

PREMIÈRE

Enseignement Commun


Évaluations Communes



SUJET

2019 • 2020

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Modèle CCYC : ©DNE	
Nom de famille (naissance) : <small>(Suivi s'il y a lieu, du nom d'usage)</small>	<input type="text"/>
Prénom(s) :	<input type="text"/>
N° candidat :	<input type="text"/>
N° d'inscription :	<input type="text"/>
	(Les numéros figurent sur la convocation.)
Né(e) le :	<input type="text"/>

1.1

Évaluation Commune

CLASSE : Première

VOIE : Générale Technologique Toutes voies (LV)

ENSEIGNEMENT : anglais

DURÉE DE L'ÉPREUVE : 1h30

Niveaux visés (LV) : LVA **B1-B2** LVB **A2-B1**

Axes de programme : Axe 3

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 : 3

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

Il s'organise en deux parties :

1. Compréhension de l'écrit

2. Expression écrite

Afin de respecter l'anonymat de votre copie, vous ne devez pas signer votre composition, citer votre nom, celui d'un camarade ou celui de votre établissement.

1. Compréhension de l'écrit

**Unauthorized Banksy show strips street art of its power
while cashing in on its fame**

5 Art dealer and one-time agent Steve Lazarides may no longer have a relationship with the infamous, and anonymous, British street artist, but that hasn't stopped him from bringing some of the vandal's best work to Toronto.

The unwary consumer who decided to spend \$35 to enter the Banksy exhibition making its North American premiere in a Toronto warehouse will see lots of the prints that the anonymous British street artist has sold to underwrite his graffiti activism.

10 One is *Festival*, a bitter image that shows music fans lining up to buy \$30 T-shirts bearing the slogan Destroy Capitalism. The irony of this exploitative show unauthorized by the artist is enough to make a critic gag.

15 *The Art of Banksy*, which has grown in scale since first stops in Melbourne, Amsterdam, Tel Aviv and Auckland, is organized by art dealer Steve Lazarides, who was Banksy's close collaborator and agent from 1997 until 2008, as well as concert promoters Live Nation and Starvox Exhibits. The organizers stress it contains no art ripped from the street; rather, it features about 80 works on loan from collectors who bought them online or at Banksy's own commercial shows.

20 But Lazarides has no current relationship with Banksy and told *The Globe and Mail* the artist did not respond to a message when first informed of the show, which started touring in 2016. Apparently, neither Banksy nor his management have complained so far; the artist's website says only that he is not represented by Lazarides. The dealer argues that Banksy belongs to the public and the public has a right to see the work, but when asked whether the artist would like the show, the dealer replied "Absolutely not."

25 Under both Canadian and British copyright law, artists have moral rights in their work. When you buy a painting from a living artist, you don't buy the right to reproduce it on greeting cards. At this show, the gift shop stuffed with Banksy merch[andise] as well as promotional material featuring Banksy's famed image of a girl with a balloon and the cartoonish face of a rat, all seem to violate that principle.
30 Furthermore, in Canada, an artist's exhibition rights are also enshrined in law – work cannot be exhibited without the artist's permission. The standard practice in Canadian museums, and in many international ones, is to pay artists fees for shows.

Of course, Banksy, who routinely lifts historic and pop-culture imagery himself, has never asked anyone's permission to stencil his political cartoons on walls and buildings in Britain and around the world. You could argue he has forgone traditional artistic rights in his practice and when asked about the gift shop specifically, a Live Nation representative replied the work was in the public domain. There's no question the internet is rife¹ with unauthorized Banksy T-shirts and fridge magnets, but if the organizers want to create a legitimate retrospective of the artist's work, they might consider setting a higher ethical standard than that of the online hawkers².

The Globe and Mail, June 13, 2018

¹ Rife with (here): full of. ² Hawker: someone who sells goods informally in public places.

Answer **in English**, using your own words:

1. After reading the text, what can you say about:
 - the event that is mentioned?
 - the people that are involved (identity, occupation, relation to one another, reason why they are mentioned etc.)?
 - the reason(s) why the event causes some controversy?
2. What position on this controversy does the article take? On what basis?

2. Expression écrite

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

Sujet A

You have just visited an incredible art museum or exhibition. You write a review about your visitor's experience for a specialised website.

Sujet B

Do you think that access to museums, art exhibitions and other forms of artistic events should be free for visitors? Why? Why not?