Banque commune d'épreuves des écoles de management (BCE), France

Session 2024, filière ECT

Langue vivante B : anglais (ELVi)

Durée : 4 heures

Ce que traite le sujet

- I. Compréhension : résumé analytique comparatif
- II. Expression personnelle : essai argumenté
- III. Traduction du français en anglais (thème)

Sujet reproduit sans retouche à partir de la page suivante.

Résumé des parties, chapitres de cours liés et autres années :
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BANQUE COMMUNE D'ÉPREUVES

Code sujet : 76 GB

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LANGUE VIVANTE B

FILIÈRE ÉCONOMIQUE, COMMERCIALE et FILIÈRE LITTÉRAIRE

Lundi 29 avril 2024, de 8 h. à 12 h.

ALLEMAND – ANGLAIS – ESPAGNOL

Durée : 4 heures

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LVB – ANGLAIS

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Ce sujet comporte les 4 documents suivants :

- **Document 1** – Adapted from "How Hollywood writers triumphed over AI – and why it matters", by Dani Anguiano and Lois Beckett, *The Guardian*, October 1, 2023.
- **Document 2** – Adapted from "Will we even notice if AI replaces screenwriters?", by Gareth Roberts, *The Spectator*, July 22, 2023.
- **Document 3** – Adapted from « L'IA peut-elle mettre les acteurs K.-O. ? », by Mathilde Blottière, Frédéric Strauss, Augustin Pietron-Locatelli, *Télérama*, 11 septembre 2023.
- **Document 4** – Cartoon by Matt Pritchett, *The Telegraph*, July 17, 2023.

I – COMPRÉHENSION : RÉSUMÉ ANALYTIQUE COMPARATIF

Répondre dans la langue cible à la question posée en 250 mots (+ ou - 10%) en identifiant et en comparant les informations pertinentes dans les documents 1 et 2 du dossier, sans commentaire personnel ni paraphrase.

According to documents 1 and 2, what are the promises and perils of AI for the TV and film industries?

II – EXPRESSION PERSONNELLE : ESSAI ARGUMENTÉ

Répondre dans la langue cible à la question posée en 350 mots (+ ou - 10%), en réagissant au contenu du dossier, sans paraphraser celui-ci, tout en développant votre opinion personnelle. Vous devez illustrer votre argumentation avec des exemples culturels, civilisationnels et/ou historiques du monde anglophone.

In your opinion, to what extent could AI be a driver of creativity for Hollywood?

III - TRADUCTION DU FRANÇAIS EN ANGLAIS (THÈME)

Traduire uniquement la partie du texte français indiquée entre crochets [...]

Translate from French into English from *« Avec l'avènement des plateformes, une course aux images spectaculaires a commencé » à « a progressé furieusement. »*

Tournez la page S.V.P.

Document 1

Adapted from "How Hollywood writers triumphed over AI – and why it matters", by Dani Anguiano and Lois Beckett, *The Guardian*, October 1, 2023.

Hollywood writers scored a major victory this week in the battle over artificial intelligence with a new contract featuring strong guardrails in how the technology can be used in film and television projects.

One of the longest labor strikes in Hollywood history came to an end on Tuesday after the Writers Guild of America (WGA) approved an agreement made with the Alliance of Motion Picture and Television Producers. Writers and actors had been picketing for months as part of a historic "double strike" that brought the industry to a standstill.

One of the most closely watched aspects of negotiations was the use of artificial intelligence, amid concerns from both writers and actors that unchecked AI could dramatically reshape Hollywood and undermine their roles, pitting artists against robots in a battle over human creativity.

With terms of AI use finally agreed, some writers are breathing easier – for now – and experts say the guidelines could offer a model for workers in Hollywood and other industries. /.../

The new rules guard against several scenarios that writers had feared, comedian Adam Conover, a member of the WGA negotiating committee, told the *Guardian*. One such scenario was studios being allowed to generate a full script using AI tools, and then demanding that a human writer complete the writing process.

Under the new terms, studios "cannot use AI to write scripts or to edit scripts that have already been written by a writer", Conover says. The contract also prevents studios from treating AI-generated content as "source material", like a novel or a stage play, that screenwriters could be assigned to adapt for a lower fee and less credit than a fully original script. /.../

While the new union contract allows writers to use tools like ChatGPT if they want to, and if the companies agree, writers cannot be forced to use AI technology, and companies have to disclose whenever they give writers material to work with that has been generated by AI tools.

The writers' contract terms are "very smart", because they allow writers to choose to use AI as a research tool, without undermining the credit or compensation they receive, Johnson said. "AI is under control of the writers, not under control of the studios," Johnson said. /.../

Hollywood writers aren't the first workers to fight for protection from AI, and they will not be the last. Experts warn the deal likely offers a preview of labor battles to come in other industries. "This is the first step on a long process of negotiating and working through what generative AI means for the creative industry – not just writers but visual artists, actors, you name it," says David Gunkel, a professor of media studies at Northern Illinois University and author of *Person, Thing, Robot.* /.../

The use of AI in the acting world has been a lightning rod issue, with growing concern about the use of digital likenesses – in essence, an AI double that productions could hire instead of a real actor. Earlier this year, Duncan Crabtree-Ireland, the guild's chief negotiator, said studios had proposed paying background actors for a day's work to use their images in perpetuity. /.../

One of the strengths of the WGA's negotiating strategy on AI, Conover said, was that it cut through the marketing hype and fear mongering around what AI tools could possibly do in the future, and keep a focus on how studio executives might abuse the emerging technology in the present. /.../

Document 2

Adapted from "Will we even notice if AI replaces screenwriters?", by Gareth Roberts, *The Spectator*, July 22, 2023.

We are edging into the third month of the strike by the Writers Guild of America, called because of shrivelling residual royalty payments from streaming movies and TV, as well as concern about AI such as ChatGPT being used to generate story ideas – and indeed to write scripts.

Hollywood's screenwriters have now been joined by the 150,000 members of the Screen Actors Guild, which was demonstrated very visibly by the cast of *Oppenheimer* walking out of its UK premiere last week. 'We are all going to be in jeopardy of being replaced by machines,' said union president Fran Drescher. /.../

But here's an uncomfortable fact. When it comes to scripts, I'm not sure using AI instead of flesh and blood writers would make a whole lot of difference.

I've read tons of unsolicited or 'spec' scripts in my time, written by people trying to break into the screenwriting industry – either as favours to friends of friends or in a professional capacity. When I was a script editor on *Emmerdale*, I once read 50 'try-out' scripts (from people with at least one produced TV credit) in a weekend. Luckily, I had built up a strong resistance. /.../

This is quite a soul-destroying activity, as you can imagine. It makes one feel alternately cruel, sad and bored. But something weird started happening about ten years ago. I noticed that the spec scripts I was reading were getting much more acceptably presented, easier to read, with all the correct technical terms and layout; superficially better – and yet strangely lifeless. They had the same flip, bantery dialogue (I've written plenty of that myself, but making it good is hard); the same 'empowered' female lead characters with photostat quirky personalities and bags of sassy chat.

Eventually I figured out what had changed. There had germinated, in that grim word of our times, a 'community' of online budding screenwriters who were all swapping the same tips, reading the same guides, watching the same 'how to' videos on YouTube. And the uncanniest thing of all? A lot of this stuff was perfectly acceptable and makeable.

I've sent scriptwriting prompts to ChatGPT – during that fleeting spring we all had when asking ChatGPT to write things was quite funny and diverting – and it spat back a remarkably similar brand of anodyne trash. ...

It's 'correct', yes, but it's lifeless and predictable – not even funny-bad, just bad-bad. /.../

For my money, the BBC's greatest recent drama successes – *I May Destroy You* and *The Responder* – worked partly because they, consciously or not, repudiated that orthodoxy and took place somewhere much more like the real world. All TV is necessarily collegiate, produced by committee to some extent, but these shows shone because there was an air of very human despotism about their writing. We could say the same for *The White Lotus* and *Succession* on the streaming platforms. That is the stuff we need more of. The GPT-ish writing of *And Just Like That...*, *Emily in Paris*, *The Rings of Power* or the endless British prestige dramas in which life before Tony Blair is rendered as a fascist hellhole/cultural wasteland, not so much. The transformation of more lightweight 'content' – action, superheroes and sci-fi – by this mindset is a cultural tragedy, a vital vent for escaping steam now bunged up.

Streaming is another area of modern life where the true economic value of a product or service has been distorted by a tech innovation. Now the bills are coming in, and investors are wondering where exactly is their return. AI makes financial sense to the movie and TV industry in cutting their overheads. We writers only have ourselves to blame – because it will often be very hard to tell who is the robot.

Tournez la page S.V.P.

Document 3

Adapted from « L'IA peut-elle mettre les acteurs K.-O. ? », by Mathilde Blottière, Frédéric Strauss, Augustin Pietron-Locatelli, *Télérama*, 11 septembre 2023.

/.../

[Avec l'avènement des plateformes, une course aux images spectaculaires a commencé. Un terrain d'expérimentation idéal pour les super-intelligences, capables de manipuler les visages et les corps comme jamais avant elles. Chez Marz, on travaille sur des séries comme *Stranger Things* ou *Wandavision*, et on mise sur l'IA. *« Nos recherches se concentrent sur le visage humain, explique Jonathan Bronfman. Mais notre approche ne vise pas à remplacer les acteurs. Il s'agit au contraire de leur permettre de livrer leurs meilleures performances. »* Quand Paul Bettany interprète dans *Wandavision*, son personnage d'homme synthétique, ses véritables yeux, nez et bouche sont replacés sur un visage rouge et métallique, entièrement faux. A quand la bascule vers la simulation totale ?

En quelques années, la technique du *deepfake*, qui consiste à poser le visage d'un acteur, recréé numériquement, sur le corps de la personne qu'on a vraiment filmée, a progressé furieusement.] Du tour de passe-passe grossier, on est passé à un hypertrucage sophistiqué, d'autant plus troublant qu'il essaime sur les réseaux sociaux. La trombine de Tom Cruise s'est ainsi imposée comme le terrain de jeu favori de Metaphycis.ai, un ancien compte TikTok devenu une entreprise d'IA générative spécialisée dans les répliques hyperréalistes. /.../

Autres acteurs dont le rôle, pourtant indispensable, ne consiste pas à prendre la lumière, les figurants envisagent clairement l'IA comme une rivale. Ils ont résisté à tous les trucages qui ont permis, au moins depuis Ben-Hur (1959), de mettre en scène une foule en partie fausse. Mais aujourd'hui, les progrès des super-calculateurs autorisent à créer en un temps record des milliers de figurants 2.0. /.../

Document 4

Cartoon by Matt Pritchett, *The Telegraph*, July 17, 2023.



'If the strike goes well there's talk of a sequel, a prequel and a range of merchandise'

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