

## Epreuve de synthèse

Merci à Mme Chaigne et Mme Cullens pour leurs sujets et les copies d'élèves.

Objectif de cette animation :

- 5 - Analyser la grille d'évaluation de l'EE
- Analyser 6 copies de synthèse

**Baccalauréat - épreuves de langues vivantes**  
**Grille pour l'évaluation de l'expression écrite enseignement de spécialité terminale**

	Qualité du contenu	Points Score	Cohérence dans la construction du discours	Points Score	Correction de la langue écrite	Points Score	Richesse de la langue	Points Score
C1	Peut traiter le sujet et produire un écrit fluide et convaincant, étayé par des éléments (inter)culturels pertinents.	30	Peut produire un récit ou une argumentation complexe en démontrant un usage maîtrisé de moyens linguistiques de structuration et d'articulation.	30	Peut maintenir tout au long de sa rédaction un haut degré de correction grammaticale, y compris en mobilisant des structures complexes.	30	Peut employer de manière pertinente un vaste répertoire lexical incluant des expressions idiomatiques, des nuances de formulation et des structures variées.	30
B2	Peut traiter le sujet et produire un écrit clair, détaillé et globalement efficace, y compris en prenant appui sur certains éléments (inter)culturels pertinents.	20	Peut produire un récit ou une argumentation en indiquant la relation entre les faits et les idées dans un texte bien structuré.	20	Peut démontrer une bonne maîtrise des structures simples et courantes. Les erreurs sur les structures complexes ne donnent pas lieu à des malentendus.	20	Peut produire un texte dont l'étendue du lexique et des structures est suffisante pour permettre précision et variété des formulations.	20
B1	Peut traiter le sujet et produire un écrit intelligible et relativement développé, y compris en faisant référence à quelques éléments (inter)culturels.	10	Peut rendre compte d'expériences en décrivant ses sentiments et réactions. Peut exposer et illustrer un point de vue. Peut raconter une histoire de manière cohérente.	10	Peut démontrer une bonne maîtrise des structures simples et courantes. Les erreurs sur les structures simples ne gênent pas la lecture.	10	Peut produire un texte dont l'étendue lexicale relative nécessite l'usage de périphrases et de répétitions.	10
A2	Peut traiter le sujet, même si la production est courte.	5	Peut exposer une expérience ou un point de vue en utilisant des connecteurs élémentaires.	5	Peut produire un texte immédiatement compréhensible malgré des erreurs fréquentes.	5	Peut produire un texte dont les mots sont adaptés à l'intention de communication, en dépit d'un répertoire lexical limité.	5
A1	Peut simplement	3	Peut énumérer des	3	Peut produire un texte	3	Peut produire un texte	3

	amorcer une production écrite en lien avec le sujet.		informations sur soi-même ou les autres.		globalement compréhensible mais dont la lecture est peu aisée.		intelligible malgré un lexique pauvre.	
Pré A1	Peut rassembler des mots isolés en lien avec le sujet.	1	Peut rassembler des notes non articulées.	1	Peut produire un écrit mais peu intelligible.	1	Peut produire quelques éléments stéréotypés.	1

EDS Tableau de conversion expression écrite	0-4	4-20 / A2	21-29 / A2+	30-39 / B1-	40-59 / B1	60-79 / B2-	80-100 / B2	100-120 / B2+ C1
Note sur 20	0	1 2 3 4	5 6 7	8 9 10	11 12 13	14 15 16	17 18 19	20

Note à diviser par 5 puis multiplier le résultat par 4 pour une note sur 16

	Qualité contenu	PS	Cohérence de la construction	PS	Correction langue	PS	Richesse langue	PS
C1	Fluide et convaincant Réf. interculturelles	30	Bien structuré et bien articulé Argumentation complexe	30	Structures complexes	30	Structures variées, nuances de formulation	30
B2	Clair et détaillé, efficace, certains éléments interculturels	20	Bien structuré	20	Structures complexes : erreurs mais pas de malentendus	20	Précision et variété	20
B1	Intelligible, relativement détaillé, quelques éléments interculturels	10	Cohérent	10	Structures simples	10		10
A2	court	5	Connecteurs élémentaires	5	Compréhensible mais erreurs fréquentes	5	limité	5
A1	début de production	3	énumère	3	Lecture peu aisée	3	Pauvre	3

Un élève qui a le niveau B1= 40 PS =11/20

Un élève qui a le niveau B2=80 PS= 17/20

20 100PS=20/20

EDS Tableau de conversion expression écrite	0-4	4-20 / A2	21-29 / A2+	30-39 / B1-	40-59 / B1	60-79 / B2-	80-100 / B2	100-120 / B2+ C1
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Note à diviser par 5 puis multiplier le résultat par 4 pour une note sur 16

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## SUJET

Le sujet porte sur la thématique « Arts et débats d'idées »  
Axe d'étude 3 : « L'art du débat »

Partie 1 (16 pts) : prenez connaissance des documents A, B et C et traitez le sujet suivant en anglais.

30 *Write a short commentary on the three documents (minimum 500 words): taking into account their specificities, analyse how the documents deal with the struggle for unity and equality.*

Partie 2 (4 pts) : traduisez le passage suivant du document B en français.

“But maybe if a few more decided to walk, those foundations might start to shake. If just a few women were willing to do what Rosa Parks had been willing to do, maybe the cracks in those walls would start to show. If teenagers took rides from North to South, maybe a few bricks would come  
35 loose. Maybe if white folks marched because they’d come to understand that their freedom was wrapped up in the freedom of others, that they too had a stake in the impending battle, the walls would begin to sway [...]” (l. 15- 21)

DOCUMENT A

### Will V-Day Be Me-Day Too?

40 Dear Fellow Americans,  
I write this letter  
Hoping times will be better  
When this war  
Is through.  
45 I’m a Tan-skinned Yank  
Driving a tank.  
I ask, WILL V-DAY  
BE ME-DAY, TOO?  
I wear a U. S. uniform.  
50 I’ve done the enemy much harm,  
I’ve driven back  
The Germans and the Japs,  
From Burma to the Rhine.  
On every battle line,  
55 I’ve dropped defeat  
Into the Fascists’ laps.  
I am a Negro American  
Out to defend my land  
Army, Navy, Air Corps—  
60 I am there.  
I take munitions through,  
I fight—or stevedore<sup>1</sup>, too.  
I face death the same as you do  
Everywhere.  
65 I’ve seen my buddy lying  
Where he fell.  
I’ve watched him dying  
I promised him that I would try  
To make our land a land  
70 Where his son could be a man—  
And there’d be no Jim Crow<sup>2</sup> birds  
Left in our sky.  
So this is what I want to know:  
When we see Victory’s glow,  
75 Will you still let old Jim Crow  
Hold me back?

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1 Stevedore : a person employed to load or unload ships.

2 Jim Crow Laws : laws that enforced racial segregation in the Southern United States.

When all those foreign folks who've waited—  
 Italians, Chinese, Danes—are liberated.  
 Will I still be ill-fated  
 80 Because I'm black?  
 Here in my own, my native land,  
 Will the Jim Crow laws still stand?  
 Will Dixie<sup>3</sup> lynch me still  
 When I return?  
 85 Or will you comrades in arms  
 From the factories and the farms,  
 Have learned what this war  
 Was fought for us to learn?  
 When I take off my uniform,  
 90 Will I be safe from harm—  
 Or will you do me  
 As the Germans did the Jews?  
 When I've helped this world to save,  
 Shall I still be color's slave?  
 95 Or will Victory change  
 Your antiquated views?  
 You can't say I didn't fight  
 To smash the Fascists' might.  
 You can't say I wasn't with you  
 100 in each battle.  
 As a soldier, and a friend.  
 When this war comes to an end,  
 Will you herd me in a Jim Crow car  
 Like cattle?  
 105 Or will you stand up like a man  
 At home and take your stand  
 For Democracy?  
 That's all I ask of you.  
 When we lay the guns away  
 110 To celebrate  
 Our Victory Day  
 WILL V-DAY BE ME-DAY, TOO?  
 That's what I want to know.  
 Sincerely,  
 115 GI Joe

Langston Hughes (1902-67), *The Collected Poems of Langston Hughes*, 1994.

DOCUMENT B

[...] As I was thinking about which ones we needed to remember at this hour, my mind went back  
 to the very beginning of the modern Civil Rights era. Because before Memphis and the  
 mountaintop, before the bridge in Selma and the march on Washington, before Birmingham and the  
 beatings, the fire hoses, and the loss of those four little girls, before there was King<sup>6</sup> the icon and  
 5 his magnificent dream, there was King<sup>4</sup> the young preacher and a people who found themselves  
 suffering under the yoke of oppression. And on the eve of the bus boycotts in Montgomery, at a  
 time when many were still doubtful about the possibilities of change, a time when there were those  
 in the black community who not only mistrusted each other, but mistrusted themselves — King

<sup>3</sup> Dixie : the Southern states.

<sup>4</sup> Martin Luther King : African American clergyman and civil rights leader (1929-1968)

10 inspired with words not of anger, but of an urgency, a fierce urgency that still speaks to us today.  
“Unity,” he said, “is the great need of the hour.” “Unity is the great need of the hour.” Unity is how  
we shall overcome.

15 What Dr. King understood is that if just one person chose to walk instead of ride the bus, those  
walls of oppression would not be moved. But maybe if a few more decided to walk, those  
foundations might start to shake. If just a few women were willing to do what Rosa Parks had been  
willing to do, maybe the cracks in those walls would start to show. If teenagers took rides from  
North to South, maybe a few bricks would come loose. Maybe if white folks marched because  
they’d come to understand that their freedom was wrapped up in the freedom of others, that they too  
had a stake in the impending<sup>5</sup> battle, the walls would begin to sway, and if enough Americans were  
awakened to injustice, if they joined 20 together North and South, rich and poor, Jew and Gentile<sup>6</sup> ,  
20 then perhaps that wall would come tumbling down, and justice would flow like waters of  
righteousness, like a mighty stream. “Unity is the great need of the hour.” That’s what Dr. King  
said. It is the great need of this hour as well, not because it sounds pleasant, not because it makes us  
feel good, but because it’s the only way we can overcome the essential deficit that exists in this  
country.

25 I’m not talking about the budget deficit. I’m not talking about the trade deficit. Talking about the  
moral deficit in this country. I’m talking about an empathy deficit, the inability to recognize  
ourselves in one another, to understand that we are our brother’s keeper and our sister’s keeper, that  
in the words of Dr. King, “We are all tied together in a single garment<sup>7</sup> of destiny.” We have an  
empathy deficit when we’re still sending our children down corridors of shame, schools in the  
30 forgotten corners of America where the color of your skin still affects the content of your education.  
[...] So, we have a deficit to close. We have walls, barriers to justice and equality that must come  
down, and to do this, we know that “unity is the great need of the hour.”

Barack OBAMA, Ebenezer Baptist Church Address, January 20 th 2008.

35 DOCUMENT C

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5 5 Impending : imminent

6 Gentile : not Jewish

7 Garment : article of clothing



Painters work on a mural on 16th Street in Washington, DC June 5, 2020 before the renaming of the street “Black Lives Matter Way” in front of St. John’s Church.

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[www.news.artnet.com](http://www.news.artnet.com)

### Copie n°1 Adeline

#### Part 1 :

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We can see that these documents’ main idea is the solidarity and how it is powerful against racism. The first document is a poem written by Langston Hughes in 1994. This poem is from the poem is from the poems collection named “The Collected Poems of Langston Hughes”. The second document is an extract from Barack Obama’s speech at the Ebenezer Baptist Church. He spoke the January 20<sup>th</sup>, 2008. The last document is a photograph which represents painters working on a mural on the June 5<sup>th</sup>, 2020 in front of St John’s Church. This picture was published on the website artnet.com. Since these documents are about the struggle against racism, it would be interesting to ask ourselves: How solidarity can help to fight inequalities? First, we will explain the evolution of racism in the society. Then, we will notice that these documents convey an idea of unity. Finally, we will mention the interesting diversity within these groups.

55

We can see an evolution of racism and how people change their opinions about African American people. For example, in the first document, we can note that the author mentions slavery when he writes “Shall I still be color’s slave?”, it is a reminder of the past and that even if slavery is illegal, black people are not always accepted as equal for some people. Moreover, we can see that Langston Hughes that he is scared that Black people will suffer as much as the Jews during the

60 World War 2: “Will you do me as the Germans did the Jews?” It means that there is still racism and  
that the future is uncertain for Black people, since the past was already dangerous for them. In the  
same way, in the second document, we can see the anaphora of “before” which means that the Civil  
Right era for Black people was a long time ago but it is still an important issue nowadays. But we  
65 can see there is an evolution. For instance, in the last document, we can see the name of the street  
changes after the mural of the painters in Washington.

The evolution is like a proof that unity is a powerful way to solve racism. For example, the  
mural shows us all these people who come together to realize this mural. Also, in the document B,  
Barack Obama quote Martin Luther King in his speech: “Unity is the great need of the hour.” He  
repeats this sentence to emphasize that everyone needs to work if they want to change mentalities.  
70 Also, he describes this solidarity like a “mighty stream” and a “single garment of our destiny”. They  
are both metaphor which encourages us to come together and shape our own fate because we would  
be stronger as a group. In a different way, the document A shows us that black people who fought  
in the same armies as white people, we can see it thanks to the quotes “I face death the same as you  
do” and “You can’t say I wasn’t with you in each battle.” In the same, the song “My Blood” written  
75 by Tyler Joseph , the singer of the band Twenty One Pilots, he conveys the idea that we are stronger  
together and that protecting each other is a good thing when we are struggling.

Now, we will see how the diversity within the groups is useful to fight against racism. As a  
matter of fact, in the second document, Barack Obama thinks that everyone can help to solve the  
issue of racism if they want to. So, he does an enumeration of what people can do and who can do  
80 these actions. He talks about “women”, “teenagers”, “white folks” and “North and South, rich and  
poor, Jew and Gentile”. It shows us that our differences just make us stronger. Moreover, in the  
document C, we can notice several people painting with different origins, they are also painting an  
equal sign. It might mean that even if we are all different, it is possible to help each other and  
resonate with the same values as somebody else. On the contrary, in the first document, Langston  
85 Hughes seems to regret the differences. He explains that he is frightened to get hurt if he does not  
wear his uniform. We can acknowledge it when he writes “When I take off my uniform, will I be  
safe from harm?” This sentence is similar to an episode, a black policeman gets arrested and  
insulted by a racist policeman when he does not have his uniform or police badge on. Also, in the  
first document, the author asks if the others soldiers will share the Victory Day with him even if  
90 they are different, we can notice it when he says “WILL V-DAY BE ME-DAY TOO?” He asks if  
they can put their differences aside to show that their differences do not really matter.

To conclude, we can affirm that there is an evolution of black lives’ rights in our world.  
Thanks to the solidarity and the unity, people were able to change how a lot of black people’s rights  
despite the contrast between them. It may be interesting to note that there is a movie called “Black  
95 K Klansman” produced by Spike Lee. This film is a biopic which tells the story of a black  
policeman who had to team up with some co-workers to try to neutralize the Ku Klux Klan.

### **Evaluation de la copie**

- 100 - Introduction trop longue mais sinon très bien organisée
- Bon plan : racism/unity/diversity within the three groups
- 1ère partie: good quotes; on voit bien les trois documents

- Bien organisé
  - 2<sup>nd</sup> part: convincing, metaphor
  - 3<sup>rd</sup> part: interesting
- 105 - Grille: C1 C1 B2 B2 = 100 PS= 20/20

### Copie n°2: Laurent

The commentary relates to the art of debate , we can see three documents.

110 the first document is part of the collection of poems by Langston Hughes , it is a letter written by a black man to his friends. this poem is named " Will V-Day Be Me-Day too?" and he was published in 1994.

For the next document , it is speech of Barack OBAMA pronounce in January 2008 , at the church of Ebenezer Baptist.

115 And with the last document , we can see the mural in the 16th street of washington before the renaming "black lives matter way" in front of St. John's church.

This three document talk about racism, segregation and discrimination.

How the documents deal with the struggle for unity and equality? In first time , we see that racism is a bad thing. In a second part we will see that people are mobilizing to suppress racism from black people and finally we will see that racism is erased over time.

120 For begin , segregation is a cause of racism. Black people are the first to be affected, with the poem who relates that "Jim Crow" is sad about the segregation, " shall I still be color's slave ?". We see that his skin color is not accepted by others and this makes him suffer " Will I still be ill-fated because I 'm black?" Unfortunately, as Barack OBAMA says, few black people have the courage to rebel like Rose PARKS did. But some dare to do it, like the famous Washington street " Black  
125 Matter Way"

The world is changing and many people are realizing the importance of equality for all. This is the case for Barack OBAMA, who struggle against these inequalities. He makes speeches in which he tries to convince people that racism is wrong, he insists on using his power to defend his ideas. With the painting of 16th street in Washington , we can see that people mobilize to defend the equality of  
130 black people , in particular by renaming the street " Black Matter Way" to defend the place of black people in the world. we also see it with Jim Crow who explains to his friends his desperat and the importance of equality for all.

135 Thanks to the evolution of mentalities, segregation gradually disappears, although it is still a little present, most people have evolved and consider black people as normal, equal to others. First of all thanks to the mobilizations and to the black people who fought for their nation like Jim Crow, but also thanks to the speeches of influential people like Barack OBAMA.

to sum up , we see with these documents, that it is important that everyone is equal. A skin color should not be discriminatory. It is thanks to the demonstrations, the speeches of influential people and the testimonies of black people that things evolve and that segregation disappears over time.

140 **Evaluation de la copie :**

- Erreurs de base (this/these; 3ème personne du singulier)
- tentative d'organisation
- 3 parties: segregation/ equality of all/evolution of mentalities
- Des références culturelles
- 145 - approche très basique, reste en surface, pas d'analyse véritable, tentative d'établir un lien d'ensemble mais cela reste peu convaincant -- et tentative desservie par une langue souvent défailante.
- Grille: A2+; A2+/B1; A2; A2+
- 05/10/05/05=25 PS= 07/20

150

### Copie n°3 Valérie

To answer the following questions « How do these documents show the struggle for unity and equality ?»; we will base on three documents. The first one is a poem by Langston Hughes “Will V-Day be Me-Day too?” published in *The Collected Poems of Langston Hughes* in 1994. The second document is a speech pronounced by Barack Obama at the Ebenezer Baptist Church Address on January 20<sup>th</sup>, 2008. Finally, the third document is a picture of painters working on a mural on 16<sup>th</sup> Street in Washington, DC before the renaming of the street “Black Lives Matter Way” in front of St John’s Church on June 5<sup>th</sup>, 2020 from [www.news.artnet.com](http://www.news.artnet.com). First, we will see that racial discrimination has lasted for many years. In a second part, we will see that there is no anger but more incomprehension in front of this discrimination. In a third part, we will see that it is all about a search of recognition.

The struggle of unity and equality has always been present and even is today. We can see in document A: “I write this letter Hoping times will be better When this war is through” (l. 2/3/4/5). It shows that even during war, Langston Hughes was worried about what could happen after and what will probably not change even if an event like war should reunite everyone, no matter if a person is black or white. So it shows that this struggle has been there for a long time, since war. In document B, we continue to see racial discrimination this time “to the very beginning of the modern Civil Rights era” (l. 2) where there was “a people who found themselves suffering under the yolk of oppression” (l. 5/6) People of color did not have a clear conscience, they lived in a world that they believed could not change. Thanks to document B, we can see that things have changed in 2008 because Barack Obama is a Black president. But in his speech, he tells the fact that they must continue (in 2008), to fight for unity by using a quote from Martin Luther King which is “unity is the great need of the hour” (l. 21) and then after this, Obama says “It is the great need of this hour as well” (l. 22). He also said that “this is a fierce urgency that still speaks to us today”. (l. 9) Thanks to these sentences, we see that the problem persisted in 2008 and thanks to document C, we can see that it still persists twelve years later, in 2020. On the picture, we see that equality has even though evolved because there are white people and colored people who are unified to manifest against racism with the movement “Black Lives Matter”. But the fact that even today, they have to protest to show that the life of a colored person is as important as the life of a white person shows that the struggle is still not over.

All that matters to people of color is to have total equality between themselves and white people and to be recognized as a human being that should be respected like everyone. In the

document A and the document B, we can see that, even if white people have been the meanest with them, Langston Hughes and Martin Luther King just want to make their voice heard. They are not rude in their words towards white people. In the document B, it is said that King was “inspired with words not of anger, but of urgency”. (l. 9) and that “in the words of Dr. King, “we are all tied together in a single garment of destiny”. (l. 28) These two sentences show that King was not there to insult whites or to put them down, he put everyone in the same basket and make no differences.

In the document A, we find the same mentality. From the first line of the poem, Hughes uses the word “fellow”, then the expression “comrades in arms” (l. 46) and the word “friend” (l. 62). He has no hate in his words, he is polite and writes to white people like he wants them to talk to him.

In all three documents there is a constant search for equality and recognition. Throughout the entire poem (document A), Langston Hughes wants to show that he made the same sacrifices as the white soldiers during the war. He fought for his country and he is rewarded with racism. He repeats that he is a black man and that he gives himself for his country in several sentences: “I’m a Tan-skinned Yank” (l.6) “I am a Negro American Out to defend my land” (l. 18/19) “I take munitions through, I fight – or stevedore, too” (l. 22/23) Hughes insists on the fact that he fought at the same level as a white soldier: “I face death the same as you do” (l. 24) “You can’t say I wasn’t with you in each battle” (l.60/61) There is also a constant repetition of “I” to demonstrate that he has lived every moments of the war like any other soldier, he has seen people died: “I’ve seen my buddy lying Where he fell. I’ve watched him dying.” (l. 26/27/28). And even he battled for his country, he would still be discriminated and have no recognition: “When I’ve helped this world to save, Shall I still be color’s slave?” (l. 54/55) In the speech of Obama (document B), he said the problem was “the inability to recognize each other, to understand that we are our brother’s and our sister’s keeper.” He tried to explain that if we continue in this momentum, we will never break “barriers to justice and equality that must come down” (l. 31) On the picture (document C), we can see that people are painting a giant mural on a road to be seen.

To conclude, the struggle for unity and equality is still relevant. The situation of colored people has evolved from the past, they gained a lot of respect and rights but there is still people who discriminate them.

### Evaluation de la copie

- Racial discrimination/incomprehension/recognition
- Des erreurs de base, mais des efforts pour faire des phrases complètes et correctes. On comprend bien.
- Description et analyse de surface, même si des remarques sont justes.
- Peu d'analyse des documents dans leur spécificité, comme si forme poétique = discours politique
- De bonnes citations et mises en commun des documents ;
- B1+/B2/B2/B2=80= 17/20

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Note sur 20	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20

Note à diviser par 5 puis multiplier le résultat par 4 pour une note sur 16

DOCUMENT A



Thomas Hart BENTON, *Prodigal Son*, lithograph, on wove paper, 35 x 25.5 cm, 1939.

225

230

## DOCUMENT B

*In the wake of the Great Depression of 1929 and the Dust Bowl natural disaster, representatives of a bank have come to tell the people they are going to have to leave their land and go.*

"You'll have to get off the land. The plows<sup>1</sup> 'll go through the dooryard."

And now the squatting men stood up angrily. "Grampa took up the land, and he had to kill the Indians and drive them away. And Pa was born here, and he killed weeds and snakes. Then a bad year came and he had to borrow a little money. An' we was born here. There in the door—our children born here. And Pa had to borrow money. The bank owned the land then,  
5 but we stayed and we got a little bit of what we raised."

"We know that—all that. It's not us, it's the bank. A bank isn't like a man. Or an owner with fifty thousand acres, he isn't like a man either. That's the monster."

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<sup>1</sup> Plow: *charrue*

"Sure," cried the tenant<sup>2</sup> men, "but it's our land. We measured it and broke it up. We were born  
10 on it, and we got killed on it, died on it. Even if it's no good, it's still ours.

That's what makes it ours—being born on it, working it, dying on it. That makes ownership, not a paper with numbers on it."

"We're sorry. It's not us. It's the monster. The bank isn't like a man."

"Yes, but the bank is only made of men."

15 "No, you're wrong there—quite wrong there. The bank is something else than men. It happens that every man in a bank hates what the bank does, and yet the bank does it.

The bank is something more than men, I tell you. It's the monster. Men made it, but they can't control it."

20 The tenants cried, "Grampa killed Indians, Pa killed snakes for the land. Maybe we can kill banks—they're worse than Indians and snakes. Maybe we got to fight to keep our land, like Pa and Granpa did."

And now the owner men grew angry. "You'll have to go."

"But it's ours," the tenant men cried. "We—"

"No. The bank, the monster owns it. You'll have to go."

25 "We'll get our guns, like Granpa when the Indians came. What then?"

"Well—first the sheriff, and then the troops. You'll be stealing if you try to stay, you'll be murderers if you kill to stay. The monster isn't men, but it can make men do what it wants."

"But if we go, where'll we go? How'll we go? We got no money."

30 "We're sorry," said the owner men. "The bank, the fifty-thousand-acre owner can't be responsible. You're on land that isn't yours. Once over the line maybe you can pick cotton in the fall. Maybe you can go on relief. Why don't you go on west to California? There's work there, and it never gets cold. Why, you can reach out anywhere and pick an orange. Why, there's always some kind of crop to work in. Why don't you go there?"

And the owner men started their cars and rolled away.

John STEINBECK, *The Grapes of Wrath*, chapter 5, 1939.

## DOCUMENT C

### Art and Activism: 1930s and Today

Can political art change the world? It's a question that political artists often ask, sometimes in frustration and sometimes in despair.

History and current examples show that it can. By itself art cannot change everything, but its effect can be profound. From the Great Depression to present day, art has been a powerful catalyst for advocacy, for building solidarity, and for preserving a history often suppressed in the mainstream.

There are those who believe art should never sully<sup>3</sup> itself with politics. In the 1930s, however, many artists did sully their art with political content, in solidarity with the 99% against the ruling elites with their increasingly monopolized wealth. Artists had that solidarity with workers and poor people because they saw themselves as workers and poor people.

In the 1930s, even the federal government treated artists as workers. Through President Franklin Roosevelt's New Deal programs, artists were employed painting murals, taking photographs, and creating posters, lithographs and woodcuts. Today a poor artist might be offered "life skills training" and job counseling... but certainly not asked, as they were by New Deal programs, to make art at a living wage, with no restrictions on what was produced and no goal of marketability.

The Great Depression was the first time in U.S. history that a widespread movement of artists began addressing politics and using their art to influence society. Artists organized exhibitions on social and political themes such as poverty, lack of affordable housing, anti-lynching, anti-fascism, and workers' strikes. They organized conferences and unionized<sup>4</sup>. They contributed to leftist publications like the Daily Worker, New Masses, and Art Front which emphasized artwork as a regular part of their content. [...]

Art never affects the world in a vacuum<sup>5</sup>. It exists as a part of culture. Political art standing against repressive forces in society is part of the culture of change. Political art affects the real world as part of the force that keeps the human spirit alive. It keeps the flame of justice burning. It keeps memory alive. It moves with the struggles and moves the struggles forward.

Paul BODEN, [www.huffpost.com](http://www.huffpost.com), 12 July 2011.

240 Elève n°4 Nathalie

After the economic crisis of September 1929, the population panicked and the banks demanded their money in order to continue operating. Because of this, many farmers are evicted from their homes by the landowner or by the Bank and are forced to leave, without food and without money. This is the Great Depression.

First and foremost, the three documents under study are two literary excerpts and a painting and are about the consequences of the Great Depression on the farmers and artists in 1930's. Document A is a lithograph entitled « *Prodigal Son* » and painted by Thomas Hart Benton (well-known for his paintings representing everyday life in the Midwest) in 1939. It shows a man who returns home and finds his farm in ruins. Document B is an extract from the chapter five of « *The Grapes of Wrath* » written in 1939 by John Steinbeck. It relates the consequences of the economic crisis of 1929 and the Dust Bowl on the agricultural world, a man is evicted from his home by the banks. Document C is post from a website « [www.huffpost.com](http://www.huffpost.com) » and published by Paul Boden on July 12, 2011. We will highlight how the documents deal with American art and social protest at that time and more particularly, how artists denounced social issues. For that we will first note the situation and the context of the

documents. Then, we will talk about the art issue in the historical context and finally its impact nowadays.

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First of all, document A and B both show an agricultural misfortune in the 1930's. Indeed, on the painting, the man returns at home and found his farm, his land, in ruin because of bank eviction. The canvas transcribes the horror and sadness with dark colors and a mortuary landscape. The cow's skeleton and the gravestone-like farm chimney allow the artist to highlight social issues in the agricultural world. In the same sense but in writing, document B expresses this pain. The man and his family are forced to leave their land, where they have always lived, because the land does not belong to them on paper. The problem is highlighted by the poverty of the farmer and the insensitivity of the man who expels them. In document A, the artist represents the return of a man to his former homestead, now destroyed, while document B transcribes the departure of an expelled family. The artists show here two different points of view, both representative of the social and economic problems of that time.

Besides, artists often take the side of lower social classes, the workers, because they understand them and feel similar. But artists have the power to transcribe political and social problems through paintings or books to influence society. Document C explains that they made it possible to represent the social and political problems following the economic crisis. This is confirmed by documents A and B ; in addition to representing suffering as mentioned above, the two works appeared in 1939. Therefore, they are faithfully and objectively representative of past events. Furthermore, the "New Deal" program mentioned in the document C, has allowed artists to expand in society. The three documents present different works and easily accessible by all social classes : Document A is a canvas, Document B is a book, and Document C mentions murals for architectural purposes. In short, in the 1930's, Art allowed artists to transmit an idea or a message to impact society through their works.

Last but not the least, art has made it possible to tell history today. Indeed, contrary to document A and B, document C dates from 2011, it is current. It is said that art has carried history through works, and this is verified with the other documents. It is always possible to see Thomas Hart Benton's painting at the Dallas museum, to purchase John Steinbeck's book or read Paul Boden's online article. This also emphasizes another difference between the different documents : the support. Document C is a post on the internet, it shows that history is shared through the ages and follows modernity.

To conclude, the three documents denounce social problems by emphasizing the misfortune in the agricultural world and by their consequences on modern society. Art has impacted the past and is part of the present to improve the future.

300

305

310 Nathalie:

- Il manque les mots de liaison. Il y a des efforts sur les mots de liaison plus tard
- Bonne mise en relation des documents
- Bien organisé

315

- Très compréhensible
- Note : B1+/B2/B2/C1= 80= 17/20

	Qualité contenu	PS	Cohérence de la construction	PS	Correction langue	PS	Richesse langue	PS
C1	Fluide et convaincant Réf. interculturelles	30	Bien structuré et bien articulé Argumentation complexe	30	Structures complexes	30	Structures variées, nuances de formulation	30
B2	Clair et détaillé, efficace, certains éléments interculturels	20	Bien structuré	20	Structures complexes : erreurs mais pas de malentendus	20	Précision et variété	20
B1	Intelligible, relativement détaillé, quelques éléments interculturels	10	Cohérent	10	Structures simples	10		10
A2	court	5	Connecteurs élémentaires	5	Compréhensible mais erreurs fréquentes	5	limité	5
A1	début de production	3	énumère	3	Lecture peu aisée	3	Pauvre	3

EDS Tableau de conversion expression écrite	0-4	4-20 / A2	21-29 / A2+	30-39 / B1-	40-59 / B1	60-79 / B2-	80-100 / B2	100-120 / B2+ C1
Note sur 20	0	1 2 3 4	5 6 7	8 9 10	11 12 13	14 15 16	17 18 19	20

Note à diviser par 5 puis multiplier le résultat par 4 pour une note sur 16

320 Elève n°5 Emmanuel

**Partie 1 :**

The first thing that must be said is that the Great Depression was a worldwide economic crisis. Let us consider that it has started in 1929 in the USA and lasted until World War II, in 1939.

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During this period of time, many sectors of the everyday life were affected, such as the economic

sector, the political sector or the social sector. As far as the social sector is concerned, committed art was meant to deal with a situation of extreme poverty and to struggle against all the injustice going on. Indeed, artists could be activists who raised their talent, in the context of a crisis, in order to have better living conditions as well as a higher standard of living. But then, how could art contribute to the social protest in the 1930s ? We will study three American works of art all dealing with the Great Depression of the 1930s. First of all, I'd like to introduce Thomas Hart BENTON's *Prodigal Son*, a lithograph on wove paper exhibited in 1939. Then, I'll concentrate on John STEINBECK's *Grapes of Wrath*, written in 1939 as well. And last but not least, I'll pay particular attention to Paul BODEN's article released on the 12<sup>th</sup> of July 2011 on the Huffington Post website, entitled *Art and Activism : 1930s and Today*. This commentary falls into two parts. The first part concerns committed art in the 1930s, and the second part deals with art as an activism sector.

First and foremost, this commentary is made up of three committed works of art, including two of them were released in 1939. I shall remind that the Great Depression lasted between 1929 and 1939, which means that both of them were invented during this period of time, in the middle of the struggle. What is striking about committed artists is that they are very visible, what is more by their discretion. One of the facets of political art is that it is easy to be seen, for instance through paintings, songs or street art, and so it could be more easily considered by the political opponents. Indeed, the government and the politics, who were the only ones who actually had the means to change anything, would rather look at a pleasant lithograph by Thomas Hart BENTON depicting a desperate man who is staring at his house that has fallen into ruins because he didn't manage to gather enough money to prevent it from deteriorating, than listen to the noisy crowd during a demonstration. In other words, political artists have the power to show what wasn't looked at and to bring attention on them whereas other types of protesters wouldn't even owe a glance.

This leads us to how committed artists can use former censored social content in their works, in order to raise people's awareness on hidden facts such as poverty, misery or starvation. For example, in the 1930s, people listened to committed music, or they attended to committed exhibitions, and they could sometimes read committed books. As far as the American literature is concerned, John STEINBECK's *Grapes of Wrath* is a committed book. Indeed, the story is about a group of tenant men composed of "Grampa", "Pa" and younger members of their family, whose land is being taken away by the bank because they went bankrupt. It deals with a compromised ownership and injustice towards landlords during the Great Depression. The tenant men would rather die than leave their land to the bank, but they have no other choice. The harsh reality of the crisis is quite well represented through this book, and that is why it has been so popular among the 1930s protesters. To sum it up, committed artists are indeed more subtle than any other protester, but they are also aware of the ongoing situation and they feel the need to raise people's awareness about it through their works of art. Thanks to them, facts that would have been kept unknown could finally have a chance to be considered and changed. Indeed, political art was very useful in the 1930s to uncensor social content.

Besides, and as far as art is concerned, it can be a way to raise people's awareness about the ongoing situation, for instance the Great Depression. Indeed, what if artists were activists ? What if, through their works, they could establish a link between the protesters and the people they are protesting against ? Artists are probably apart from the society because some would rather live like bohemians or like hermits, yet they are still citizens of the same society. As citizens, here from the United States of America, they deserve to show interest towards politics and to express their opinion about it. That is how political art was born. To put committed art in a nutshell, it is a manner for artists to protest, in another way than demonstrators or rioters do, in their way of doing things. For instance, Charlotte SALOMON, a Jew artist from the 19<sup>th</sup> century, would rather have painted her resentment towards the Nazi system than even try to reason with them. Indeed, sometimes smoother words can handle things better than a fight, and that is how committed

literature has lived on for centuries, just like *The Grapes of Wrath* by John STEINBECK made it to nowadays.

380 Moreover, art, committed or not, can have an everlasting impact. In fact, when a work of art is created, it can't be undone, especially when several copies of it are often prepared in the first place. That is why we can say that its effect can last for ever, as much in the present as in the future. This leads us to the online article written by Paul BODEN for Huffington Post, as it is quite a recent document. Indeed, it was written almost a century after the Great Depression, in 2011, yet it deals with the 1930s, and more precisely with *Art and Activism*. The article depicts the struggling life of 385 1930s citizens, and how artists managed to influence the society through their works. Yet, it would be convenient to cut this text into three parts. The first part runs from l. 1 to l. 6 and it concerns the global impression that we can have on political art. We might ask ourselves : "*Can political art change the world ?*" (l. 1), and Paul BODEN gives the answer that committed art alone cannot change everything, "*but its effect can be profound*" (l. 3-4). He says that it can represent hope for 390 the most hopeless, such as the Great Depression's offspring. This leads us to the second part, which runs from l. 7 to l. 22. It is about artists' activism during the Great Depression, and what kind of events people of the 1930s went through. First and foremost, it is said that artists "*had that solidarity with workers and poor people because they saw themselves as workers and poor people*" (l. 9-10), and that is how we can understand the link between artists and the lower society. Then, it 395 explains us how it was true and how it is still true nowadays, because artists were and still are treated as workers. Afterwards, it depicts the uprising of artists against politics and how they processed to influence the society, for instance through exhibitions about "*poverty, lack of affordable housing, anti-lynching, anti-fascism, and worker's strikes*" (l. 19-20), conferences, trade unions or leftist publications. The last part runs from l. 23 to l. 26, and it concludes Paul BODEN's 400 analysis on *Art and Activism* in the 1930s and today. It leads us to the conclusion of this commentary.

To put this commentary in a nutshell, I'll concentrate on what I think is essential. Committed art, or political art, is a field of the activism sector as it is a considerable way of 405 protesting against a situation that doesn't suit an artist. What is more, it is a very effective way of protesting because it is very visible, not because it is loud or flashy, but because it concerns everyone. Indeed, political art is a smooth way to criticize or to denounce because it takes the shape of a painting, a novel, a song, or a movie. Also, it has higher chances to be seen by the government, who is rather keen on culture than on demonstrations and riots. Yet, artists could raise people's 410 awareness about facts that could be censored or simply ignored, such as poverty or workers' strikes in the 1930s, and try to change it all. Indeed, committed art had an undeniable influence on the society, what is more the 1930s society. Of course, it has had an important effect during the Great Depression, but it can also affect the next generations. As we could see it through a recent article, actuality in the 1930s still counts nowadays, and it counts a lot. It is the concrete proof that political 415 art has become part of culture, what is more the culture of change. If it had to struggle against injustice during the crisis a century ago, today it might deal with the government's indecent measures to face the coronavirus epidemic, who knows ?

Remarque copie n° 5

- 420
- excellent en général
  - Bien organisé
  - Bien structuré
  - Pas de mise en relation entre les documents.
  - Note : 10+20+30+30 :90 PS= 18/20

## Sujet 1 :

We can see that the general theme in the documents relates to the economic crisis of 1929. It contains a critic of the society of the time as well as a critic of the elite and ruling class. The question is « How the documents deal with American art and social protest in the 1930's ? ». Document A is a lithograph made on 1939 on paper, named *Prodigal Son* by Thomas Hart BENTON. The document B is an extract from chapter 5 of the book *The Grapes of Wrath* by John STEINBECK published in 1939. Document C is an article written by Paul BODEN and published on the site [www.huffpost.com](http://www.huffpost.com) on July 12 2011. The axes that we are going to study are in a first time « The common points in level of political, geographical context and social issue. » And in a second time « How did artist denounced social issues. »

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First of all, we can notice thanks to the paratext that all the documents were created after the economic crisis of 1929 which gives them a certain perspective on the events which occurred. At first we can see in the text in italics in document B the mention of a natural disaster called the Dust Bowl. This event can then be represented in Benton's lithograph. The landscape is dark, drab and desolate down and looks deserted. In addition we can see a house in poor condition almost destroyed as well as a cow skeleton at the bottom right. Document A can act as a follow-up to documents B or at least provide a certain point of view on what may have happened to those who had to leave their land. We can tell from the fact that the person in Benton's artwork has a suitcase on the ground and a car stopped in far away, Furthermore he looks desperate. However, Document C still informs us that it has notably had protests and support for the poor from artists in general.

The artists denounce social issues so as to be a counter-power against the ruling class and the elites. Indeed, the first victims of the economic crisis are not the rich but the poor, both documents A and B show, or in one we see a man in rather modest condition and of course the second document puts in situation farmers who suffered from the Dust Bowl and who also see themselves having to leave their land where they have lived for several generations. The anti-banking and anti-capitalist discourse continues in Paul Boden's article which describes the role of artists in fighting injustices and standing up with workers against the dominant elites. It also announces the fact the role of the artist to fight against fascism and hatred. The fact that the article dates from 2011 informs us that some of the struggles of the artists in 1929 are still relevant today.

In conclusion we can say that the documents have a will to fight against the elites. But we can also see the support that artists give in the struggles of the people and in creating works so that humanity does not forget its history.

**Copie n°6**

- 470
- Richesse lexicale et prend des risques
  - Je suis d'accord avec vos remarques. J'ai une divergence sur une note mais la note finale est la même.
  - Note :  $10+10+20+30= 70= 15/20$

475

EDS Tableau de conversion expression écrite	0-4	4-20 / A2				21-29 / A2+			30-39 / B1-			40-59 / B1			60-79 / B2-			80-100 / B2			100-120 / B2+ C1
Note sur 20	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Note à diviser par 5 puis multiplier le résultat par 4 pour une note sur 16																					