

Modèle CCYC : ©DNE

Nom de famille (naissance) :

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

Prénom(s) :

N° candidat : N° d'inscription :

(Les numéros figurent sur la convocation.)

Né(e) le :

 Liberté • Égalité • Fraternité
RÉPUBLIQUE FRANÇAISE

1..1

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).

Modèle CCYC : ©DNE

Nom de famille (naissance) :

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

Prénom(s) :

N° candidat : N° d'inscription :

(Les numéros figurent sur la convocation.)

Né(e) le :

 Liberté • Égalité • Fraternité
RÉPUBLIQUE FRANÇAISE

1.1

Les documents :

- Document vidéo

Titre : *Meet the New Yorker's First African American Female Cartoonist*

Source : <https://www.today.com/>, 16 February 2020

- Texte

The black woman who crafted a life she was told she couldn't have.

In 1937, the sculptor Augusta Savage was commissioned to create a sculpture that would appear at the 1939 New York World's Fair in Queens, N.Y. Savage was one of only four women, and the only Black artist, to receive a commission for the fair. In her studio in Harlem, she created "Lift Every Voice and Sing," a 16-foot sculpture cast in plaster and inspired by the song of the same name — often called the Black national anthem — written by her friend, James Weldon Johnson, who had died in 1938.

The sculpture was renamed "The Harp" by World's Fair organizers and exhibited alongside work by renowned artists from around the world, including Willem de Kooning and Salvador Dalí. Press reports detail how well the piece was received by visitors, and it's been speculated that it was among the most photographed sculptures at the Fair.

But when the World's Fair ended, Savage could not afford to cast "The Harp" in bronze, or even pay for the plaster version to be shipped or stored, so her monumental work, like many temporary works on display at the Fair, was destroyed.

The story of the commission and destruction of "The Harp" and its eventual fate is a microcosm of the challenges Savage faced — and the ones Black artists dealt with at the time and are still dealing with today. Savage was an important artist held back not by talent but by financial limitations and sociocultural barriers. Most of Savage's work has been lost or destroyed but today, a century after she arrived in New York City at the height of the Harlem Renaissance, her work, and her plight, still resonate. [...]

Savage, born Augusta Christine Fells in Green Cove Springs, Fla., in 1892, was the seventh of 14 children. She started making animal sculptures from clay as a child, but her father strongly opposed her interest in art. Savage once said that he "almost whipped all the art out of me," according to the Smithsonian American Art Museum.



25 Savage arrived in Harlem a century ago in 1921 in the early years of the Harlem Renaissance. [...] She applied and was accepted to the Cooper Union art school, and completed the four-year program in three years. [...] In 1923, [...] Savage was one of 100 women awarded a scholarship to attend the Fontainebleau School of Fine Arts in Paris. But when the admissions committee realized that it had selected a Black woman, Savage's scholarship was rescinded.

In a letter explaining the decision, the chairman of Fontainebleau's sculpture department, Ernest Peixotto, expressed concern that "disagreeable complications" would arise between Savage and the students "from the Southern states."

35 Savage did not accept the rejection quietly. "She used the Black press to make the limits that she was facing known to the larger national and international public," Bridget R. Cooks, an art historian and associate professor at University of California, Irvine, said. "She had a real determination and sense of her own talent and a refusal to be denied." [...]

40 When she returned to Harlem in 1932, she opened the Savage Studio of Arts and Crafts, where she taught prominent artists [...].

The community-driven education that Savage championed is part of the African-American tradition, Dr. Cooks said, because Black people have historically been excluded from formal academic spaces. "But for her to open her own school is something entirely different," Dr. Cooks added. "That is becoming a business person. That's taking on a leadership role for which she doesn't have any models in terms of Black people in the art world and Black women in particular."

"She created a pathway for careers for Black artists," Tammi Lawson, the curator of the art and artifacts division of the Schomburg Center, said. "She taught them, she gave them the tools, and she got them work."

Conception de Leon, *nytimes.com*, 30 March 2021

Modèle CCYC : ©DNE

Nom de famille (naissance) :

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

Prénom(s) :

N° candidat : N° d'inscription :

(Les numéros figurent sur la convocation.)

Né(e) le :

 Liberté • Égalité • Fraternité
RÉPUBLIQUE FRANÇAISE

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 (10 points)

Give an account of the document, in your own words and **in English**, focusing on Augusta Savage's achievements and the challenges she had to face.

3. Expression écrite (10 points)

Vous traiterez **en anglais**, et en 120 mots minimum, **l'un des deux sujets suivants au choix** :

Sujet A

Write the open letter that Augusta Savage sent to an African American newspaper in New York City after the rejection of her application by the Fontainebleau School of Fine Arts.

Sujet B

Explain how art can help advance social causes.