

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 7** du programme : **Diversité et inclusion**.

Il s'organise en trois parties :

- 1. Compréhension de l'oral**
- 2. Compréhension de l'écrit**
- 2. 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).

Les documents

Document vidéo

Titre : *Lack of diversity in kids TV has some parents worried*

Source : CBC News Toronto, www.cbc.ca, 6 May 2019

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 :									
<small>(Les numéros figurent sur la convocation.)</small>																				
Né(e) le :			/			/														



1.1

Texte

America's forgotten black cowboys

Quentin Tarantino's Oscar-winning Western, *Django Unchained*, is one of relatively few Hollywood films depicting a black cowboy. In reality there were many, some of whose stories were borrowed for films starring white actors.

5 The most common image of the cowboy is a gun-toting, boot-wearing, white man – like John Wayne, or Clint Eastwood. But the Hollywood portrayal of the Wild West is a whitewashed version of the reality. It is thought that, on some Texas trails, about a quarter of cowboys were black. Like many people, Jim Austin – a college-educated, 45-year-old businessman – hadn't heard about the black presence in the Old West. [...]

10 "The kids who are learning history in our schools are not being told the truth about the way the West was," says Austin. "I bet you nine out of 10 people in this country think that cowboys were all white – as I did."

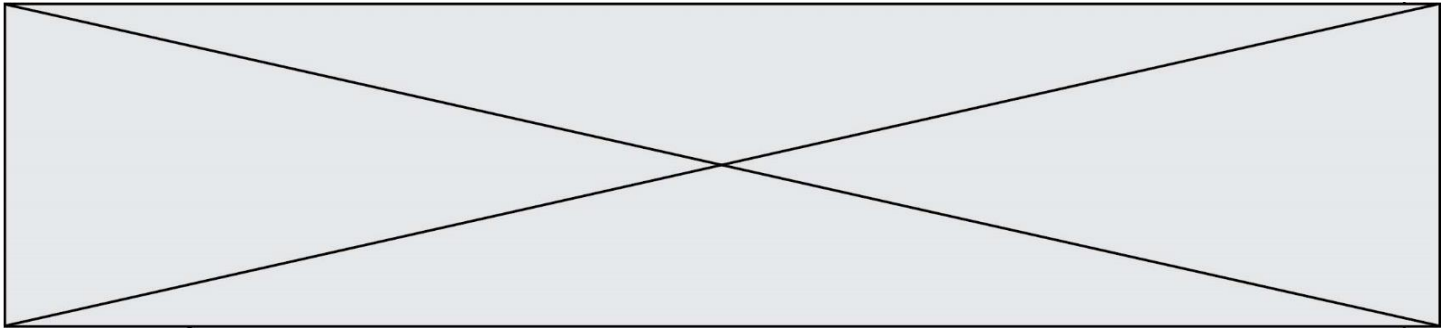
15 In the real Old West, as opposed to the film depiction, black cowboys were a common sight. "Black cowboys often had the job of breaking horses that hadn't been ridden much," says Mike Searles, a retired professor of history at Augusta State University. His students knew him as Cowboy Mike because he gave lectures dressed in spurs, chaps and a ten-gallon hat. "Black cowboys were also chuck wagon cooks, and they were known for being songsters – helping the cattle stay calm," he says. [...]

20 "Being a black cowboy was hard work," agrees 88-year-old Cleveland Walters, who lives just outside the town of Liberty, Texas. "I hate to think of the racism I went through. When it was branding time, they'd put 20 cows in the pen and I was the one who had to catch them and hold them down. The brander was white – so in other words all the hard, dirty work was done by the black cowboys."

25 Both Jacobs and Walters grew up in the 1940s, watching Westerns but never seeing any black actors in major roles. Not only did Hollywood ignore black cowboys, it plundered their real stories as material for some of its films. [...]

30 The 1956 John Ford film *The Searchers*, based on Alan Le May's novel, was partly inspired by the exploits of Brit Johnson, a black cowboy whose wife and children were captured by the Comanches in 1865. In the film, John Wayne plays as a Civil War veteran who spends years looking for his niece who has been abducted by Indians. [...]

"If something is not in the popular imagination, it does not exist," says Searles.



But why did Hollywood choose to so misrepresent the true racial diversity of the West?

35 "The American West is often considered the birthplace of America, where Americans were distinct from their European counterparts," says Searles. "The West was where white men were able to show their courage. But if a black man could be heroic and have all the attributes that you give to the best qualities in men, then how was it possible to treat a black man as subservient or as a non-person?"

Sarfraz Manzoor, adapted from www.bbc.com , 22 March 2013

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 text, **in English** and in your own words, focusing on the representation of black cowboys in movies and the difference with historical reality.

3. Expression écrite (10 points)

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

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RÉPUBLIQUE FRANÇAISE

1.1

Sujet A

You are Jo Williams, a teenager activist. Write a letter to Tim Davie, the current Director-General of CBC News, asking for more diversity in TV programmes. Explain why it is important and how TV programmes could be improved.

Sujet B

Look at Norman Rockwell's painting: what does it say about the American nation? Why do people choose to leave their country and start a new life in the USA nowadays?



Norman Rockwell, *Spirit of America*, 1974