

Modèle CCYC : ©DNE

Nom de famille (naissance) :

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

Prénom(s) :

N° candidat :

N° d'inscription :



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RÉPUBLIQUE FRANÇAISE

Né(e) le :

(Les numéros figurent sur la convocation.)

1.1

ÉVALUATION

CLASSE : Première

VOIE : ☐ Générale ☐ Technologique ☒ Toutes voies (LV)

ENSEIGNEMENT : ANGLAIS

DURÉE DE L'ÉPREUVE : 1h30

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

CALCULATRICE AUTORISÉE : ☐ Oui ☒ Non

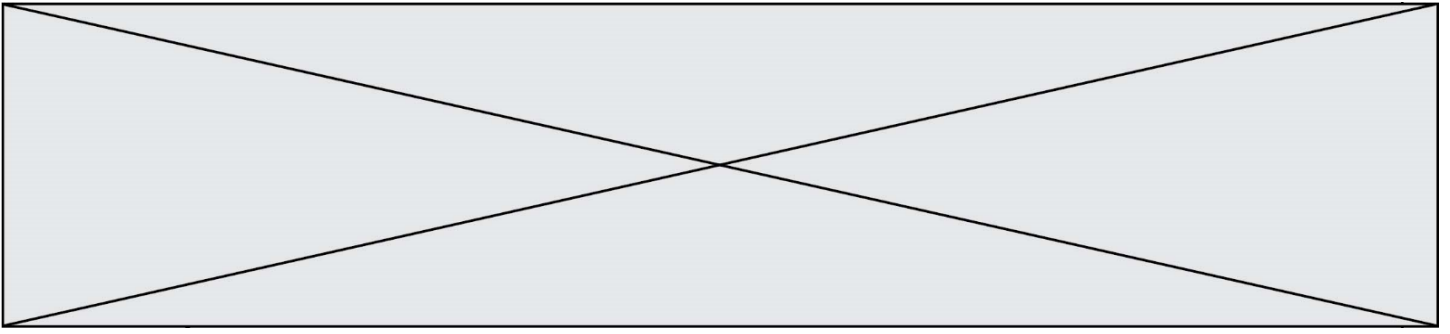
DICTIONNAIRE AUTORISÉ : ☐ Oui ☒ Non

☐ 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 : 4



Compréhension de l'écrit et expression écrite

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, ni citer votre nom, celui d'un camarade ou celui de votre établissement.

Texte

Students' calls to remove a mural were answered

An alumnus¹ has filed a suit to save a fresco at the University of Kentucky that depicts enslaved people; a Black artist whose work is shown with it also wants the mural to stay.

5 For years, there has been a simmering debate over what to do with a New Deal-era² mural at the University of Kentucky that students have denounced as a racist sanitizing of history and a painful reminder of slavery in a public setting.

10 The wall-length mural, a 1934 fresco by Ann Rice O'Hanlon, is covered with vignettes that are intended to illustrate Kentucky's history. At the



The fresco at the University of Kentucky

¹ An alumnus: a former student.

² The New Deal era: the 1930s.

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center of the mural is an image of enslaved people tending to tobacco plants, and at the bottom, there is a Native American man holding a tomahawk and peering out from behind a tree at a white woman as if poised for attack.

Since 2015, university administrators have tried to find a resolution that doesn't involve removing the mural. But last month, as many predominantly white institutions in the United States were being forced to answer for their history of racism in the wake of George Floyd's killing, the University of Kentucky, in Lexington, decided that it was time for the mural to come down.

It's a familiar conflict at a time of intense conversations about racial injustice across the country. Some want to see the mural removed, asserting that its depiction of violence against Black people has no place in a space where students attend class or celebratory events, while others counter that hiding it would amount to artistic censorship and an obscuring of the state's history of slavery and racism.

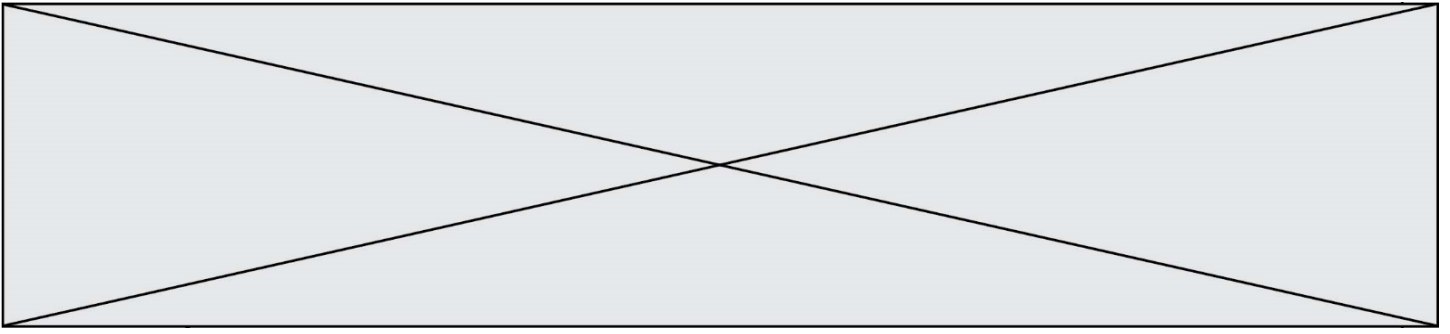
Now, Wendell Berry — the writer, farmer and longtime Kentuckian — is suing the university over its decision to remove the mural, arguing that because it was created through a government program, it is owned by the people of Kentucky and cannot be removed by the university. (Mr. Berry knew the artist of the mural through his wife, who is a niece of Ms. O'Hanlon.) [...]

Mr. Berry said that they are also trying to prevent the potential removal of another work, one by a Black artist, Karyn Olivier, that was commissioned by the university and installed in the same campus building in 2018 in response to the mural. Ms. Olivier's work, called "Witness," reproduces the likenesses of the Black and Native American people in the mural and positions them on a dome covered with gold leaf so they appear to be floating like celestial beings. The dome is in the vestibule of the building just in front of the room where the mural covers the wall.

But if the university follows through with removing the mural, Ms. Olivier said, she would like her work to come down too.

"My work is dependent on that history," Ms. Olivier said in an interview. She said the decision to "censor" the 1934 mural would amount to censorship of her own work.

Julia Jacob, *The New York Times*, July 6, 2020



1. Compréhension de l'écrit (10 points)

Give an account of the text, **in English** and in your own words taking into consideration the nature of the document, the main topic, the people involved and their opinions.

2. 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 reading a discussion on an online forum about the power of art. Which of the two statements do you agree with? Write your answer to one of these posts.

An artwork should be censored when it hurts people's feelings

The power of art is to shock people in order to make them react

Sujet B

Do you think that destroying works of art is a good way to repair the past? Justify your answer.