





## ANGLAIS – ÉVALUATION

### 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).

### Les documents

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 :									
 Liberté • Égalité • Fraternité RÉPUBLIQUE FRANÇAISE											(Les numéros figurent sur la convocation.)									
Né(e) le :			/			/														

1.1

**Document audio**

**Titre :** *Poet Amanda Gorman On Activism And Art In Times of Darkness | “Here and Now”*, Tonya Mosley

**Source :** WBUR, Boston’s NPR News Station, [www.wbur.org](http://www.wbur.org), October 15, 2020

**Texte**

**Why Telling Our Own Story Is So Powerful for Black Americans<sup>1</sup>**

*Andrea Collier reflects on the role of storytelling in black American history—and in her own life.*

As we come to the end of Black History Month, I am reminded of all the strong narratives that have come out of the black American experience. Storytelling is our roots and wings.

No matter who you are or where you come from, the human spirit wants—no, needs—to be validated. While story means so much in every culture and ethnicity, I know that black folk, no matter how they got here, are planted in story and shared lived experience. It’s the way we witness. The late Virginia Hamilton, the author of *The People Could Fly*—a revered children’s book of African American storytelling—said that storytelling was the first opportunity for black folks to represent themselves as anything other than property. As Congressman John Lewis, a standard-bearer of the civil rights movement and equity in this country, says, “The movement without storytelling is like birds without wings.”

Black folks come from a long line of storytellers, and we seek out the stories that shed light on who we are in this country. We have learned how to tell the story as it came from Africa to Opelika, Alabama; from Commerce, Georgia; and even from a reservation in Oklahoma. It came with us from the islands and with the Great Migration. It is peppered with jokes and gospel and jazz and Aretha. [...]

One study recently published in *The Journal of Cognitive Neuroscience* suggests that the brain doesn’t make a distinction between reading and hearing a story, or even experiencing it in real life. I believe that. When we read books, both fiction and nonfiction, by black authors, the best ones flow like oral narrative. They lift themselves

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<sup>1</sup> Abridged



up off the page with rhythm and heart. Take *Song of Solomon* or *Beloved* by Toni Morrison. Reading Morrison is like sitting at the feet of a griot<sup>2</sup> who is going to paint a picture with her words and her voice. She is going to make you feel all the feelings. Or take a speech by Martin Luther King, Jr., who told us that he had a dream that we would get to the mountaintop, even if he wouldn't get there with us. It is a story that has endured. Or I think about the way former President Barack Obama burst into "Amazing Grace" as he gave the eulogy for the memorial at the Charleston church where there was a racially motivated mass shooting. He was the griot that day, and we were the witnesses.

But what blew my head back as a storyteller and changed me forever as I looked for my voice was hearing Toni Morrison read her work out loud. It hurt me to hear that kind of beauty. I felt so inadequate and ill-prepared. I wanted to hurl my computer right out the window. My husband said, "Maybe she's a really good storyteller." She's Toni Morrison. Of course, she's a great storyteller. But she is also a master of transcribing the oral tradition of storytelling and spinning it on a potter's wheel and turning it into a thing that hangs on and won't let go. Her stories sound so beautiful and familiar because they are.

Years after I heard her read, I got invited to give a TEDx talk. At this point, I'd written books and given many speeches in front of thousands of people. Yet I sweat this one. It wasn't just any story. It was my story. It was my coming-out story as a creative. Someone said to us presenters that this would be the most important nine-minute story we would ever tell. And then it was like all those storytellers I have ever known and loved leaned in to me to whisper, "You know your story. Just tell these people your truth." Tell our truth. Witness and give testimony. I did.

Andrea Collier, *Greater Good Magazine*, Berkeley University of California,  
27 February 2019

[https://greatergood.berkeley.edu/article/item/why\\_telling\\_our\\_own\\_story\\_is\\_so\\_powerful\\_for\\_black\\_americans](https://greatergood.berkeley.edu/article/item/why_telling_our_own_story_is_so_powerful_for_black_americans)

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<sup>2</sup> African story-teller

