

Modèle CCYC : ©DNE

Nom de famille (naissance) :


(Suivi s'il y a lieu, du nom d'usage)

Prénom(s) :

N° candidat :  (Les numéros figurent sur la convocation.)

N° d'inscription :

Né(e) le :

 Liberté • Égalité • Fraternité  
RÉPUBLIQUE FRANÇAISE

1.1

## Évaluation

**CLASSE :** Première

**VOIE :** ☐ Générale ☐ Technologique ☒ Toutes voies (LV)

**ENSEIGNEMENT :** anglais

**DURÉE DE L'ÉPREUVE :** 1h30

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

Axes de programme : Axe 5

**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

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**

*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.*

**1. Compréhension de l'écrit (10 points)**

**Document A**

**The Rise of Superhero Film**

"Wonder Woman." "Iron Man." "The Avengers." "Guardians of the Galaxy." The past decade or so has seen an influx of superhero films based on comic books — major big-studio movies starring the highest-paid actors in the world (think Jennifer Lawrence and Robert Downey, Jr.) and outperforming any other movies released. [...]

While 1990s blockbusters like "Jurassic Park," "Titanic," and "Braveheart" were standalone epics based on books or historical events, today's highest-grossing<sup>1</sup> films are primarily superhero movies, based on a combination of factors such as escapism, cutting-edge special effects, and an older, wealthier population of comic-book fans.

The most significant, and grim, factor behind the rise of superhero movies has been the economic crash of 2008. There were popular superhero movies prior to this, such as "Spider-man" and Christopher Nolan's excellent "Batman" series reboot, but following the economic downturn — in which many people lost their jobs and homes — superhero movies went into orbit.

People suddenly wanted escapism into a different world where the hero always triumphed and where distinctions between good and bad were easy to tell. Blockbuster epics with tragic endings like "Braveheart," and "Gladiator" fell out of fashion, as no one wanted to compound the grim economic situation with an equally depressing movie. Comic-book superhero movies, in which the hero triumphs over evil, became more appealing to the general public. (While our economic downturn is not as severe as the Great Depression, it's notable that the popularity of comic books in the 1930s mirrors the popularity of superhero movies today.)

With the rise of computers, special effects have become more realistic and believable — something that previously limited superhero movies. Compare the stiff, lumbering shark of "Jaws" — a movie that had exceptional special effects for its day

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<sup>1</sup> Highest-grossing films: films that generated the most profit.

— to the beautifully computer-generated creatures and atmospheres of today's superhero movies.

30 Special effects designers have a wider range of options to work with, as well as better software and technologies, than they did 20 years ago. Need Captain America to soar to the heavens? Stand the actor in front of the green screen and virtually create the sky behind him. Need Ant-Man to fly through Iron Man's suit and sabotage it? That can be achieved realistically as well. [...]

<https://www.nyfa.edu> (website of the New York Film Academy), June 30, 2017

## Document B

### Superheroes and villains: who's more violent might surprise you

Superheroes nearly always save the day, but the methods they use might not be as heroic as people think, according to research presented at the American Academy of Pediatrics National Conference and Exhibition on Friday.

5 "We actually found the protagonists were performing a greater amount of violence per hour than the antagonists. Protagonists were performing 22.7 violent events per hour, while the antagonists, or bad guys, were performing 17.5 events per hour," said John Muller, a medical student at Penn State College of Medicine and lead researcher of the project. [...]

10 To work out who was committing the violent act, "each major film character was classified as either a protagonist ('good guy') or antagonist ('bad guy')," the research says. After acts of violence had been identified by the researchers, they were analyzed and converted into rates of violence per hour for comparison, Muller said.

15 There were 2,191 total acts of violence for the good guys, compared with 1,724 for the bad guys. "This is important because so many kids are looking up to these superheroes as positive role models and people they want to act like," Muller said, using Halloween as an example, when kids dress up as both the heroes and the villains from these films. [...]

CNN – <https://edition.cnn.com>, November 2, 2018

Answer **in English**, using your own words:

- Both document A and document B deal with superhero films in relation to people's everyday lives. What is similar and what is different in their approach?
- What makes superhero films so popular today?
- What do the statistics in document B indicate?

- d. Why, then, may the immense popularity of superhero films appear problematic?

## **2. Expression écrite (10 points)**

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

### **Sujet A**

You have just watched again one of your favourite films. Explain what you like so much about it.

### **Sujet B**

Do you think people look for happy endings when they go to the cinema? Support your point of view with arguments and examples.