

Après avoir pris connaissance de l'intégralité des consignes ci-dessous, vous traiterez les différentes questions dans l'ordre proposé, en français.

| Axe 5, « Fictions et réalités »
| Classe de Terminale

A partir du corpus proposé, vous constituerez votre dossier, composé obligatoirement du document A, d'un document B, d'un document C et d'un document D. Vous annoncerez brièvement le choix opéré.

Le document annexe proposé est destiné à faciliter la mise en perspective des 4 documents retenus.

1) Pour chaque document de votre dossier, vous proposerez une présentation et une analyse critique, puis vous mettrez les documents en relation en précisant comment ils s'inscrivent dans l'axe retenu.

2) Questions portant uniquement sur le document A :

a) Phonologie : vous commenterez les syllabes accentuées des mots suivants :

unpalatable (1.37), *increasingly* (1.37), *painstakingly* (1.41)

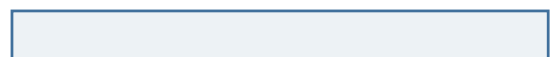
b) Analyse linguistique : pour chacun des points suivants, vous décrirez et proposerez une analyse en contexte des segments soulignés :

Point 1 : *Tarantino is a cinephile who once worked in a video rental store (1.4) et except Bruce Lee, who he lampoons (1.31)*

Point 2 : *we also know he may not be committed to the facts (1.30) et *Watching them might have been unpalatable (1.37)**

c) Perspective pédagogique : en vous appuyant sur les segments analysés dans le point 2 de l'analyse linguistique, vous identifierez un objectif langagier adapté au niveau d'enseignement. Vous justifierez votre choix.

3) Question portant sur l'ensemble de votre dossier : vous exposerez les objectifs (culturels, linguistiques, communicationnels, éducatifs) que vous pourriez envisager dans le cadre d'une séquence et préciserez et justifierez l'ordre dans lequel vous proposeriez les documents aux élèves pour atteindre ces objectifs. Vous exposerez la séquence en présentant la mise en œuvre retenue (nombre de séances, objectifs et compétences travaillées, intégration de faits de langue dans la mise en œuvre, pistes envisageables d'évaluation).



DOCUMENT A

Once Upon a Time in Hollywood: Tarantino, increasingly tangled in false existence of a celebrity, supplants reality

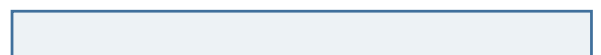
Tarantino is a celebrity and this has implications to a creative artist, a figure so encrusted in glamour that rather than attend to the world he/she sees himself/herself as the object of the world's attention.

1 Quentin Tarantino is as much a star as a film director, and each film of his is eagerly awaited across the world. His latest effort *Once Upon a Time in Hollywood* was shown at Cannes in 2019 to huge audiences and eclipsed most other screenings, perhaps also those of better films. Tarantino is a cinephile who once worked in a video rental store and most of his films pastiche mimic other genres
5 in one way or another (...) If his mimicry/pastiche of genres made critics see his work as 'postmodern', there was genuine empathy with human beings that he seemed to have lost thereafter — in *Kill Bill Vol I & II* in which mimicry of disparate genres along with a love of popular culture were the most that remained.

10 Tarantino is a celebrity and this has implications to a creative artist; a celebrity is a figure so encrusted in glamour that rather than attend to the world he/she sees himself/herself as the object of the world's attention. Most of Tarantino's films, although brilliant in sections, now fail to arouse one's interest as explorations. His growing sense of self-importance as a creative artist can be gauged most from *Inglourious Basterds* (2009) — the film *Once Upon a time in Hollywood* resembles — in which a group of Jewish soldiers of the US army assassinate Hitler and the Nazi top brass in Paris in 1943
15 during the screening of a film. Tarantino, it can be argued, is playing God, immune to actual happenings and inventing a ('poetic') ending by which imagined Jews wreak fictional vengeance on the Nazis for what the real Hitler did to real Jews.

Tarantino's films are also nostalgic exercises in that they reflect on past genres and a nostalgic exercise is what his latest film is. The film deals with Hollywood of the 1960s and has Leonardo
20 DiCaprio and Brad Pitt in the key roles. DiCaprio is TV star Rick Dalton who is best known for a cowboy serial called *Bounty Law* and Brad Pitt is Cliff Booth, once his stunt man but with Dalton in decline and taking on bad man roles, has become his driver; Dalton has been caught for drunk driving several times and he needs one. Tarantino's film is exquisite for its evocation of Hollywood of the 1960s, of Beverly Hills where Dalton has his home. His neighbours in Beverly Hills happen to be
25 Roman Polanski and his wife Sharon Tate. Polanski has just made *Rosemary's Baby* and is one of the hottest directorial talents in the world. For those not familiar with this, Sharon Tate and several of her guests were brutally murdered on 8-9 August 1969 by members of a hippie cult led by Charles Manson, when Polanski was in Europe shooting a film. Tarantino is evidently using that happening to animate the nostalgia in *Once Upon a Time in Hollywood*. Of course, having seen *Inglourious*
30 *Basterds* we also know he may not be committed to the facts.

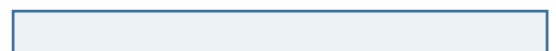
Tarantino is so respectful of all cinema of the 1960s (except Bruce Lee, who he lampoons) that DiCaprio's turn as Rick Dalton is a distinct letdown. There is one party scene in which key actors of the period are shown to be present and I found Steve McQueen particularly convincing. The actual plot only has to do with the hippie cult preparing *off-screen* for their murderous assault and Tarantino
35 builds up tension by showing a girl waving to Cliff from a street corner each time he passes by. What makes it all so taut is the sense that Tarantino catches of political tensions building up under the sunny milieu. The scene with the blind Spahn captive to the cult and tended by a hippie girl also suggests good times gone sour — undesirables infesting a once flourishing Hollywood locale. Tarantino builds up all this tension, directing it towards the fated Tate killings of 8-9 August 1969. But as in



36 *Inglourious Basterds*, he cheats fate; after creating expectations he does not allow the gruesome deeds to unfold. Watching them might have been unpalatable but they still needed to be acknowledged.

In the final analysis, *Once Upon a Time in Hollywood*, for all its exquisite recreation of the past, is not the work of a major artist. Cinema works best when it pursues mimesis, acknowledges the reality that humankind has no control over and to which it must submit. This is sense of the human creation or imagination being of no avail against reality is symbolised by the grisly Tate murders that
40 happened in the heart of Hollywood glitter. By recreating their era so painstakingly but opting for a resolution that sidesteps them Tarantino is elevating Hollywood above the level where it deserves to be. Cinema cannot supplant reality but Tarantino, perhaps because he is increasingly tangled in the false existence of a celebrity, pretends that it can.

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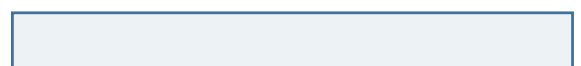


DOCUMENTS B

B-1. Promotion poster for season 3 of The Crown on Netflix



B-2. Promotion poster for the final season of House of cards on Netflix

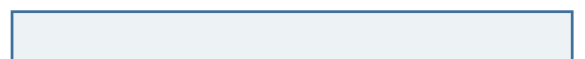


DOCUMENTS C

C-1. Tweet about the next season of the Crown



C-2. Tweet about Rami Malek's MTV Award nomination for his performance in the Queen biopic Bohemian Rhapsody.



DOCUMENTS D

D-1. Manuel 1

Work on your writing skills

Le paragraphe argumentatif

- Le paragraphe argumentatif sert à défendre une **thèse** (une idée ou un point de vue) à l'aide d'**arguments** illustrés par des **exemples**.

TIP Avant de rédiger, écrivez au **brouillon** votre thèse et vos arguments, puis barrez les moins convaincants et ceux qui se recourent. Trouvez des exemples pour justifier chaque argument.

- On utilise des **mots de liaison** pour articuler un paragraphe argumentatif.

– Commencer : *To begin with... First of all...*

– Ajouter une idée : *In addition... What's more...*

Furthermore... Also...

– Exprimer un contraste : *On the contrary... On the other hand... However... Whereas... While...*

– Donner un exemple : *For example... For instance...*

– Exprimer la conséquence : *As a consequence...*

Consequently... As a result... That's why...

– Donner son opinion : *To me... As for me... In my opinion... I think... I believe...*

– Conclure : *So... In conclusion... To conclude...*

6 Complétez les phrases

- In my opinion, there is no doubt that works of fiction...
- That's why we can consider fiction as...
- First of all, films or TV series...
- For instance, in its latest series adaptation ...

7 Écrivez un court paragraphe argumentatif pour répondre à la question : Is fiction the best way to describe reality ?

Vous devrez utiliser au moins cinq mots de liaison.

D-2. Manuel 2

VOCABULARY

an actor / actress
a (fictional) character
a director
an icon
a producer
a screenwriter
a showgirl

a stand-in ≠ a star
a technician
to act = to play a role
to depict = to portray
to embody
to make a movie
to star in

PEOPLE

corrupt = dishonest
fabulous = glamorous
a business
a fairyland
a romantic comedy
a western movie
to bring to the screen
to entertain
to generate = to produce
to uplift

THE FILM INDUSTRY

THE DREAM FACTORY

THE AMERICAN DREAM

ambitious
assertive = confident
lower-class = working-class
middle-class
successful
upper-class
well-off = rich = wealthy
from rags to riches
a happy ending
motivation
optimism

wealth
to afford
to aspire to a better life
to climb the social ladder
to deserve
to follow a dream
to get by
to make a dream come true
to make a fresh start
to make money
to succeed

THE DARK SIDE

homelessness
poverty
an underdog
to be doomed to fail
to be met with obstacles
to beg for
to distort
to fail
to fight for
to question
to struggle to make ends meet

