

## Épreuve d'anglais Recrutement 2012

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## Choisissez la bonne option

Game of thrones is set in a fantasy world, so why does everybody speak with a British accent?

This tale of family (21) \_\_\_\_ and royal intrigue in a fantasy world called Westeros has been a big hit on HBO in the US. Millions (22) \_\_\_\_ the first series, justifying the movie-like budget poured into the production.

The second series of the show is the subject of much more hype in the US (23) \_\_\_\_ in the UK. But while aimed at a US audience and adapted from the books of American author George RR Martin, Game of Thrones is entirely dominated by British accents.

UK accents also dominate in The Lord of the Rings and the (24) \_\_\_\_ Hobbit films.

It contradicts the traditional stereotype of British accents cropping up mostly as bad guys and upper crust types in period drama.

«It's such an (25) \_\_\_\_ part of fantasy and science fiction that I'm a little surprised when those kind of characters don't speak in British accents,» says Matt Zoller Seitz, TV critic for New York magazine and Vulture.com.

«In the fantasy (26) \_\_\_\_ they could have any kind of accent but British does seem to be the default.»

An American-accented Gandalf might not have pleased fans.

A British accent is sufficiently exotic to transport the viewer to a different reality, argues Seitz, (27) \_\_\_\_ still being comprehensible to a global audience.

The neutral Mid-Western accent is still what counts as «normal» in the US dominated entertainment industry. A British accent provides a «splash of otherness», when set (28) \_\_\_\_ it.

American viewers of Game of Thrones also get a coherent range of accents from all of the British Isles.

Game of Thrones (29) \_\_\_\_ was filmed in Northern Ireland, has only one American actor as a central character, Peter Dinklage. He does his part with a rather posh English accent.

«A New York accent (30) \_\_\_\_ work,» Dinklage, who was born in New Jersey and plays scheming Tyrion Lannister, recently explained to the Calgary Herald. «It doesn't sound right.»

<http://www.bbc.com/news/magazine-17554816>

	A	B	C	D
21	stride	stripe	strike	strife
22	will watch	watched	have watched	are watching
23	as	that	than	so as
24	forthcoming	overcoming	welcoming	oncoming
25	engaged	ingrained	engraved	ingrown
26	realm	reach	reign	rein
27	yet again	hardly ever	yet never	while still
28	alongside	beside	close to	against
29	much of what	much of which	many of what	many of which
30	shouldn't	should	wouldn't	would

## Choisissez la bonne option

Mass Effect 3 to get new ending at no cost to gamers

The makers of Mass Effect 3 are (31) \_\_\_ a free extension to the video game following complaints about (32) \_\_\_ original conclusion.

Players had described the three original endings as «underwhelming» and not significantly different, and had demanded a change.

Developer Bioware had previously described the feedback as «incredibly painful».

It has now said the new content will be available in the summer.

«We have reprioritised our post-launch development efforts to provide the fans who want more closure (33) \_\_\_ even more context and clarity to the ending of the game, in a way that will feel more personalised for each player,» said Casey Hudson, the (34) \_\_\_ executive producer.

Dr Ray Muzyka, co-founder of Bioware, added: «With the Mass Effect 3 extended cut we think we have (35) \_\_\_ a good balance in delivering the answers players are looking (36) \_\_\_ while maintaining the team’s artistic vision for the end of this story arc.»

The title - which involves the player taking part in a galactic war to save the Earth - (37) \_\_\_ the video games charts when it was released on the Xbox 360, PlayStation 3 and PC earlier this year.

Publisher EA said it shipped 3.5 million copies worldwide in its first week of availability. At the time it (38) \_\_\_ of the title’s high review scores and described it as «the first pop culture event and the biggest entertainment launch of 2012».

However, a backlash soon (39) \_\_\_ pace among the first players to complete the role-playing title.

They believed Bioware had not lived (40) \_\_\_ to its promise that their choices would deliver «radically different ending scenarios».

<http://www.bbc.co.uk/news/technology-17626125>

	A	B	C	D
31	going on providing	not to provide	about providing	to provide
32	their	its	her	his
33	on	with	about	for
34	series'	serie's	series's	serie
35	built	struck	dealt	tilted
36	into	for	at	after
37	tipped	tapped	topped	trod
38	boasted	boarded	bearded	booted
39	galvanized	gambled	ganged	gathered
40	up	over	across	away

**Lisez le texte suivant et choisissez les bonnes options**

Viewpoint: Video games tax breaks level the playing field

Bigger than DVDs, bigger than cinema box office, bigger than music and bigger than books, the video games industry is big business.

With global software revenues exceeding \$50bn (£32bn) per annum, and predicted to rise to \$90bn per annum by 2015, it is the largest entertainment industry in the world.

Games are played by hundreds of millions of people around the globe.

The games industry is in transition, moving from analogue to digital, from a product to a service, from a premium to freemium business model, monetising free-to-play games through in-app purchases of virtual goods and services.

These are very exciting times for agile content creators who are able to reach global markets through high-speed broadband, no longer having to go through traditional distribution channels of the analogue world.

But spare a thought for all the staff at Game Group, a previously hugely successful games retailer which failed to adapt to the changing world and keep pace with the digital consumption of content.

Game has slipped into receivership bizarrely on the day that the games development industry rejoices at the news of production tax credits being announced.

So while some speak of games in crisis, those in the know are aware that this is a boom industry.

Everybody is carrying a games platform around in their pocket in the shape of a smartphone.

There have been approximately one billion downloads of Angry Birds.

Hundreds of millions of people are playing social games on Facebook, there are 60 million subscribers to Moshi Monsters, a great British success story - and «triple-A» [premier] console games will continue to drive the industry at the high-end.

Hi-tech, high-growth and knowledge-based, the UK games industry has all the characteristics to succeed globally in the digital economy.

Unfortunately, however, the UK is one of the most expensive countries in the world in which to make video games.

There are naturally cheap labour markets in Asia and India and subsidised markets in the West.

Countries such as France, Canada, Australia, China, Singapore and the US all offer national or local incentives such as tax credits, subsidies or better access to finance.

Quebec for example offers a 37.5% salary rebate to employers for staff making video games. France offers a 20% tax credit. Until today, there was no help whatsoever for UK development studios who have had to operate on an uneven playing field.

Facing many challenges, many had become work-for-hire outfits without IP [intellectual property] ownership as they were sold, relocated or faced going out of business.

<http://www.bbc.com/news/technology-17464931>

<p>41. In three years global software revenue will have</p> <ul style="list-style-type: none"> <li>a. \$32bn</li> <li>b. \$40bn</li> <li>c. \$50bn</li> <li>d. \$90bn</li> </ul>	<p>44. Game Group</p> <ul style="list-style-type: none"> <li>a. is making some of its employees redundant</li> <li>b. is a booming business</li> <li>c. is no longer using traditional distribution channels</li> <li>d. is keeping pace with the evolution of technology</li> </ul>
<p>42. The games industry currently makes money</p> <ul style="list-style-type: none"> <li>a. because video games are sold at high price</li> <li>b. because gamers pay to be allowed to play online</li> <li>c. because players buy virtual commodities</li> <li>d. because players buy expensive game consoles</li> </ul>	<p>45. Console games</p> <ul style="list-style-type: none"> <li>a. are no longer fashionable</li> <li>b. are being replaced by Facebook</li> <li>c. are a success in Great Britain</li> <li>d. are still key elements in the entertainment industry</li> </ul>
<p>43. Game designers are helped by</p> <ul style="list-style-type: none"> <li>a. traditional distribution channels</li> <li>b. production tax credits</li> <li>c. local markets</li> <li>d. the analog world</li> </ul>	<p>46. The British games industry</p> <ul style="list-style-type: none"> <li>a. lacks potential</li> <li>b. is not competitive</li> <li>c. is very successful on the global market</li> <li>d. benefits from financial incentives</li> </ul>

**Lisez le texte suivant et choisissez les bonnes options**

Disaster zone robot competition announced by Pentagon

A competition to develop next-generation robots capable of saving lives in disaster zones has been unveiled by the Pentagon's advanced research laboratory.

Darpa says it wants «adaptable robots with the ability to use human tools - from hand tools to vehicles». It plans to hold a series of emergency response physical challenges. A \$2m (£1.3m) prize is being offered to the team with the best technology. The competition begins in October.

The agency says it hopes software engineers, video game developers and other experts from fields outside robotics will take part «to increase the diversity of innovative solutions».

Robots have already been deployed into danger zones. After the Fukushima nuclear plant meltdown in 2011, Japanese authorities used unmanned vehicles and «first responder» robots developed by the British firm Qinetiq to move heavy debris and measure radiation levels.

The US Army has also used robots in Iraq and Afghanistan to clear buildings and check for explosive devices.

However, Darpa says more work needs to be done to make the machines interact with humans more naturally.

«This challenge is going to test supervised autonomy in perception and decision-making, mounted and dismounted mobility, dexterity, strength and endurance in an environment designed for human use but degraded due to disaster, » said Gill Pratt, Darpa's programme manager.

«Adaptability is also essential because we don't know where the next disaster will strike. » Jeremy Wyatt, reader in robotics at the University of Birmingham, suggested that efforts should focus on making the machines less dependent on human operators.

«Robots operated by humans have been used since the World Trade Center disaster, but no completely autonomous robots have been deployed in a real disaster to date,» he said.

«Robot autonomy is improving steadily, but often it is easier and more reliable to have a human operate the robot remotely. Also autonomy raises safety and reliability concerns.

«Having said that I would expect to see limited autonomy used in robots for mapping and surveillance at disasters at some point in the next decade.»

Darpa's last grand challenge - a driverless car race across 150 miles (241km)of desert - spurred on major developments in the field, said Noel Sharkey, professor of artificial intelligence and robotics at The University of Sheffield.

However, he expressed concerns about the latest contest.

«I am sure that some good spin-offs will come from it,» he told the BBC.

«But when we look at the tasks more closely and the fact that Darpa is funding the challenge, we need to be realistic about the true intentions.

«This is part of the US war machine with the aim of developing robots for the battlefield.

While there may be very good civil applications, these machines are clearly moving us toward the automation and industrialisation of warfare.»

<http://www.bbc.com/news/technology-17666449>

<p>47. Next October there will be a competition in which robots</p> <ul style="list-style-type: none"> <li>a. will race each other</li> <li>b. will play video games</li> <li>c. will help emergency services</li> <li>d. will clean radio-actively contaminated sites</li> </ul>	<p>49. Some scientists suggest that current robots</p> <ul style="list-style-type: none"> <li>a. are not independent enough</li> <li>b. have become too independent</li> <li>c. should have more mechanical power</li> <li>d. should all be radiation resistant</li> </ul>
<p>48. There are fears that such robots</p> <ul style="list-style-type: none"> <li>a. might not be efficient</li> <li>b. might be difficult to control</li> <li>c. might be too intelligent</li> <li>d. might be used for warfare</li> </ul>	<p>50. People entering this competition</p> <ul style="list-style-type: none"> <li>a. do not need to be specialists in robotics</li> <li>b. must be specialists in robotics</li> <li>c. must have some experience in software programming</li> <li>d. must have some experience in video game development</li> </ul>