

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

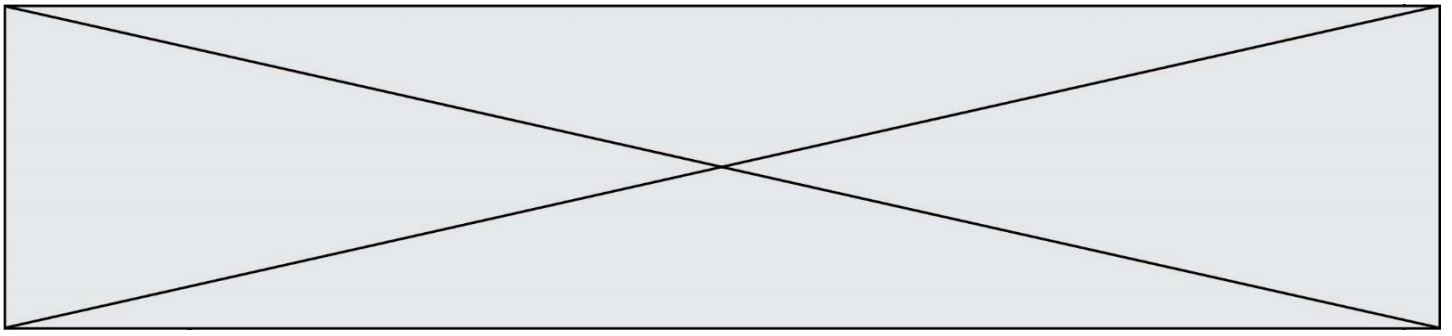
DICTIONNAIRE AUTORISÉ : ☐ Oui ☒ Non

☐ 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 : 5



ANGLAIS – ÉVALUATION

Compréhension de l'oral, compréhension 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).

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1.1

Les documents

Document vidéo

Titre : *Can art amend history?* | TED Talk by Titus Kaphar, April 2017

Source : TED2017

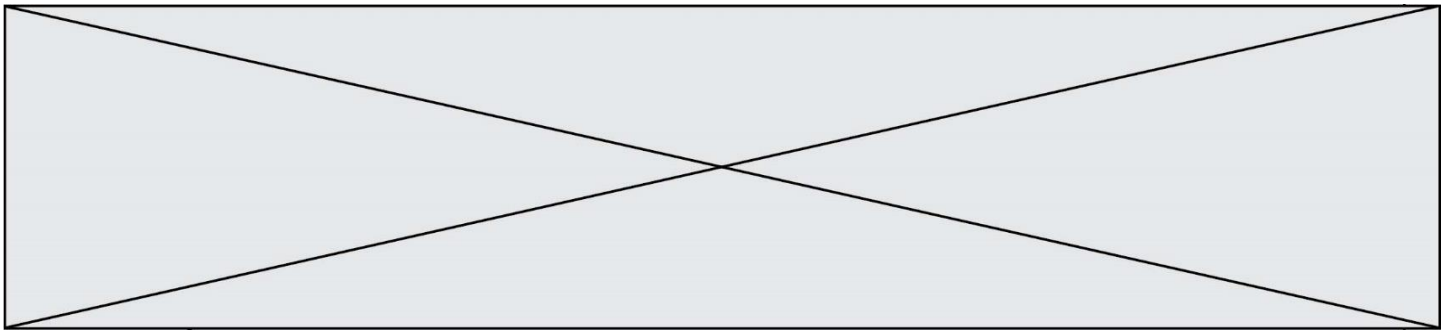
https://www.ted.com/talks/titus_kaphar_can_art_amend_history

Texte

Black Lives Matter protests: Why are statues so powerful?

After statues around the world were defaced as part of the Black Lives Matters protests, Kelly Grovier looks at why some monuments provoke powerful reactions.

- What are statues for? The recent destruction of monuments in Britain and the US – from the toppling in Bristol, England, last weekend of a bronze sculpture commemorating the 18th-Century British slave trader Edward Colston, to the defacement this week in Boston, Miami and Virginia of statues venerating Christopher Columbus and Confederate leaders – raises intriguing questions about the very purpose of public statuary. Why are we compelled to create such likenesses in the first place?
- 5 The defacements in the US and the de-pedestaling of Colston, whose effigy was roughly rolled through the city streets by Black Lives Matter supporters before being dumped in a harbour, comes in the wake of the murder last month in Minneapolis, Minnesota, of an African-American, George Floyd, by a white police officer, who killed Floyd by kneeling on his neck. Floyd's slow eight-minute asphyxiation, captured on video by a passerby, has prompted passionate protests across the world and has added fresh urgency to campaigns demanding the removal of statues that glorify figures whose reputations (and fortunes) were built on the crushing of peoples of colour and the stifling¹ of indigenous cultures.
- 15 In recent years, several monuments in the US that commemorate military and political leaders of the defeated southern Confederacy (which fought to preserve slavery in the 1860s) have been dismantled² or relocated, whisked away from public view. The fall of Colston in Britain is part of a fresh wave of expeditious extractions washing across the West. Earlier this week, Columbus was not only beheaded in Boston but torn down by ropes both in Minneapolis, Minnesota, and in Richmond, Virginia, where the 15th-
- 20



25 Century explorer's effigy was dragged to a nearby pond and drowned, Colston-style. A makeshift tombstone that read 'Racism, you will not be missed' was placed at the water's edge. [...]

Perhaps it's worth considering why statues exist in the first place and how we are hardwired to connect with them. [...] From their earliest inception, [...] statues were as
30 much conceptual as they were material – less about the individuals they depict than about how we see ourselves. [...]

Is amputation the best cure for this disease? The problem, of course, in submerging mementos of a painful past in the nearest body of water is things, especially painful things, have a tendency to re-emerge from the murky deep. The British street artist
35 Banksy, whose own work routinely dredges the shallows of society's intolerance and forces us to confront uncomfortable shapes of hypocrisy and inequality, proposed this week an ingenious solution to the quandary³ that society finds itself in. "What should we do with the empty plinth in the middle of Bristol?", Banksy asked in a post on his Instagram account. "Here's an idea that caters for both those who miss the Colston
40 statue and those who don't. We drag him out the water, put him back on the plinth, tie cable round his neck and commission some life size bronze statues of protestors in the act of pulling him down. Everyone happy. A famous day commemorated."

[...] In Germany, where decisions long ago had to be taken about how the Nazi era would be fossilised in the material memory of the nation's streets and squares, it was
45 resolved that erasing the past was not an option. Rather than polluting the municipal air with monuments to the perpetrators of pain, however, efforts have been made to preserve instead memorials that honour the fortitude of Hitler's victims. Perhaps we should think of statues the way we think of trees. When one is found to be disfigured by disease we should resolve to plant a fresh copse, one that cleanses the atmosphere
50 and doesn't choke our breath.

Kelly Grovier, www.bbc.com, 12th June 2020

¹ to stifle: to suppress

² to dismantle: to end in a gradual and planned way

³ a quandary: a state of not being able to know what to do in a difficult situation

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1.1

1. Compréhension de l'oral (10 points)

Vous rendrez compte, **en français**, de ce que vous avez compris du document.

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, focusing on the different connections that can be made between art, politics and social current issues and paying attention to the different types of power relationships.

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

Consider the **two documents** and comment on the representation of history through sculptures and its impact on society.

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

Examine Banksy's proposal for what to do with Colston's statue (picture below). What do you think governments should do about monuments representing painful periods of history?



Banksy, *Instagram*, 2020

Sujet B

Write an essay on a famous public monument from the English-speaking world in order to demonstrate what collective story it tells and how it is a symbol of power.