

TRAINING!

BAC BLANC

ANGLAIS

**TERMINALE
TECHNOLOGIQUE**



ANGLAIS – ÉVALUATION 3

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

L'ensemble du sujet porte sur l'axe 7 du programme : **Diversité et inclusion**.

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).

Les documents

Document vidéo

Titre : *Class Monitor* by Chimamanda Ngozi Adichie

Source : TedxEuston, December 2012

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 :									
 Liberté • Égalité • Fraternité RÉPUBLIQUE FRANÇAISE	<small>(Les numéros figurent sur la convocation.)</small>																			
Né(e) le :			/			/														

1.1

Texte

Okoloma was one of my greatest childhood friends. He lived on my street and looked after me like a big brother: if I liked a boy, I would ask Okoloma's opinion. Okoloma was funny and intelligent and wore cowboy boots that were pointy at the tips. In December of 2005, in a plane crash in Southern Nigeria, Okoloma died. It is still hard
5 for me to put into words how I felt. Okoloma was a person I could argue with, laugh with, and truly talk to. He was also the first person to call me a feminist.

I was about fourteen. We were in his house, arguing, both of us bristling with half-baked knowledge from the books we had read. I don't remember what this particular argument was about. But I remember that as I argued and argued, Okoloma looked at
10 me and said, "You know, you're a feminist."

It was not a compliment. I could tell from his tone—the same tone with which a person would say, "You're a supporter of terrorism."

I did not know exactly what this word feminist meant. And I did not want Okoloma to know that I didn't know. So I brushed it aside and continued to argue. The first thing I
15 planned to do when I got home was look up the word in the dictionary.

Now fast-forward to some years later. In 2003, I wrote a novel called Purple Hibiscus, about a man who, among other things, beats his wife, and whose story doesn't end too well. While I was promoting the novel in Nigeria, a journalist, a nice, well-meaning man, told me he wanted to advise me. (Nigerians, as you might know, are very quick to give
20 unsolicited advice.)

He told me that people were saying my novel was feminist, and his advice to me—he was shaking his head sadly as he spoke—was that I should never call myself a feminist since feminists are women who are unhappy because they cannot find husbands.

So I decided to call myself a Happy Feminist.

25 Then an academic, a Nigerian woman, told me that feminism was not our culture, that feminism was un-African, and I was only calling myself a feminist because I had been influenced by Western books. (Which amused me, because much of my early reading was decidedly unfeminist: I must have read every single Mills & Boon romance published before I was sixteen. And each time I try to read those books called "classic
30 feminist texts," I get bored, and I struggle to finish them.)



Anyway, since feminism was un-African, I decided I would now call myself a Happy African Feminist. Then a dear friend told me that calling myself a feminist meant that I hated men. So I decided I would now be a Happy African Feminist Who Does Not Hate Men. At some point I was a Happy African Feminist Who Does Not Hate Men and Who
35 Likes to Wear Lip Gloss and High Heels for Herself and Not For Men.

Of course much of this was tongue-in-cheek, but what it shows is how that word feminist is so heavy with baggage, negative baggage: you hate men, you hate bras, you hate African culture, you think women should always be in charge, you don't wear makeup, you don't shave, you're always angry, you don't have a sense of humor, you
40 don't use deodorant.

Chimamanda Ngozi Adichie, *We Should All Be Feminists*, 2014

1. Compréhension de l'oral (10 points)

En rendant compte, **en français**, 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. Compréhension de l'écrit (10 points)

Give an account of the text in English and in your own words, focusing on Chimamanda Ngozi Adichie's vision of feminism and how it is the result of various experiences.



3. Expression écrite (10 points)

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

Sujet A

The definition of feminism is: “the fight for equality between men and women”. Some people think that feminism is not necessary in the 21st century. You have been asked to explain your opinion in the school’s newspaper.

Sujet B

Do you agree with Chimamanda Ngozi Adichie when she says that “[The] word feminist is so heavy with baggage, negative baggage”? Why or why not?