

BACCALAURÉAT GÉNÉRAL

Enseignement de spécialité
« Langues, littératures et cultures étrangères et régionales »

ANGLAIS

Épreuve écrite de terminale

DURÉE DE L'ÉPREUVE : 3H30

Ce sujet ne donne un exemple que de la partie 2 – synthèse de documents

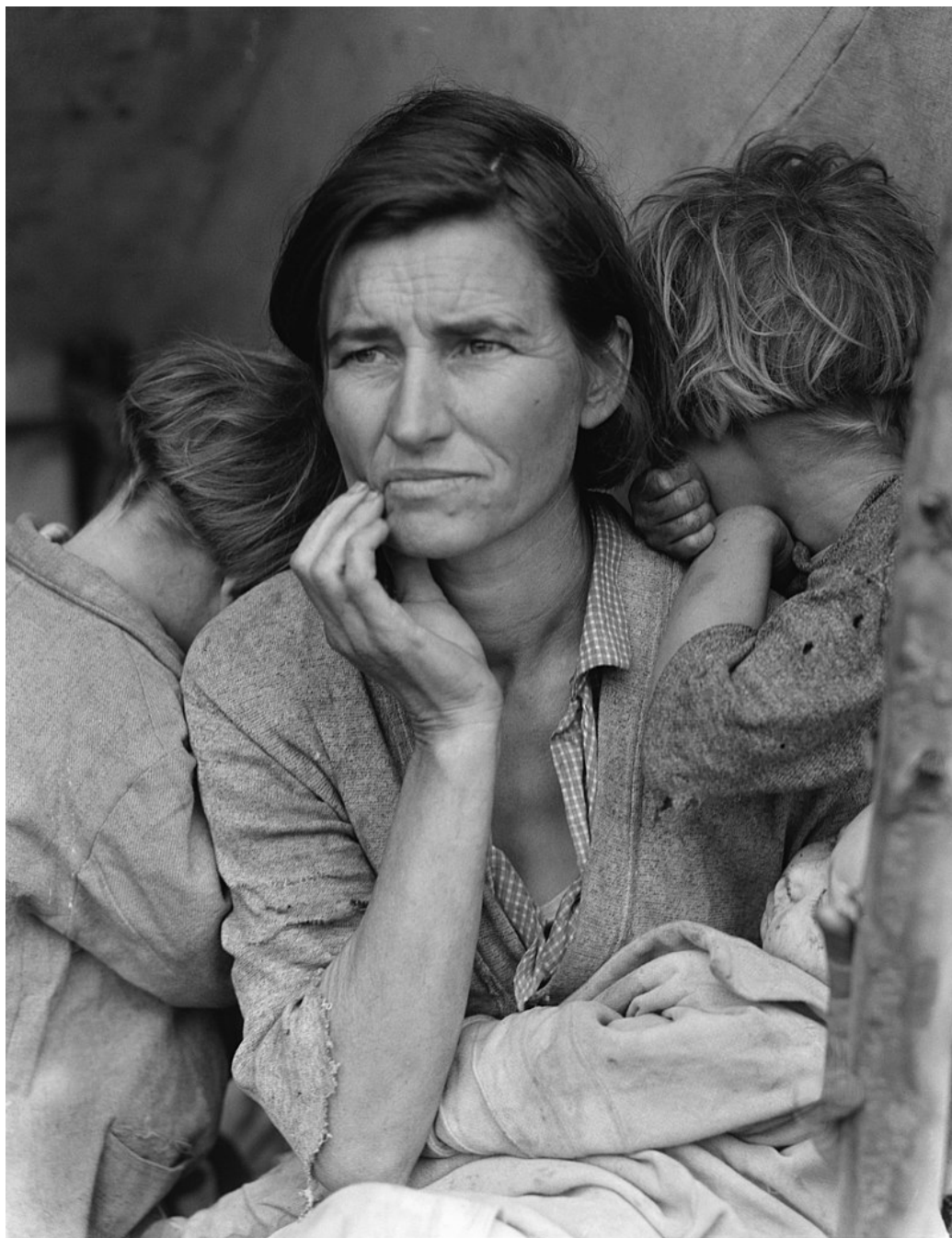
Le dictionnaire unilingue (non encyclopédique) est autorisé.

Le sujet porte sur la thématique « Arts et débats d'idées ».

Synthèse | Prenez connaissance des documents A, B et C et traitez le sujet suivant en anglais :

Write a short commentary on the three documents (minimum 500 words): taking into account their specificities, analyse how the documents deal with American art and social protest in the 1930s.

DOCUMENT A



"Migrant Mother, Dorothea Lange

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 plows¹ '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

5 door—our children born here. And Pa had to borrow money. The bank owned the land then, 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."

10 "Sure," cried the tenant² men, "but it's our land. We measured it and broke it up. We were born 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.

¹ Plow: *charrue*

² Tenant: a person who occupies land rented from another (the owner)

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 sully³ 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 unionized⁴. 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 vacuum⁵. 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, 12 July 2011.

³ To sully: *souiller*

⁴ To unionize: to organize workers into a trade union

⁵ A vacuum: *un vide*