

TRAINING!

BAC BLANC

ANGLAIS

**TERMINALE
TECHNOLOGIQUE**



ANGLAIS – ÉVALUATION 3

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) : <small>(Suivi s'il y a lieu, du nom d'usage)</small>																				
Prénom(s) :																				
N° candidat :											N° d'inscription :									
 Liberté • Égalité • Fraternité RÉPUBLIQUE FRANÇAISE											(Les numéros figurent sur la convocation.)									
Né(e) le :			/			/														

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Les documents

Document video

Titre : “Painter Titus Kaphar: an Interview”

Source : MacArthur Foundation, October 4, 2018

Texte

How art is being used to explore America's shameful legacy of lynching

A new exhibition at the Brooklyn Museum examines the history of racial persecution in the US while steering clear of explicit violence.

With eerie, welded sculptures, tar-coated gold panels and a menacing piano affixed to a tree, a set of black American artists is exploring the history of racially motivated violence in the US through a new exhibit at the Brooklyn Museum. *The Legacy of Lynching: Confronting Racial Terror in America* – now on view – traces the links

5 between slavery, segregation and mass incarceration.

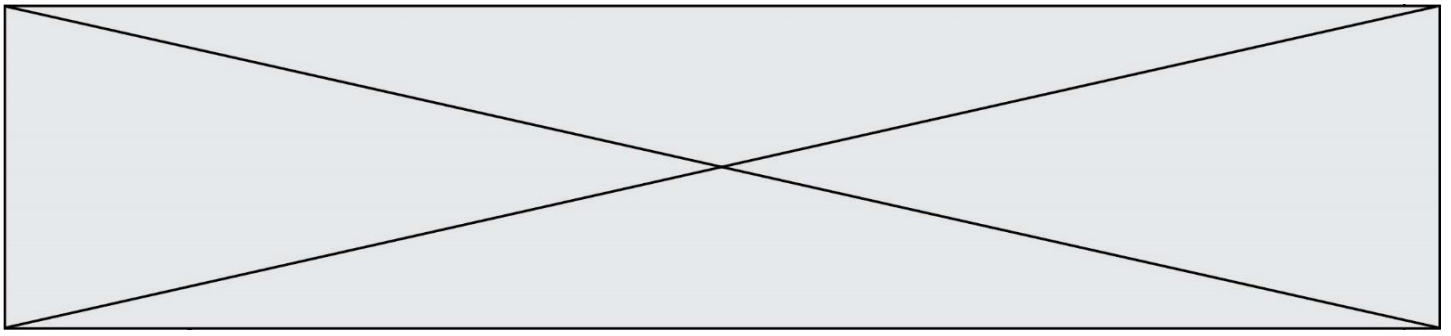
“There haven’t been any exhibits that try to present the perspective, reflections, and responses to lynching by survivors and victims,” explains Bryan Stevenson, a public-interest lawyer and the founder of the Equal Justice Initiative. In fact, this is the first time a major art museum has used lynching as the central theme of a show. (In 1935

10 the NAACP¹ organized an exhibit of illustrations and prints about lynching at New York’s Arthur U Newton gallery.)

James Baldwin once wrote, “Not everything that is faced can be changed; but nothing can be changed until it is faced,” and this quote acts as a sobering opener to the exhibit that’s later echoed in Glenn Ligon’s text-based works, which pay homage to Baldwin.

15 Organized in conjunction with the EJI, the show concretizes a detailed digital report on lynchings with an interactive map, audio recordings and original photographs.

¹ National Association for the Advancement of Colored People



20 To listen to disturbing testimonials and see emotionally freighted² imagery is to learn how lynching was used as a tool of racial control – and understand how it set a precedent for the current epidemic of police brutality and mass incarceration. “Lynching had a profound impact on the demographic geography of this nation,” Stevenson explains. “It forced millions of black people to flee the American south as refugees and exiles. It established a shameful legacy of violence and torture in hundreds of communities across this nation that have largely failed to acknowledge this history.”

25 [...] As assistant curator Sara Softness tells the Guardian, “This work requires telling the truth in public spaces, signaling that this pain matters, and saying never again. Similar to Holocaust memorials in Germany or the Apartheid museum in South Africa,” The Legacy of Lynching memorializes victims and their families, while challenging complacency in the face of injustice.

30 Next spring EJI will open a six-acre memorial in Montgomery, Alabama, to honor the lives of more than 4,000 African-American lynched from 1877 to 1950 – whose names will be engraved on a series of columns. The organization has asked that counties claim columns and install them at the original sites where the lynching took place. At least 33 lynchings were reported in Florida’s Orange County, 40 in Illinois’ St. Clair County and 48 in Mississippi’s Leflore County. (In the state of Mississippi alone, 654
35 lynchings have been documented for this 73-year span.)

40 Unlike the recent Whitney biennial, which included Dana Schutz’s controversial painting of Emmett Till’s brutalized body, the Brooklyn Museum has steered clear of photographs or illustrations that show explicit bodily violence. As Softness explains, “The artworks on view allude to trauma, loss and pain in non-explicit ways, offering personal, poetic and symbolic perspectives.”

Anna Furman, *The Guardian*, 31 July 2017

² emotionally freighted: filled with emotions

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Né(e) le :	

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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 (10 points)

Give an account of the text, **in English** and in your own words.

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

You are one of the artists taking part in the exhibition *The Legacy of Lynching: Confronting Racial Terror in America* at the Brooklyn Museum. Write your part of the exhibition's opening speech.

Sujet B

Explain how artists can use their work to take part in social and political discussions and to examine history.