

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.

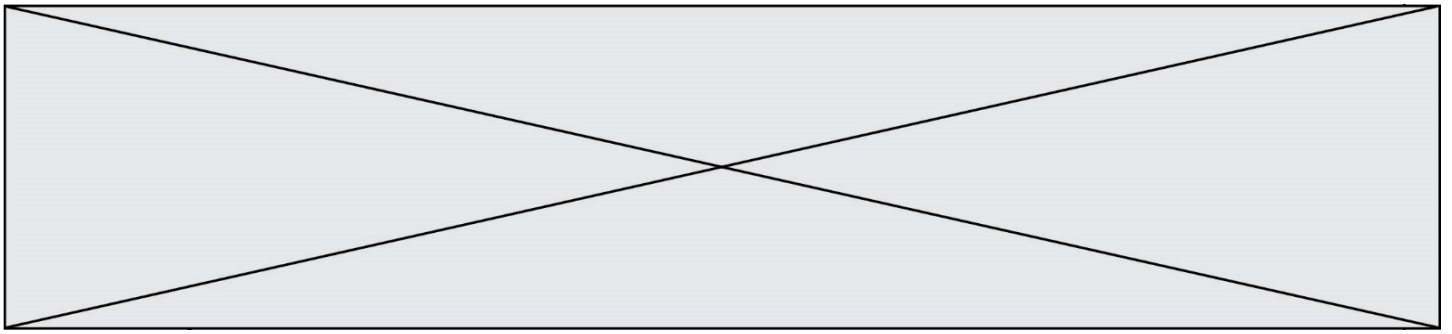
Vous disposez tout d'abord de **cinq minutes** pour prendre connaissance de **la composition** de l'ensemble du dossier et des **consignes** qui vous sont données.

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).



pulling open doors watched over by bas-relief sculptures of Edison, Shakespeare and Washington, students climb stairs flanked by the murals.

30 When the frescos were unveiled in June 1936, *the San Francisco Chronicle* gave its unqualified approval: “Arnautoff goes back to the facts of colonial days, with all their conflict, idealism and fierce reality,” the art critic reported.

Since then, things have changed. The city is riven by economic inequality and racial segregation – but laws and cultural traditions have carved out systems and spaces where minority groups can usually be heard from, if not always listened to.

35 Although he believes Arnautoff meant to demythologize Washington, Max Bormann, a senior at the school, said it was time to remove the murals. “The intention matters, but the way it’s shown reflects poorly,” Bormann, 18, said. “If you looked at it and you didn’t know the history of the work, you just see white people owning people and enslaving people without any of the idea that this was the real history.”[...]

40 Gray Brechin, however, wants to save the murals. The author and historian founded the Living New Deal, a not-for-profit that seeks to preserve art and public works created by the Works Progress Administration. He teamed with the Washington high school alumni association, the only member of the 11-member working group that voted to preserve Life of Washington.

45 Because the recommendation to archive and remove the artwork could be used as a template for addressing other controversial art, Brechin said, he fears that all New Deal murals are vulnerable. [...]

Adapted from *The Guardian*, May 20, 2019

