

Examenul de bacalaureat național 2017

Proba C

**de evaluare a competențelor lingvistice într-o limbă de circulație internațională
studiată pe parcursul învățământului liceal**

Proba scrisă la Limba engleză

Toate filierele, profilurile și specializările/ calificările

Model

- Toate subiectele sunt obligatorii.
- Timpul efectiv de lucru este de 120 de minute.

ÎNȚELEGEREA TEXTULUI CITIT

SUBIECTUL I

(40 de puncte)

Read the text below. Are the sentences 1-5 'Right' (A) or 'Wrong' (B)? If there is not enough information to answer 'Right' (A) or 'Wrong' (B), choose 'Doesn't say' (C). Mark A, B or C on your exam sheet.

The wait is over. The movie event of the year is here. *Star Wars: The Force Awakens*, number seven in the series for those who wouldn't know a Jedi from a Jar Jar, emerges bloody with unrealistic expectations but gloriously unbowed. It's everything the kid in us goes to the movies for — marvelous adventure that leaves us surprised, scared and euphoric. So let out a Wookiee roar for director J.J. Abrams who sweeps us out of the black hole of George's Lucas' trilogy of paralyzingly dull *Star Wars* prequels and into a brave new world.

Okay, not quite. *Star Wars: The Force Awakens* is basically an updated remake of *Star Wars: A New Hope*, the 1977 Lucas original that changed the face of movie space epics and made us all one with the Force. Now it's three decades later. Our heroes have a little age on them, they being Luke Skywalker (Mark Hamill), Princess Leia (Carrie Fisher) and Han Solo (Harrison Ford). It's great that Chewbacca, C3PO and R2D2 look exactly the same. The newbies are repped by Rey (Daisy Ridley), a desert scavenger abandoned by her family on Jukku; Finn (John Boyega), an AWOL stormtrooper with little taste for killing; and Poe Dameron (Oscar Isaac), a pilot working for Leia, a princess turned general who now leads the Resistance.

(www.rollingstone.com/movies/reviews)

1. *Star Wars: The Force Awakens* is a movie that will not be enjoyed by adults.
A. Right B. Wrong C. Doesn't say
2. The author of the article considers the *Star Wars* prequels to be extremely boring.
A. Right B. Wrong C. Doesn't Say
3. *Star Wars: The Force Awakens* is a modern version of a 1977 movie.
A. Right B. Wrong C. Doesn't Say

4. Finn, one of the characters in *Star Wars: The Force Awakens*, doesn't mind killing.
A. Right B. Wrong C. Doesn't say
5. *Star Wars: The Force Awakens* became the most successful movie in 2015.
A. Right B. Wrong C. Doesn't say

SUBIECTUL al II-lea

(60 de puncte)

Read the text below. For questions 1-10, choose the answer (A, B, C or D) which you think fits best according to the text.

The winner of the 2016 Oscar in practically every category is ... white men facing adversity. Just two years after the much-touted breakthrough of "12 Years a Slave", the best picture nominees announced Thursday, with a few notable exceptions, follow a dishearteningly repetitive story line of white men triumphing over enormous odds: The Hollywood blacklist ("Trumbo"), the vagaries of Wall Street ("The Big Short"), Cold War politics ("Bridge of Spies"), life alone on Mars ("The Martian"), a grizzly bear attack, murderous companions and the hostilities of a cruel winter landscape ("The Revenant"). Even "Spotlight," with its supporting actress nomination for Rachel McAdams, showcases a group of mostly male journalists struggling to expose the brutal crimes committed by the Catholic Church. And though there is feminine power aplenty in "Mad Max: Fury Road," the film's titular character is, of course, Max, and its lead actress didn't even get a nomination.

To be clear, these are all good stories, powerful, well told and beautifully acted. But in world filled with billions of people who are not white men, they are certainly not the only good stories, not by a long shot. Though our demographics and attitudes continue to change, Hollywood's definition of great drama has remained stubbornly attached to standards and expectations set back when men were men (if they were white) and everyone else needed to just shut up and listen. Obviously, plenty of films have challenged this sensibility, telling a wide variety of stories from many points of view. But when it comes to Oscar bait, the default remains too often set at literal reading of the four essential categories of conflict: Man versus man, man versus nature, man versus society and man versus himself. As many have already pointed out, the characters in the lead actor category were a writer, scientist/astronaut, tracker, inventor and artist. The characters in lead actress? Homemaker, mother, inventor, wife, clerk.

Certainly "Straight Outta Compton," "Creed," "Concussion" and "Beasts of No Nation" fit the "classic" definition of literary conflict. They just didn't fit, apparently, academy voters' ideas of a classic best picture. Film is not the only narrative art struggling with a limited notion of excellence. The publishing industry is in the midst of a long-standing battle over why certain writers (mostly white men) are considered "significant" while others (often women, white and otherwise) are dubbed "popular."

With its increasing number of platforms, television has done a better job in recent years of expanding its repertoire of characters and stories, but the "prestige dramas" of premium and basic cable remain almost as fascinated with the perils and problems of white men as film. Of recent Emmy winners in drama, only "Game of Thrones" gives equal emphasis to its female characters. Ironically, television has benefited, and will continue to benefit, from film's increasingly narrow focus. There are many reasons for TV's recent renaissance, but it certainly began when female film stars, unable to find good roles, left the big screen for the small. Film writers, unable to sell stories outside the prescribed margins, soon followed.

Although there are still too few women and people of color writing and directing television, there are far more than in film. The nominees for virtually every category that was not lead or supporting actress included only a scattering of women. And director Todd Haynes, who in "Carol" told a lovely and lyrical story about two women, was shut out of his category and the best picture group.

Before chalking all this up to a discussion of political correctness, Hollywood should take note that there is money at stake. The movie and TV industries won't solve their main problem — how to capture the eyes of young audiences — by hewing to hallmarks of excellence set by previous generations. Millennials and post-millennials aren't just big franchise fans, they are also the most racially diverse and socially tolerant generations in history. As the crossover audiences for "Straight Outta Compton" and "The Hunger Games" series proved, they don't "need" their heroes to be white and don't expect them to be male or straight or anything but interesting. (www.latimes.com/entertainment)

1. What does the article say about the Oscar best picture nominees?
 - A. They are focusing mostly on white men.
 - B. They present only stories about white men winning against the odds.
 - C. They appeal to the minorities.
 - D. They should all be given the award.
2. Why is "Mad Max: Fury Road" mentioned in the article?
 - A. Because its lead actress got an underserved nomination.
 - B. Because its lead actress did not acknowledge the nomination.
 - C. Because it focuses too much on feminine power.
 - D. Because the feminine power was not acknowledged by a nomination.
3. What is the attitude of the writer of the article towards the movies nominated for the Oscars?
 - A. He is thoroughly disappointed with them.
 - B. He admits they are good movies.
 - C. He wishes he had never watched any of them.
 - D. He guarantees better choices next year.
4. According to the article, what problem(s) does the publishing industry face?
 - A. Lack of money and investors.
 - B. Television and its expanding influence.
 - C. The eternal conflict between movies and books.
 - D. A narrow definition of eminence.
5. Why does the author of the article praise television?
 - A. Because it has not focused only on white men.
 - B. Because it has developed in the recent years.
 - C. Because of its prestige.
 - D. Because it offers better jobs.

6. According to the article, “Game of Thrones” is the only Emmy winner
- A. that is centered exclusively on women.
 - B. that focuses equally both on men and women.
 - C. that does not pay much attention to men.
 - D. that deserved to be praised.
7. The revival of television is attributed to
- A. the awards received.
 - B. the presence of female stars.
 - C. the movies broadcast that star women.
 - D. the female film stars and the film writers.
8. What kind of generations do millennials and post-millennials belong to?
- A. Racist and intolerant.
 - B. Generations that embrace diversity.
 - C. Generations that are diverse and embrace diversity.
 - D. Generations that are trying to fit in and hide their racial background.
9. The purpose of this article is to inform the readers about
- A. the dominance of mainstream male actors in movies.
 - B. the double standards of Hollywood.
 - C. the predominance of white male actors among the Oscars nominees.
 - D. the need for the Oscars to adapt to contemporary attitudes.
10. The tone of this article is
- A. subjective.
 - B. ironic.
 - C. mawkish .
 - D. matter-of-fact.

PRODUCEREA DE MESAJE SCRISE

SUBIECTUL I

(40 de puncte)

You have recently invited a friend of yours who lives abroad to spend a week at your house. Write an email to him/her letting him/her know how you feel about his/her visit, how he/she should get to your house and your plans for the week spent together.

Write your answer in 80 - 100 words.

SUBIECTUL al II-lea

(60 de puncte)

Do you believe that written exams are a relevant form of assessment? What are their advantages and disadvantages? **Write your essay in 180 - 200 words.**