

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

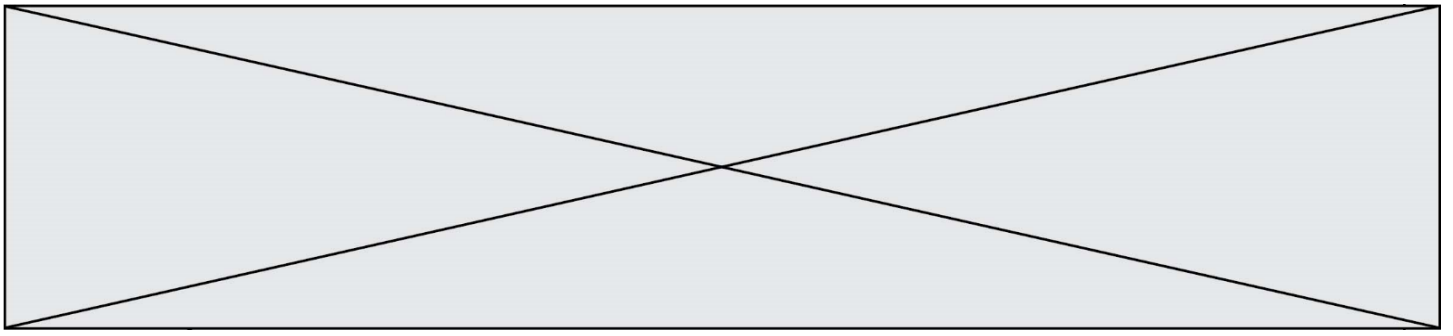
DICTIONNAIRE AUTORISÉ : ☐ Oui ☒ Non

☐ 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 : 5



Compréhension de l'écrit et expression écrite

Le 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

Throwing soup at a Van Gogh? Why climate activists are targeting art?

By tossing paint and food on the glass exterior protecting famous paintings, activists say they're conveying a powerful message: art cannot exist on a destroyed planet.

When Georgia B. Smith recently walked into the Metropolitan Museum of Art on June 24, she felt nervous. The 34-year-old wasn't there to admire 18th-century paintings alongside New York City's summer tourists; with red marker on her hands and black tape on her mouth, she was there to disrupt.

- 5 Smith is part of a growing climate activist movement whose protests center art and museums. Since at least May 2022, environmentalists with groups like *Just Stop Oil* and *Extinction Rebellion* have been using cake, soup, paint, and glue to capture the attention of museum visitors—by marking the glass protecting art pieces and attaching themselves to the frame or wall surrounding them. Each time, their message is simple:
- 10 there is no art on a dead planet.

But these climate activists say they have no interest in damaging art. Instead, they want to raise awareness about the climate emergency and attract new members.

Calling attention to climate change

- 15 Everyone is affected by the planet's rising temperature. July kicked off with the Earth's hottest week on record. Meanwhile, marine heat waves are driving mass death of ocean creatures. Wildfire seasons are intensifying, leading to unprecedented air quality warnings. Farmers are struggling to grow food as soils either dry out from too little rain or wash out from too much. The result? Famine.

- 20 While the protests' provocative nature has drawn mixed public reactions, organizers don't plan to change gears¹ anytime soon—especially after the federal government criminally charged two of their peers for smearing red paint on the glass and frame of a sculpture at the National Gallery of Art in May.

Georgia B. Smith and about 19 others gathered in the Met² that June morning to stand in solidarity with Joanna and Tim, the two activists charged.

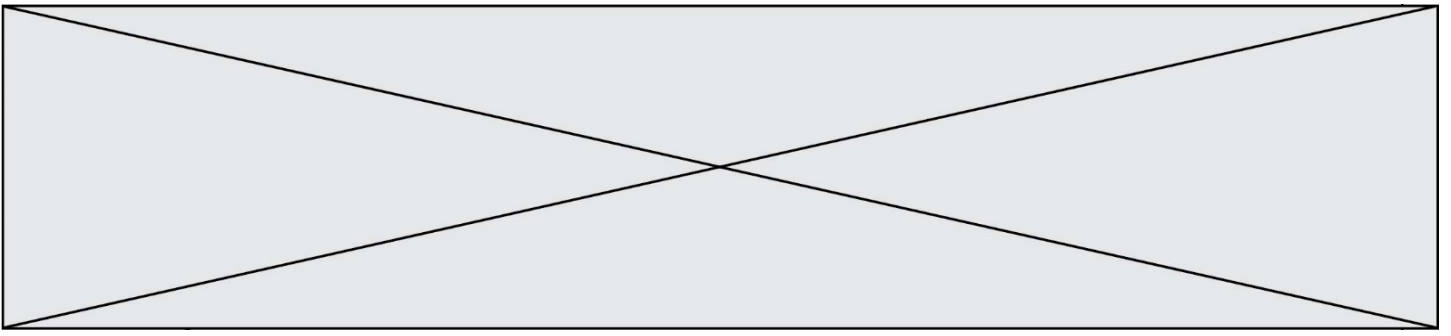
- 25 “Bringing the climate emergency to people's attention should be something society rewards, not tries to punish to such an extreme degree,” said Shayok Mukhopadhyay, a spokesperson for Extinction Rebellion NYC who helped organize the protest.

What's the purpose of art in a global crisis?

- 30 Climate protestors say they are taking to major museums, in part, because these cultural institutions aren't telling these stories.

¹ Change gears: change their plans of action

² Met: The Metropolitan Museum



“The function of art is for people to be able to understand the world that they live in and reflect on the human condition, but big art isn’t fulfilling that function,” Mukhopadhyay said. “That’s the reason for us to be in museums: to tell people that we are in the middle of an emergency, and it is the time now for you to face that emergency.”

- 35 Museums, however, say these protests are attacks on priceless artworks. “We unequivocally denounce this physical attack on one of our works of art,” said National Gallery of Art Director Kaywin Feldman in a statement after Joanna and Martin threw paint at the “Little Dancer” exhibit. [...]

Will these protests make a difference?

- 40 Miranda Massie, founder and director of the Climate Museum, isn’t worried about her institution being protested next. “If museums want to protect themselves against these interventions, then they can do that very effectively by actively engaging with the climate crisis in their programming,” she said.

She supports the activists and is frustrated by the bad press surrounding their actions; Massie worries this coverage may alienate the general public.

Adapted from Yessenia Funes, Nationalgeographic.com, July 19th, 2023

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1.1

1. Compréhension de l'écrit (10 points)

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

You may focus on:

- the reasons why protesters attack works of art;
- the various opinions on this phenomenon.

2. Expression écrite (10 points)

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

Sujet A

"The protests described in the article are themselves a form of art". Discuss this statement.

Sujet B

According to you, what are the best ways to call attention to climate change?