



ANGLAIS – ÉVALUATION

Compréhension de l'oral, de l'écrit et expression écrite

L'ensemble du sujet porte sur l'**axe 7** du programme : **Diversité et inclusion**.

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

Document audio

Titre: *Keeping The Navajo Language Relevant* | "Here and Now", Laurel Morales

Source : WBUR, Boston's NPR News Station, www.wbur.org, May 2, 2016



30 When I returned to our tipi, everyone was still sitting, although the stew had been removed. Bear was playing with stones on top of his sleeping space.

“This is not something you can run from,” Uncle said quietly.

I looked down, ashamed that I had let my anger overtake me, ashamed that I had said no to an elder.

35 “It is a white school for girls only,” he continued. “Here you will help us learn the ways of the white world.”

Father spoke. “You will learn their language, their customs. And you will teach us. You will help us. Our people need your help.”

Joan M. Wolf, *Runs With Courage*, 2016

Texte 2

Beyond Language. Joy Harjo on writing her life in poetry.

Interviewed by Layli Long Soldier, May 9th, 2017

[...] I remember what my father went through—and even my mother—being Indian in Oklahoma. It was quite an amazing moment of galvanization, hearing the people speaking and the poets coming out of that.

5 So I came into my work as a poet with a sense of responsibility. Knowing we could all die. Our words mattered. I came into poetry feeling as though, on some level, these words were not just mine but my grandparents’, their parents’. And I was helping others speak, especially Native women. Because, you know, the men were always talking. My spirit asked, where are the Native women’s voices? Their voices are different from these guys’—and these guys are good
10 speakers. I listened to them, and I watched them. Yet my life was about trying to put food on the table. We cooked everything; we didn’t have money to go out to get McDonald’s or go anywhere. That wasn’t even in our consciousness then. It was a different kind of world. And that was some of the criticism I faced for majoring in poetry. How are you going to take care of your family with poetry?

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	<small>(Les numéros figurent sur la convocation.)</small>																			
Né(e) le :			/			/														

1.1

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What does poetry matter? But I was thinking about what was going on at Wounded Knee in our day-to-day lives as Native people... just as it continues now, at Standing Rock, in our Native communities throughout this hemisphere. We were struggling with just basic considerations of life and the quality of life. [...]

Source: Poetry Foundation

<https://www.poetryfoundation.org/articles/141949/beyond-language>

1. Compréhension de l'oral (10 points)

En rendant compte, **en français**, du document, vous montrerez que vous avez identifié et compris :

- la nature et le thème principal du document ;
- la situation, les événements, les informations ;
- les personnes (ou personnages), leur fonction ou leur rôle et, le cas échéant, leurs points de vue et la tonalité (comique, ironique, lyrique, polémique, etc.) de leurs propos ;
- les éventuels éléments implicites ;
- le but, la fonction du document (relater, informer, convaincre, critiquer, dénoncer, divertir, etc.).

2. Compréhension de l'écrit (10 points)

a- Compréhension du texte 1

Give an account of text 1, **in English** and in your own words, paying particular attention to the main character's way of life and reactions.

b- Compréhension du texte 2

Give an account of text 2, in English and in your own words, focusing especially on this passage:



“So I came into my work as a poet with a sense of responsibility. Knowing we could all die. Our words mattered. I came into poetry feeling as though, on some level, these words were not just mine but my grandparents’, their parents’. And I was helping others speak, especially Native women. Because, you know, the men were always talking. My spirit asked, where are the Native women’s voices?”

c- Compréhension des deux textes

After your accounts of texts 1 and 2, say what issue both these texts tackle.

3. Expression écrite (10 points)

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

Sujet A

Write an article for your school newspaper to promote a positive view of Native American heritage as well as cultural and linguistic diversity in your high school.

Sujet B

Joy Harjo has given a lecture about her poetry in an American high school. You are a student at that school; write a post for the school website relating the conference and giving your opinion about the points the poet made in her lecture.