Seemed to me a phone was an impersonal instrument. If it felt like it, it let your personality go through its wires. If it didn't want to, it just drained your personality away until what slipped through at the other end was some cold fish of a voice, all steel, copper, plastic, no warmth, no reality.' (l. 33-36)

Do you agree that technology tends to make relationships between people impersonal?