

Modèle CCYC : ©DNE

Nom de famille (naissance) :

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

Prénom(s) :

N° candidat :

N° d'inscription :



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RÉPUBLIQUE FRANÇAISE

Né(e) le :

(Les numéros figurent sur la convocation.)

1..1

ÉVALUATION

CLASSE : Terminale

VOIE : ☐ Générale ☐ Technologique ☒ Toutes voies (LV)

ENSEIGNEMENT : ANGLAIS

DURÉE DE L'ÉVALUATION : 1h30

Niveaux visés (LV) : LVA **B2** LVB **B1**

CALCULATRICE AUTORISÉE : ☐ Oui ☒ Non

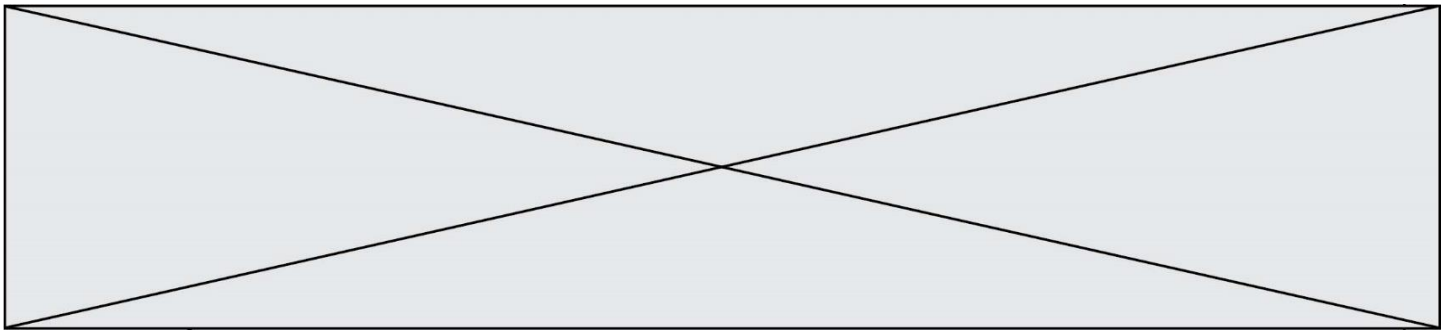
DICTIONNAIRE AUTORISÉ : ☐ Oui ☒ Non

☐ Ce sujet contient des parties à rendre par le candidat avec sa copie. De ce fait, il ne peut être dupliqué et doit être imprimé pour chaque candidat afin d'assurer ensuite sa bonne numérisation.

☒ Ce sujet intègre des éléments en couleur. S'il est choisi par l'équipe pédagogique, il est nécessaire que chaque élève dispose d'une impression en couleur.

☒ Ce sujet contient des pièces jointes de type audio ou vidéo qu'il faudra télécharger et jouer le jour de l'épreuve.

Nombre total de pages : 6



ANGLAIS – ÉVALUATION

Compréhension de l'oral, de l'écrit et expression écrite

L'ensemble du sujet porte sur l'**axe 3** du programme : **Art et pouvoir**.

Il s'organise en trois parties :

- 1. Compréhension de l'oral**
- 2. Compréhension de l'écrit**
- 3. 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).

Les documents

Document vidéo

Titre : *Artists honor George Floyd with mural in Minneapolis*

Source : CBS Evening News with Norah O'Donnell, June 4, 2020

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1.1

Texte

‘Troubles tourism’: should Derry be celebrating its political murals?

Fifty years since the Battle of the Bogside¹, some fear the new status of Derry’s murals as a tourist attraction will stop the community overcoming the past.

One of the first things you see as you enter Bogside is a 20ft mural of a 12-year-old boy, wearing a gas mask and clutching a petrol bomb.

- 5 Painted on the side of a social housing property, it’s a stark reminder of the violence that tore Derry apart during the Troubles². One of a series of 12 murals telling the story of Bloody Sunday, the day in 1972 when the British army opened fire at a protest, shooting and mortally wounding 14 innocent civilians, it depicts the battle of the Bogside, a 1969 riot between mostly Catholic residents and police drawn almost
- 10 exclusively from Protestant and unionist backgrounds.

This week marks 50 years since the battle, and Tom Kelly, one of the Bogside artists who painted the mural in the early 1990s, says his image shows “a community standing up for basic civil and human rights”. It is not intended to be partisan, he says. “I don’t see it as violent or sinister.”

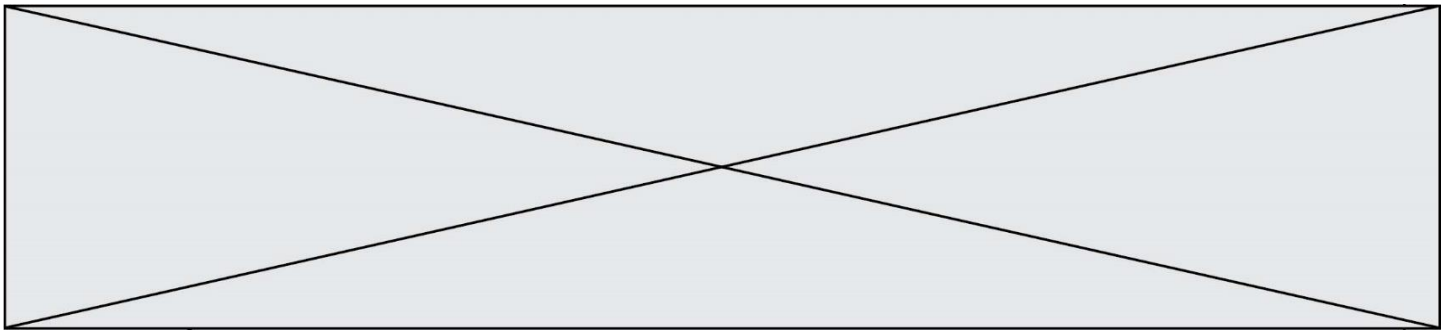
- 15 When it first went up, however, Kelly says it was heavily criticised in both the Times and the Irish Times for glorifying pre-teen violence. The Bogside murals have remained divisive ever since, not just among Protestants but among local Catholics and republicans who want to shake off the legacy of the past.

They have now also become something else: a tourist attraction. [...]

- 20 Troubles tourism isn’t new in Northern Ireland. It first took off in the early 2000s, says Dominic Bryan, a lecturer at Queen’s University Belfast. “People realised that with peace, tourism was on the agenda,” he says. “The history is literally painted on the wall, in the memorials. The story of republicanism and loyalism as a narrative is being told all around you. It’s very visual: it’s fantastic to do a tour.”

¹ The Bogside is a mostly Catholic neighbourhood outside the city walls of Derry, Northern Ireland.

² “The Troubles” (late 1960s – 1998) refers to a conflict in Northern Ireland which opposed Unionists/Loyalists (mostly Protestants), who wanted Northern Ireland to remain within the United Kingdom; and Irish Republicans/Nationalists (mostly Irish Catholics), who wanted Northern Ireland to leave the United Kingdom and join a united Ireland.



25 Unlike murals painted by the IRA³ or paramilitary groups, the Bogside murals are not affiliated to any political group. Nevertheless, they have been politicised by becoming a “focal point for protest”, says Sara McDowell, a lecturer at Ulster University.

“These murals are not passive, they don’t just exist there, they’re active spaces,” she says. “Do they serve to educate people about the past, or do they transfer this sense of trauma and this specific narrative on to new generations?”

30 McDowell said that research by one of her PhD students indicates that “conflict architecture”, such as so-called peace walls or murals, correlates with high levels of depression in surrounding communities. “But there’s very little qualitative research done on what it’s like to live in these communities with these constant reminders of a very traumatic past,” she says.

Community-led political tourism can be problematic because “often you have an individual or a small group of people who talk about the experience of all the community, when communities aren’t monolithic or homogenous”, McDowell says. In divided societies, community tourism can also be used by certain groups to “legitimise [their] narrative and claim victimhood”.

40 [Jeanette Wark, project manager of the Cathedral youth club in the nearby Protestant enclave of Fountain,] says that instead of Troubles tourism led by individuals, she would like to see shared narratives of the recent history developed, and greater cross-community work. [...]

45 [Karl Porter, an artist,] notes that the whole reason the political murals existed in the first place is that communities felt they didn’t have a platform to express themselves. At the same time, he worries that celebrating the Bogside murals could entrench difference in an already deeply divided society.

50 “Being surrounded by very harsh political murals the whole time, and particularly a petrol bomber – what’s that going to do to the development of a young person? It’s subliminal messaging. Is that OK? Holding a petrol bomb?”

Rachel Hall, *The Guardian*, 12 August 2019

³ Irish Republican Army: an Irish Nationalist paramilitary organisation

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1.1

1. Compréhension de l'oral (10 points)

En rendant compte, **en français**, du document, vous montrerez que vous avez identifié et compris :

- la nature et le thème principal du document ;
- la situation, les événements, les informations ;
- les personnes (ou personnages), leur fonction ou leur rôle et, le cas échéant, leurs points de vue et la tonalité (comique, ironique, lyrique, polémique, etc.) de leurs propos ;
- les éventuels éléments implicites ;
- le but, la fonction du document (relater, informer, convaincre, critiquer, dénoncer, divertir, etc.).

2. Compréhension de l'écrit et de l'ensemble du dossier (10 points)

a- Compréhension du texte

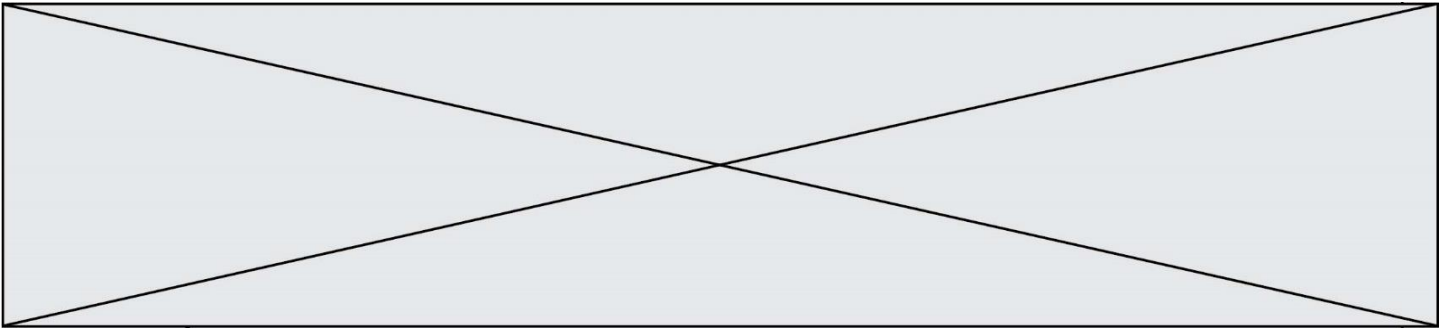
Give an account of the text, **in English** and in your own words, taking into consideration its context, nature, topic and purpose, as well as the points of view expressed.

b- Compréhension de l'ensemble du dossier (document vidéo et texte)

Consider the **two documents** and explain how they show that art can be a way to exert power.

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

To encourage tourism in the city, the head of culture for the Derry and Strabane Council, Aeidin McCarter, has decided to provide funding to illuminate the Bogside murals at night.

As the public relations manager for the council, you are responsible for publishing a post on social media to defend her decision.

Sujet B

Comment on the message conveyed through this mural, by the British street artist Banksy, which reads *“If graffiti changed anything – it would be illegal”*.



Source : streetartlondon.co.uk