



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

L'ensemble du sujet porte sur l'**axe 2** du programme : **Espace privé et espace public.**

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).

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

Les documents :

- Document vidéo

Titre : *Chicago History Museum to Unveil Never-Before Seen Works of Vivian Maier in New Exhibit*

Source : NBC Chicago, May 6, 2021

- Texte 1

What's in a surname? The female artists lost to history because they got married

A new biography of the painter Isabel Rawsthorne highlights how talented women have often missed out on the recognition they deserved.

Generations of female artists, composers and writers have been lost to history because their names changed after marriage. According to growing academic consensus, the conventional switch of surnames at the altar has erased a key cultural legacy. And the story of the painter and designer Isabel Rawsthorne, told in a new biography, is among the first to make this powerful argument.

A star of the London art scene in the late 1940s and 50s, Rawsthorne was billed¹ as one of five key artists to watch alongside Francis Bacon and Lucian Freud. Yet her striking paintings are now attached, piecemeal, to the three other names she used. As a result, she appears simply as a string of footnotes, best known as the muse of her famous lovers, the sculptors Jacob Epstein and Alberto Giacometti.

Dr Carol Jacobi, author of the new study of Rawsthorne, *Out of the Cage*, published by Thames & Hudson, believes it is a question of now hauling² significant female artists “out of the shadows”. [...]

The problem is widespread across culture, according to the crusading academic Anna Beer, author of *Sounds and Sweet Airs: the Forgotten Women of Classical Music*. “The problem really started in the 19th century when the idea of a wife as property took hold,” she said. “Before that, in the previous 200 years, women artists and musicians often hung on to a family name if it positioned them helpfully as part of a creative dynasty.”

¹ was billed: was advertised, was presented

² to haul: to pull or draw with force



25 Beer also believes an immoral taint on artistic effort in the Victorian era stopped women putting themselves forward. Writing for public consumption was seen as akin to prostitution. “So, you can see why women chose to publish anonymously or adopted men’s names,” she said. [...]

A 2016 YouGov poll found that more than half of single British women still planned to change their name at marriage, although this marked a 30% fall on the current rate. Separate research has also noted a growing trend to adopt a double-barrelled joint surname on marriage.

Vanessa Thorpe, *The Observer*, Saturday 13 February 2021

- **Texte 2**

Who are the Guerrilla Girls?

Discover more about the all-female collective and their art

Who are they?

5 Guerrilla Girls are an all-female collective who remain anonymous by wearing gorilla masks and naming themselves after famous dead women artists. In 1998 the Guerrilla Girls’ new book, *The Guerrilla Girls’ Bedside Companion to the History of Western Art*, they wrote:

10 *We are a group of women artists and art professionals who fight discrimination. We’re the conscience of the art world, counterparts to the mostly male traditions of anonymous do-gooders like Robin Hood, Batman, and the Lone Ranger. We have produced over 80 posters, printed projects, and actions that expose sexism and racism in the art world and culture at large... We use humor to prove that feminists can be funny... We could be anyone; we are everywhere.*

How did they form?

15 The group famously began in reaction to MoMA³’s *An International Survey of Recent Painting and Sculpture* 1984 exhibition. Although the exhibition was supposed to represent the top artists in the world, out of the 169 artists shown only 13 were women. To add insult to injury the curator, Kynaston McShine, stated in interviews that “any artist who wasn’t in the show should rethink ‘his’ career.”

³ MOMA: the Museum of Modern Art in New York City

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1.1

20 A group of artists protested outside on the opening night. However, they noticed the onlookers weren't interested in their message, so a year later Guerrilla Girls formed with the aim of finding new ways to revolt using street art.

Why show in the places they attack?

25 Although Guerrilla Girls began as an activist group, they have gradually been embraced by the artworld and have shown their work in galleries such as MoMa and Tate Modern⁴.

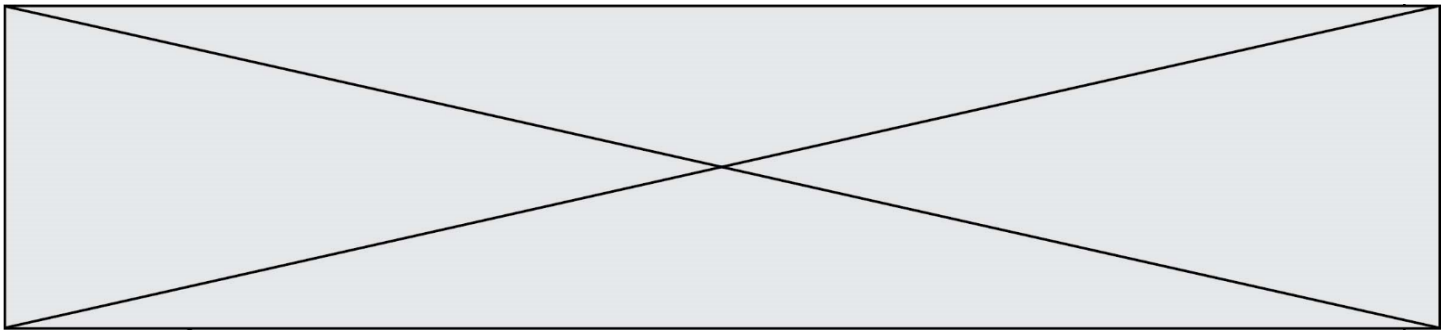
www.tate.org.uk/art/artists (visited in October 2021)

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, leur fonction ou leur rôle et, le cas échéant, leurs points de vue ;
- les éventuels éléments implicites ;
- le but, la fonction du document (relater, informer, convaincre, critiquer, dénoncer, divertir, etc.).

⁴ Tate Modern is an art gallery in London that contains a collection of international modern art from 1900 to the present.



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, focus especially on

- the influence of marriage on female British artists' recognition;
- the explanations given by some experts.

b- Compréhension du texte 2

Give an account of text 2, **in English** and in your own words, focus especially on:

- the reasons why the Guerrilla Girls formed their group;
- the way the Guerilla Girls act;
- the origin and objectives of the document.

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

As a modern art enthusiast, you write an email to the Guerrilla Girls to ask them permission to make a documentary on their group:

- tell them about your motivations to interview and film them;
- explain to them what you expect to obtain with the release of your documentary.

Sujet B

Is it important to know an artist's private life to understand and appreciate their work?
Give examples to illustrate your answer.