

Modèle CCYC : ©DNE

Nom de famille (naissance) :

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

Prénom(s) :

N° candidat :

N° d'inscription :



Liberté • Égalité • Fraternité
RÉPUBLIQUE FRANÇAISE

Né(e) le :

(Les numéros figurent sur la convocation.)

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

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



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

For 80 years, Captain America has battled the bad guys, including his own government

It's a character introduction like no other — a muscular figure, clad in the Stars & Stripes, punches Adolf Hitler right in the face. [...] This is how audiences first encountered Captain America. [...]. Far from being an attack dog for the US government, Captain America has often been a staunch critic of the White House [...]

5 The first issue of Captain America is dated March 1941, but sneaked onto newsstands in the US in December 1940 — a full year before the bombing of Pearl Harbor. America was yet to enter World War II, and prominent Americans such as hero pilot Charles Lindbergh and industrial innovator Henry Ford were pushing for that to remain the case.

10 But comic book writers Joe Simon and Jack Kirby — both Jewish — were less isolationist in their views.

"We both read the newspapers — we knew what was going on over in Europe," Simon said [...] and in their way, they wanted to proselytise that the United States should probably be involved in that conflict and on the right side of that conflict.

15 "All that came out in the personage of Captain America — it was hugely provocative." [...]

The end of World War II saw Captain America put on ice — quite literally, in fact.

Over the next two decades, [...] Cap lay largely dormant, seen as an anachronistic character out of step with a country seeking to put WWII behind it.

20 It wasn't until 1964 that Marvel guru Stan Lee revived Captain America. [...]

Lee "had figured out what a modern take on Captain America was going to be" — a combination of a man living in a time he didn't understand while haunted by the war he had somehow survived. [...]



25 Lee kept Simon and Kirby's notion of Captain America battling the social injustices of the day.

"Captain America is a reflection of the world outside your window... always tied around what was going on in the world at the time." [...]

"[They gave Cap] a higher calling to objective justice, and [to question] whether ill-behaviour wrapped in the flag could be considered virtue."

30 "He went through the same questioning and struggles that many of the people of the late '60s and early '70s grappled with." [...]

An example of Captain America's "questioning" can be found in issue #130, where Cap is asked to help police quell a demonstration but "actually stands side-by-side with the protesters rather than the establishment".

35 Soon after, against the backdrop of Watergate, Marvel wrote a storyline that saw Captain America and his African-American partner Sam Wilson (AKA The Falcon) pursue a shadowy organisation called The Secret Empire.

They finally confront the group's leader in the Oval Office in the White House, where Captain America unmask him dramatically.

40 "He's never shown, but it's clear from context that he's meant to be Richard Nixon, president of the United States," [...] Brevoort explained.

[It] confirmed a stance that began when he punched out Hitler in 1941 — that Captain America represented American ideals, not necessarily the US government.

45 The biggest display of this stance in post-9/11 comics came in the Civil War storyline, in which the US government asked superheroes to renounce their independence and to register as government agents in the wake of a tragedy.

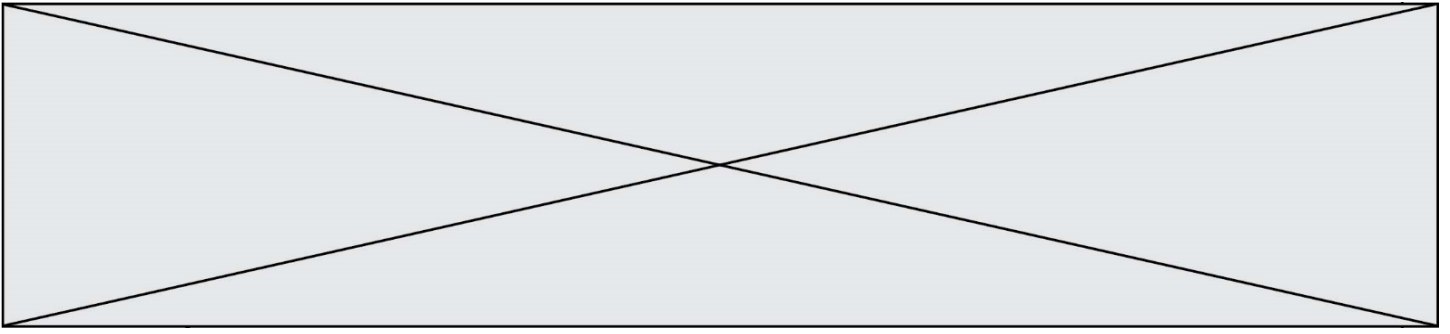
The plot began as a metaphor for the Patriot Act and explored the notion of freedom vs security, mirroring a real debate of the time. [...]

50 As Civil War writer Mark Millar put it at the time, "there's a certain amount of political allegory in a story where a guy wrapped in the American flag is in chains as the people swap freedom for security". [...]

As Rolling Stone put it, "Cap represents the ideals of what America could be if its heart were only so pure as his".

55 Over 80 years, Captain America hasn't always had the US government's back, but he's always been true to the American people.

Matt Neal, *ABC South West Victoria*, February 6th, 2021



1. Compréhension de l'écrit (10 points)

Give an account of the text, **in English** and in your own words, focusing on the main theme, the chronology of the different events mentioned, and the points of view expressed about the relationship between Captain America, the American ideals and US politics.

2. Expression écrite (10 points)

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

Sujet A

To what extent are works of fiction, such as comic books, designed to reflect the main issues of the society we live in?

Sujet B

Comment on the following quotation:

“Cap[tain America]’s ‘old-fashioned’ moral code is exactly what we need to restore civility and respect in the 21st century in both our personal lives and our political debates. He is what ancient philosophers—yes, more ancient than Cap—called a moral exemplar.”

Mark D. White, author and Professor in the Department of Philosophy College of Staten Island/CUNY