

Modèle CCYC : ©DNE

Nom de famille (naissance) :

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

Prénom(s) :

N° candidat :

N° d'inscription :



Liberté • Égalité • Fraternité
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

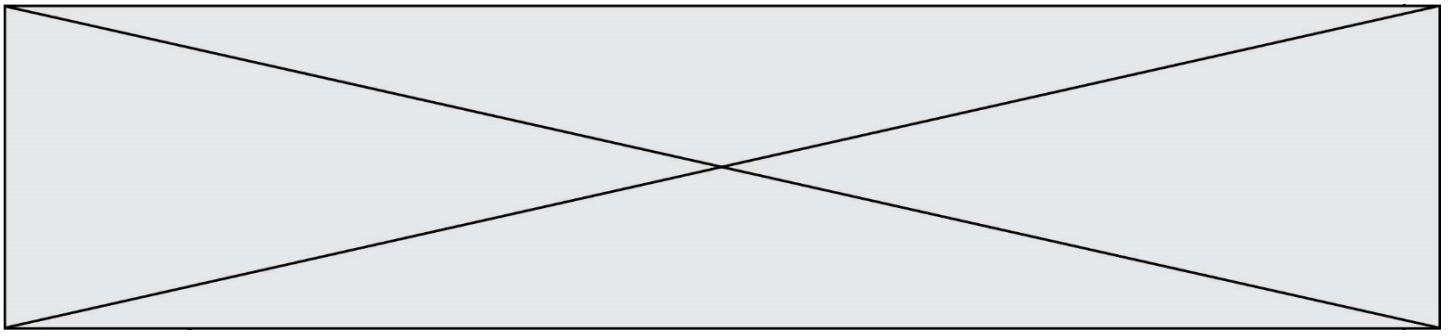
DICTIONNAIRE AUTORISÉ : ☐ Oui ☒ Non

☐ 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



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).

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1.1

Les documents

- Document vidéo

Titre : *Famous, local poet Nikki Giovanni reacts to Amanda Gorman's Inauguration Day poem*

Source : *WSLS 10 News*, January 21st 2021

- Texte

The political roots of Amanda Gorman's genius

From Maya Angelou to Gil Scott-Heron, the inaugural poet laureate comes from a long line of activist poets of color.

At the end of a political era defined by half-truths, insults and capped by a failed insurrection, poet Amanda Gorman used her words to heal.

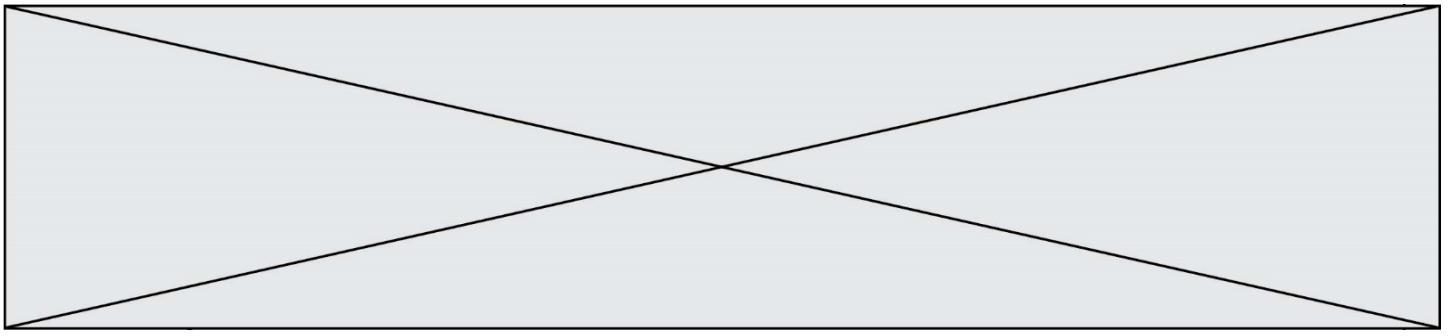
5 Her inaugural poem, "The Hill We Climb" was a poignant recognition of the pain of America's past — particularly its most immediate past — and the promise of its future. Wearing a bright-yellow coat and standing in front of a Capitol that just two weeks prior was overrun by enraged and radicalized Trump supporters, she offered hope, self-criticism and self-forgiveness to a country:

10 "And yet the dawn is ours before we knew it.
 "Somehow, we do it.
 "Somehow, we've weathered and witnessed
 "A nation that isn't broken, but simply unfinished."

15 It captured the national mood, earning her instant respect and worldwide fame. But Gorman's poetry, and its activist leanings, don't spring out of a vacuum. Instead, she's part of a continuum of writers, particularly performance poets of color, who've used poetry to inspire political action, relying on their art and their platforms to call attention to the issues of the day.

20 "Politics is the official business of trying to live together. And that is a very rich subject for poetry," said Elizabeth Alexander, a former inaugural poet and president of the Mellon Foundation, the nation's largest supporter of arts and humanities. "Poems envision what is ahead. Poems shed light so that we can see forward."

Prior inaugural poets have issued similar calls for unity — but never at such a fraught time in American politics. When Maya Angelou read her poem, "On the Pulse of the



25 Morning,” at Bill Clinton’s inauguration, she spoke of America’s colonial history and its disparate impact on Native Americans and African Americans, but urged other ethnic, religious and social groups to “put down roots ... by the river,” and work together as one nation.

30 Activism has always been an integral part of Gorman’s life. In interviews, she’s talked about how her mother raised her and her siblings through a social justice lens. At her predominantly white, private high school, Gorman and her twin sister staged a revolt to protest the lack of diversity in their English class syllabus. As a teen, she was a U.N. delegate, and founded a nonprofit, One Pen, One Page, a platform for “for student storytellers to change the world.”

35 Writing poetry, she told the Harvard Crimson, is an inherently activist act. “The personal is political,” the Harvard graduate said. The fact that you have the luxury as a white male to write all your poems about being lost in the woods, that you don’t have to interrogate race and gender, is a political statement in and of itself.”

40 Gorman, the youngest poet laureate at 22, is part of a long line of performance poets of color who’ve wielded verse as a weapon in their activism: Gwendolyn Brooks. Nikki Giovanni. Amiri Baraka. Miguel Piñero. Alurista. Miguel Algarín, co-founder of New York’s Nuyorican Poets Cafe. Gil Scott-Heron married politics with poetry, setting everything to a humming beat. His contemporaries, The Last Poets, sprang out of the Black Arts and Black Power movements in the late 1960s and early 1970s, using drums
45 to punctuate fiery, power-to-the-people poems. Along with Scott-Heron, they’re credited as the godfathers of rap. And today, Pulitzer Prize-winning rapper Kendrick Lamar, who incorporates spoken word in his music, is a muse for the Movement for Black Lives.

50 On Wednesday, Gorman carried that legacy with her. Standing at the podium in her red headband and caged bird ring, Gorman recited lines about the Jan. 6 insurrection that took place on the same steps where she spoke. It was a moment, she said in interviews, that shifted the focus of her poem and inspired her to deliver a message of unity while underlining the clear divisions in the country.

55 “We’ve seen a force that would shatter our nation, rather than share it. Would destroy our country if it meant delaying democracy,” she recited, referring to the Capitol riots. “And this effort nearly succeeded. But while democracy can be periodically delayed, it can never be permanently defeated.”

Maya King and Nolan D.Mccaskill, *Politico*, January 23rd 2021

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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, presenting Amanda Gorman in details and explaining the connection between the poet, poetry and politics.

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

In the two documents, consider how and why Amanda Gorman's poem was received positively.

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 what degree is art a powerful political weapon? Justify your answer and use examples.

Sujet B

Do you agree with Amanda Gorman when she says that the post-Trump US is *"A nation that isn't broken, but simply unfinished."*?