



ANGLAIS – ÉVALUATION

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**
- 2. 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).

Documents

Modèle CCYC : ©DNE

Nom de famille (naissance) :

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

Prénom(s) :

N° candidat : N° d'inscription :

(Les numéros figurent sur la convocation.)

Né(e) le : / /



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Document video

Titre : *In “RBG”, U.S. Supreme Court Justice Ruth Bader Ginsburg looks back on a life spent working for equality*

Source : PBS NewsHour, May 5, 2018

Texte

Inequality in Hollywood

As the Oscars approach and we celebrate the best films of the year, it’s important to take a step back and think about what stories we are watching, and who is telling them. Hollywood is notorious for being dominated by white men, and without diverse directors, writers, and actors, the stories being shared are limited. There were zero women nominated for best director at the Oscar Awards. In the 92-year history of the Oscars, only five women have been nominated for best director. The Annenberg Inclusion Initiative¹ releases studies on Inequality in Hollywood’s Top 100 Films annually. At the beginning of this year they released a study, “Inclusion in the Director’s Chair”. They found that across the 1,300 top films from 2007 to 2019, only 4.8% of those directors have been female. In 13 years there have only been 57 individual female directors, yet male-directed films and female-directed films earn the same average rating for Metacritic Scores. Within the small pool of female directors is an even smaller pool of underrepresented female directors. Out of the 57 female directors, 11 of them are from underrepresented racial/ethnic groups. In the past 13 years across 1,300 top-grossing films, less than 1% of directors have been underrepresented females. According to the same study, underrepresented female directors earn the highest average Metacritic Score compared to white males, underrepresented females, and white females. The problem isn’t that females and underrepresented

¹ Annenberg is a school for Communication and Journalism and Annenberg Inclusion is a report from the Annenberg Foundation. The USC (University of Southern Carolina) Annenberg Inclusion Initiative is the world-leading think tank studying diversity and inclusion in entertainment through original research and sponsored projects.



20 groups aren't producing quality content—it's the systemic marginalization that has limited recognition and subsequently has minimized many of the stories that represent diversity [...]

It's no secret that the media we consume influences the way we perceive ourselves and others. But did we realize that the movies and media we grew up watching marginalized and "othered" many groups of people? Whether a lack of presence on
25 screen, or an inaccurate one when portrayed, Hollywood perpetuates discriminatory norms. It's time to put an end to that cycle.

Ironically, the people who view films most frequently are also the ones erased from the big screen. According to a study by the Motion Picture Association of America (MPAA), the most frequent movie goers are minorities—Asians, Hispanics, African-Americans
30 and lastly Caucasian. Yet, the top 100 films each year rarely reflect these consumers or our very own melting pot society.

The Annenberg Inclusion Initiative is the leading think tank in the world studying diversity and inclusion in entertainment. In their 2017 report about inequality in 1,100
35 top films from the past decade, they found that 70% of the characters on screen are white, 12% black, and 6% Hispanic and Asian. There is an inverse relationship between who goes to the movies, and who appears on screen.

There are two glaring issues with this. For one, we are far from proportional representation, which is what I'm fighting for. Another issue, which should concern
40 filmmakers, is that they aren't making the movies that truly resonate with their audiences. If the primary audience is constituted by minorities, box office success is inevitable by creating more films with underrepresented characters.

Anushka Joshi, adapted from *GEN-ZINE*, February 3, 2020

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1. Compréhension de l'oral (10 points)

Vous rendrez compte, **en français**, de ce que vous avez compris du document.

2. Compréhension de l'écrit (10 points)

Give an account of the text, **in English** and in your own words, using some of the various figures to support your points.

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

Discuss this quote by Ruth Bader Ginsburg (in a 2009 interview with *USA Today*):
 "Women belong in all places where decisions are being made. It shouldn't be that women are the exception."

Sujet B

Do you agree with Anushka Joshi's statement that "the media we consume influences the way we perceive ourselves and others"? Explain why or why not and illustrate your point of view with examples.