

Modèle CCYC : ©DNE

Nom de famille (naissance) :

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

Prénom(s) :

N° candidat :

N° d'inscription :



Liberté • Égalité • Fraternité
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

Le sujet porte sur l'axe 8 du programme : **Territoire et mémoire.**

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.

Texte

'Troubles tourism'

One of the first things you see as you enter Bogside is a 20ft mural of a 12-year-old boy, wearing a gas mask and clutching a petrol bomb.

Painted on the side of a social housing property, it's a stark reminder of the violence that tore Derry apart during the Troubles. One of a series of 12 murals telling the story of Bloody Sunday, the day in 1972 when the British army opened fire at a protest, shooting and mortally wounding 14 innocent civilians, it depicts the battle of the Bogside, a 1969 riot between mostly Catholic residents and police drawn almost exclusively from Protestant and unionist backgrounds.

This week marks 50 years since the battle, and Tom Kelly, one of the Bogside artists who painted the mural in the early 1990s, says his image shows "a community standing up for basic civil and human rights". It is not intended to be partisan, he says. "I don't see it as violent or sinister."

When it first went up, however, Kelly says it was heavily criticised in both the Times and the Irish Times for glorifying pre-teen violence. The Bogside murals have remained divisive ever since, not just among Protestants but among local Catholics and republicans who want to shake off the legacy of the past.

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They have now also become something else: a tourist attraction. A recent NI Tourism report puts political murals as the eighth most visited attraction in the entire country. The neighbouring Museum of Free Derry, which tells the story of Bloody Sunday, attracted 35,000 visitors in 2018. According to the tourist board, all coach tours to the city now stop at the murals.

Earlier this year, the local council doubled down. It took a controversial step: it would encourage this so-called “Troubles tourism” by providing funding to illuminate the murals at night.

The head of culture for the Derry and Strabane Council, Aeidin McCarter, says the illuminations are the first step in a wider project to identify murals and monuments that could contribute to Derry’s tourist potential and encourage a better understanding of the city’s more recent history.

“It’s an issue the tourism industry across Northern Ireland is grappling with: how do we develop this product sensitively and ethically?” McCarter says.

“Many people would love to think the content of the murals is consigned to history, and it’s becoming more and more ancient history, but the reality is some of those issues are still prevalent in society,” she says. “I don’t have the answers to whether [the murals] support or help that move from a conflict society or whether they don’t, but that’s part of the discussion we have around them.”

Some critics say illuminating the murals simply keeps old wounds open. Jeanette Wark, project manager of the Cathedral youth club in the nearby Protestant enclave of Fountain, finds the Bogside murals “offensive”.

“We weren’t amused at [the council] putting lights on them,” she says, and argues that the murals only show one side of the story, omitting how Protestant families had to abandon their homes, and ignoring recent history.

Indeed, the Troubles are far from consigned to the past. The killing in April of the journalist Lyra McKee in the nearby Creggan neighbourhood, where she was observing police raids on republican dissidents, was a reminder that Derry hasn’t completely eradicated violence.

Rachel Hall, *The Guardian*, August 12, 2019



1. Compréhension de l'écrit (10 points)

Account for the text **in English**, taking into consideration the contrasting opinions on the murals and their economic aspect.

2. Expression écrite (10 points)

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

Sujet A

You live in Derry and you have decided to write to the Mayor about his decision to illuminate the murals at night. Explain why you approve or disapprove of the decision.

Sujet B:

Should controversial historical monuments be preserved or should they be destroyed?