Évaluation

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

Langues vivantes – Anglais

Évaluation

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**

Texte 1

Painter David Hockney and art critic Martin Gayford discuss the history and nature of images.

There's a famous photograph of bombed-out London the morning after an air raid. It's a shot of a milkman walking over the ruins. It was made in 1940 to tell people not to panic – to 'keep calm and carry on'. But the man in the picture wasn't a milkman – he was the photographer's assistant; he'd just put on a coat. You could just say it was faked, but
5   at the time it had a message to communicate: it was saying 'Carry on'. If it were a painting, you wouldn't worry about whether a real milkman was the model.

These days it's not unusual to see 'fake' photographs of political events or celebrities on the Internet. But people still expect that pictures should tell the truth, and show the world exactly as it is. Perhaps some do so more than others, but none do so
10   completely – because that is impossible.

David Hockney and Martin Gayford, *A History of Pictures. From the Cave to the computer Screen*, 2016

Fred Morley, *The London milkman*, 1940.

Texte 2

What role is photography to play in this "post-truth" era, when even documentary evidence is denied or disputed by those in power, where access is controlled, where we suffer from an information overload[1] and the battle for the information space is chaotic and fought on a thousand fronts?

5 Once upon a time we were told that "a photograph never lies" and that we should trust in the still image. Nowadays, drenched in information, much of it visual, we struggle to make sense of the personal and professional views on our world.

From the general public and our friends, we receive (and often redistribute) a stream of family photos, selfies, cute animal pics and sometimes, eyewitness 10 videos of dramatic events. From the professional media, we get (and redistribute) high-quality news, sports, entertainment and feature photography, stories, and videos. And from a host of outlets disguised as news organizations we receive doctored images and fake news produced to further an agenda or simply to make money from advertising should it go viral.

15 Regardless of source, images are plucked out of the traditional and social media streams, quickly screen-grabbed, sometimes altered, posted and reposted extensively online, usually without payment or acknowledgement and often lacking the original contextual information that might help us identify the source, frame our interpretation and add to our understanding.

20 Who, then, can we trust? Respected news agencies like the Associated Press and Reuters, among others, go to great lengths to ensure the accuracy of the content they distribute and while mistakes are sometimes made, what they report and show is generally trustworthy.

Regardless, the swollen and treacherous river of content now requires us to 25 question the source of everything we see and read; but for many of us this questioning process is too often absent, or underdeveloped.

Santiago Lyon, *Time*, 26 January 2017

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[1] Information overload: the excess of information

1. Compréhension de l'écrit (10 points)

Give an account of the two texts **in English**, taking into consideration their nature, the context in which they were written and the messages they communicate about the power of photography. Focus especially on the authors' opinions of 'fake' photographs or news.

2. Expression écrite (10 points)

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.

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

Sujet A

"From the general public and our friends, we receive (and often redistribute) a stream of family photos, selfies, cute animal pics and sometimes, eyewitness videos of dramatic events." (text 2, l. 8-10).
What makes people send or transfer all sorts of pictures and videos? Do you do that? Why or why not?

Sujet B

What are the reasons why a journalist or photojournalist may decide to modify reality? Give some examples to illustrate your point.

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