

Modèle CCYC : ©DNE

Nom de famille (naissance) :

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

Prénom(s) :

N° candidat : N° d'inscription :

(Les numéros figurent sur la convocation.)

Né(e) le :

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1..1

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).

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Les documents :

- Document audio

Titre : A painting entitled *Washington Crossing the Delaware*

Source : metmuseum.org

- Texte

How Contemporary Artists Have Used « Washington Crossing the Delaware» to Challenge History

The painting refers to G. Washington's military success against the British during the American Revolution.

I was a very impressionable preteen when I first saw Emanuel Leutze's iconic painting *Washington Crossing the Delaware* (1851). Like so many American kids, I came across it in a history book, as a reproduction illustrating George Washington's famous 1776 Revolutionary War journey across the Delaware River, and I assumed it represented

5 fact.

Since its unveiling in 1851, Leutze's painting has been expansively circulated in textbooks, prints, postcards, and blockbuster museum shows. Perhaps more than any other image, it's become visual shorthand for American independence, glory, and the archetypal "American hero." It's also done a lot of work to bolster Washington's

10 reputation as the brave, unassailable father figure of the United States.

But like so much popular visual culture, *Washington Crossing the Delaware* tells only a small fraction of the real story and leaves many communities completely out of the narrative. That distortion hasn't been lost on contemporary artists, a number of whom have reinterpreted the piece to tell a more inclusive account of American history. In

15 some cases, they've also used it to mount scathing¹ takedowns of the traditional—i.e., white male—notion of American heroism.

"It's an iconic image whose afterlife has been even more powerful than its period reception, conveying to many audiences an illustration of American strength and perseverance against tremendous odds, and locating that significance in a heroic,

20 inspirational leader," explained Sylvia Yount, curator in charge of the American Wing at the Metropolitan Museum of Art. "Of course, it's also been used to critique that

¹ scathing : cinglant

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notion, especially in terms of who's included—and not—in that boat.”

Leutze's masterpiece entered the Met's collection in 1897, and it currently hangs prominently in the museum's American Wing, where hundreds of thousands—if not
 25 millions—of visitors lay eyes on it every year. This past December, the museum also became home to a contemporary send-up² of the Leutze painting: Kent Monkman's *Resurgence of the People* (2019). Significantly, the Met's curators placed the new version even more prominently than the original—in the museum's lofty entryway, the Great Hall.

30 Monkman's sprawling painting, which spans 11 by 22 feet, riffs powerfully—corrosively, even—on *Washington Crossing the Delaware*. It is one of a pair of works on view by Monkman, a Canadian artist of mixed Cree and Irish heritage, that reinterprets the Euro-American tradition of history painting by inserting indigenous people and refugees in the place of conventional white male heroes. In doing so, Monkman
 35 questions “history painting as an authoritative language, which people tend to consume uncritically,” explained Randall Griffey, a curator in the Met's modern and contemporary department who helped organize the commission. “And he sees opportunities there to intervene and insert other narratives.”

Monkman not only reinvents traditional heroism by highlighting the struggles and
 40 triumphs of Native people and migrants—he also reminds us of America's colonial and genocidal underpinnings, as well as Washington's role as a colonizer and slaveholder. In Monkman's words, the commission presented him with an opportunity “to reflect, at least as an indigenous person, what this colonial history has meant to us.”

Adapted from Alexxa Gotthardt, *How Contemporary Artists Have Used “Washington Crossing the Delaware” to Challenge History*, Feb. 2020

² send-up : parodie

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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 et de l'ensemble du dossier (10 points)

a. Compréhension du texte

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

b. Compréhension de l'ensemble du dossier (document audio et texte)

In the two documents, consider how a painting can be an instrument of power.

3. Expression écrite (10 points)

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

Sujet A

During a recent school trip to the Metropolitan Museum of Art, you saw both paintings: write an article about this experience in the art section of the school website.

Sujet B

Should art be faithful to history? Discuss and give examples.