

CAPES/CAFEP EXTERNE D'ANGLAIS SESSION 2014

EPREUVE DE MISE EN SITUATION PROFESSIONNELLE

Première partie :

Vous procéderez à la présentation, à l'étude et à la mise en relation des trois documents proposés (A, B, et C non hiérarchisés).

Deuxième partie :

Cette partie de l'épreuve porte sur les documents B et C.

A partir de ces supports, vous définirez des objectifs communicationnels, culturels et linguistiques pouvant être retenus dans une séquence pédagogique en cycle terminal du lycée, en vous référant aux programmes. En vous appuyant sur la spécificité de ces supports, vous dégagerez des stratégies pour développer les compétences de communication des élèves.

Document A

HENRY BOLINGBROKE

Are you contented to resign the crown?

KING RICHARD II

Ay, no; no, ay; for I must nothing be;
 5 Therefore no no, for I resign to thee.
 Now mark me, how I will undo myself;
 I give this heavy weight from off my head
 And this unwieldy sceptre from my hand,
 The pride of kingly sway from out my heart;
 10 With mine own tears I wash away my balm,
 With mine own hands I give away my crown,
 With mine own tongue deny my sacred state,
 With mine own breath release all duty's rites:
 All pomp and majesty I do forswear;
 15 My manors, rents, revenues I forego;
 My acts, decrees, and statutes I deny:
 God pardon all oaths that are broke to me!
 God keep all vows unbroke that swear to thee!
 Make me, that nothing have, with nothing grieved,
 20 And thou with all pleased, that hast all achieved!
 Long mayst thou live in Richard's seat to sit,
 And soon lie Richard in an earthly pit!
 God save King Harry, unking'd Richard says,
 And send him many years of sunshine days!
 25 What more remains?

NORTHUMBERLAND

No more, but that you read
 These accusations and these grievous crimes
 Committed by your person and your followers
 30 Against the state and profit of this land;
 That, by confessing them, the souls of men
 May deem that you are worthily deposed.

KING RICHARD II

Must I do so? and must I ravel out
 35 My weaved-up folly? Gentle Northumberland,
 If thy offences were upon record,
 Would it not shame thee in so fair a troop
 To read a lecture of them? If thou wouldst,
 There shouldst thou find one heinous article,
 40 Containing the deposing of a king
 And cracking the strong warrant of an oath,
 Mark'd with a blot, damn'd in the book of heaven:

Nay, all of you that stand and look upon,
 Whilst that my wretchedness doth bait myself,
 45 Though some of you with Pilate wash your hands
 Showing an outward pity; yet you Pilates
 Have here deliver'd me to my sour cross,
 And water cannot wash away your sin.

NORTHUMBERLAND

50 My lord, dispatch; read o'er these articles.

KING RICHARD II

Mine eyes are full of tears, I cannot see:
 And yet salt water blinds them not so much
 But they can see a sort of traitors here.
 55 Nay, if I turn mine eyes upon myself,
 I find myself a traitor with the rest;
 For I have given here my soul's consent
 To undeck the pompous body of a king;
 Made glory base and sovereignty a slave,
 60 Proud majesty a subject, state a peasant.

NORTHUMBERLAND

My lord,--

KING RICHARD II

No lord of thine, thou haught insulting man,
 65 Nor no man's lord; I have no name, no title,
 No, not that name was given me at the font,
 But 'tis usurp'd: alack the heavy day,
 That I have worn so many winters out,
 And know not now what name to call myself!
 [...]

William Shakespeare, *Richard II* (1597), Act IV, Scene I

Document B



Thomas Cooper Gotch, *The Child Enthroned*, 1894
Oil on canvas, 159 cm x 102 cm.

Document C

Merridew turned to Ralph.

“Aren’t there any grownups?”

“No.”

Merridew sat down on a trunk and looked round the circle.

5 “Then we’ll have to look after ourselves.”

Secure on the other side of Ralph, Piggy spoke timidly.

“That’s why Ralph made a meeting. So as we can decide what to do. We’ve heard names. That’s Johnny. Those two—they’re twins, Sam ’n Eric. Which is Eric—? You? No—you’re Sam—”

10 “I’m Sam—”

“ ’n I’m Eric.”

“We’d better all have names,” said Ralph, “so I’m Ralph.”

“We got most names,” said Piggy. “Got ’em just now.”

“Kids’ names,” said Merridew. “Why should I be Jack? I’m Merridew.”

15 Ralph turned to him quickly. This was the voice of one who knew his own mind.

“Then,” went on Piggy, “that boy—I forget—”

“You’re talking too much,” said Jack Merridew. “Shut up, Fatty.”

Laughter arose.

“He’s not Fatty,” cried Ralph, “his real name’s Piggy!”

20 “Piggy!”

“Piggy!”

“Oh, Piggy!”

A storm of laughter arose and even the tiniest child joined in. For the moment the boys were a closed circuit of sympathy with Piggy outside: he went very pink, bowed his head and cleaned his glasses again.

25

Finally the laughter died away and the naming continued. There was Maurice, next in size among the choir boys to Jack, but broad and grinning all the time. There was a slight, furtive boy whom no one knew, who kept to himself with an inner intensity of avoidance and secrecy. He muttered that his name was Roger and was silent again.

30

Bill, Robert, Harold, Henry; the choir boy who had fainted sat up against a palm trunk, smiled pallidly at Ralph and said that his name was Simon.

Jack spoke.

“We’ve got to decide about being rescued.”

There was a buzz. One of the small boys, Henry, said that he wanted to go home.

35

“Shut up,” said Ralph absently. He lifted the conch.

“Seems to me we ought to have a chief to decide things.”

“A chief! A chief!”

“I ought to be chief,” said Jack with simple arrogance, “because I’m chapter chorister and head boy. I can sing C sharp.”

40

Another buzz.

“Well then,” said Jack, “I—”

He hesitated. The dark boy, Roger, stirred at last and spoke up.

“Let’s have a vote.”

“Yes!”

45

“Vote for chief!”

“Let’s vote—”

This toy of voting was almost as pleasing as the conch. Jack started to protest but the clamour changed from the general wish for a chief to an election by acclaim of Ralph

- 50 himself. None of the boys could have found good reason for this; what intelligence had been shown was traceable to Piggy while the most obvious leader was Jack. But there was a stillness about Ralph as he sat that marked him out: there was his size, and attractive appearance; and most obscurely, yet most powerfully, there was the conch. The being that had blown that, had sat waiting for them on the platform with the delicate thing balanced on his knees, was set apart.
- 55 “Him with the shell.”
“Ralph! Ralph!”
“Let him be chief with the trumpet-thing.”
Ralph raised a hand for silence.
“All right. Who wants Jack for chief?”
- 60 With dreary obedience the choir raised their hands.
“Who wants me?”
Every hand outside the choir except Piggy’s was raised immediately.
Then Piggy, too, raised his hand grudgingly into the air.
Ralph counted.
- 65 “I’m chief then.”
The circle of boys broke into applause. Even the choir applauded; and the freckles on Jack’s face disappeared under a blush of mortification. He started up, then changed his mind and sat down again while the air rang. Ralph looked at him, eager to offer something.
- 70 “The choir belongs to you, of course.”
“They could be the army—”
“Or hunters—”
“They could be—”
The suffusion drained away from Jack’s face. Ralph waved again for silence.
- 75 “Jack’s in charge of the choir. They can be—what do you want them to be?”
“Hunters.”
Jack and Ralph smiled at each other with shy liking. The rest began to talk eagerly.

William Golding, *Lord of the Flies* (1954)

Sujet : EMSP 22

Première partie en anglais

En tout état de cause, la présentation du dossier devait préciser la nature, la période et le thème de chacun des documents. Ceux-ci pouvaient être abordés ainsi :

Document A is the deposition scene (Act IV, scene 1) in Richard II, one of Shakespeare's so-called "history" plays, which was probably composed around 1595. It is the first part of a tetralogy, or four-part series, which deals with the rise of the English Royal House of Lancaster. Shakespeare, of course, is one of the most influential writers in English literature and certainly the most important playwright of the English Renaissance.

Document B is a painting by Thomas Cooper Gotch (1854-1931), an English pre-Raphaelite painter of portraits, landscapes, allegories and realistic scenes. It is worth mentioning that The Child's Enthroned is considered to be Gotch's magnum opus.

As for Document C, it is a passage from William Golding's dystopian novel Lord of the Flies, published in 1954. Golding (1911-1993) is one of the most acclaimed writers of the second half of the twentieth century and was awarded the Nobel Prize for Literature in 1983. In this world-renowned novel, a group of English schoolboys are stranded on an uninhabited tropical island after their plane has been shot down. With no adult survivor, they endeavour to create their own form of government. They do not know that this will ruin their lives.

All three documents can be related to the notion of power.

Mises en relation possibles des documents entre eux et avec les notions et thématiques des programmes de collège et de lycée

En lien avec le dossier, plusieurs facettes de la notion « Lieux et formes de pouvoir » pouvaient être envisagées. Elles permettaient d'analyser les documents du dossier, leurs points communs et leurs différences de manière progressive. Elles pouvaient être enrichies par des questionnements sur l'identité et sur l'art.

The Rise and Fall of Great Powers

The dossier is about the power of a single individual: the monarch. Various forms of power are depicted in the documents and their evolution over time is at stake. In the play, an old king is uncrowning himself (Richard II's deposition is a defeat at the hands of Bolingbroke) whereas Gotch's portrait depicts a young queen's enthronement: the girl has been invested with sovereign power. The painting is reminiscent of the excerpt from Lord of the Flies inasmuch as the schoolboys "elect" their leader and Ralph is the chosen one. This is clearly not a dossier about childhood. It does contain portraits of children – the marooned boys, the queenly little lady and the fallen king so infantilized by his humiliating ordeal that he does not know who he is anymore – but what is really at stake is their coming to grips with the harsh reality of power and identity.

Very simple questions can be asked and easily answered: 'Who, in each of the documents, has power and who has not?', 'Is his/her power limitless?', 'Where does this power originate from?', 'How (un)inspiring are the leaders depicted here?' or 'What can be said about the

diachronic dimension of the dossier?’ But there is more to this set of documents than mere absolutism.

The Power of (N)one

Power, in the documents, is seen as highly ambiguous, for being in power does not necessarily mean being empowered. Leadership, power struggles, legitimacy and respect are therefore key ideas. In *Richard II*, abdication is given pride of place – the monarch relinquishes his power. This deposition scene raises dangerous questions about when and why a monarch should be got rid of. When the play was originally published, the scene was censored because Queen Elizabeth’s government would not tolerate its representation of rebellion. The Queen herself is thus famous for saying “I am Richard III! Know you not that?” This scene is not just about power or the lack thereof. It is political as it is clearly a crime of lese-majesty, for it depicts a king slowly turning into a kinglet. Similarly, the little queen in the pre-Raphaelite painting – who, just like the real Richard II, ascended the throne at the tender age of 10 – is nameless and alone. And she might be lonely too since there is no subject to adore her. Besides, the title of the painting provides useful information. The word “Enthroned” is a past participle, which means that she has been/was enthroned by somebody else, which hints at the passivity of this angel of a child who is yet supposed to rule. Power is also doubtful and uncertain – if not dubious – in the novel. Indeed, choosing Ralph as the alpha male exceeds the bounds of reason. It is neither fair or sensible, nor appropriate. The sentence “None of the boys could have found good reason for this; what intelligence had been shown was traceable to Piggy while the most obvious leader was Jack” (l. 49-50) clearly shows this. Their election is a recipe for disaster and the words “circle” (l. 4) and “closed circuit” (l. 24) suggest that they are literally going nowhere. Power is therefore a vicious circle whose beginning lies in its end. The passage thus foreshadows the boys’ descent into savagery. We are witnessing the birth of a tragedy.

The Power of Names

Power, in this set of documents, also has to do with naming and language. Naming, in the play, actually means controlling, for *Richard II* loses his sense of self as he is “un-king’d” (l. 23). He is stripped of both his title and his crown: “I have no name, no title” (l. 65). Similarly, the child’s anonymity could be interpreted as undermining her prestige, all the more so as she seems too pure and innocent to be a born leader. As for the passage from *Lord of the Flies*, it is all about pretending to be someone else: power is seen as a role-playing game. “We’d better all have names” (l. 12), says Ralph, as if having a name, like as in *Richard II*, meant having a title and the authority it entails. On the other hand, the faceless throng remains nameless. No one knows who utters the words “Piggy! Piggy!” (l. 20-21) or “A chief! A chief!” (l. 37), for instance. No verb means no identity, as it were. The sentence “There was a buzz” (l. 34) also suggests that the powerless are but insects. They do not master the language of power, be it performative, pictorial or musical.

In *Richard II*, the deposed king has to read the list of his sins in order officially to “undo” himself. What is also striking is that only the newly deposed king has the power to use this performative language. No one else can undo him, which makes the scene all the more tragic. Language can make and unmake and possibly overthrow a monarch. The painting reveals another dimension of the language of power: its pictoriality. The full-length portrait with its great attention to detail deserves to be admired and respected, and the viewer is

struck by the beauty of this idealised representation of power. The vertical and horizontal lines and the circle (the halo) construct a perfectly balanced portrait which is the pictorial language of power. Document C raises yet another question as to the oral expression of dominion: is power beyond words? Indeed, Ralph does not have to use words to be obeyed. Music has taken over from words and he shows how powerful he is by blowing the conch. Besides, the choir has all the appearances of a modern-day Greek chorus. However, the way power is articulated is even subtler: the raising or waving of his hand is here the source of respect. No wonder then that the reproach that "You talk too much" is levelled at Piggy (l. 17), the least influential member of the group. This might remind us of Margaret Thatcher's famous pronouncement – "Being powerful is like being a lady. If you have to say you are, you aren't". Finally, the representation of power would not be complete without its Christ-like and biblical dimension, whether it is the reference to Pilate in Richard II (l. 45-46), the sun-like halo making the child saint-like in the painting or the very words "Lord of the Flies," the literal translation of the name "Beelzebub". All in all, power lies in the eye of the beholder, hence the (over)emphasis on the artificiality of power in this dossier.

The Art of Power

The documents not only represent power, but question its representation, belittling self-aggrandizement and debunking the traditional symbols that are usually associated with power. The play, the painting and the novel all unmask power by hinting at its artificiality. Paradoxically enough, the three documents offer three narcissistic visions of tragically powerless leaders.

What happens when force becomes grotesque? Bathos reigns supreme in Richard II and the words "Ay, no; no, ay" (l. 1) could paronomastically be read "I know no I." Besides, the chiasmus shows that the world is topsy-turvy and so is identity. It has been said that Richard II is a story about how easy it is to locate one's sense of self in the role one has been given. But there is literally more than meets the eye: "Mine eyes are full of tears, I cannot see" (l. 51), says the king. The artificiality of the conceit and the anaphora "With mine own hands" (l. 10-13) reinforce the theatricality of the scene. It is all the more obvious as its rhetorical virtuosity and abundant style make it copiously so. Richard is no longer at the top: he is over the top. Besides, the scene is clearly self-reflexive as it is marked by the reference to its own artificiality and contrivance, as in "Now mark me, how I will undo myself" (l. 6) or "if I turn mine eyes upon myself" (l. 55). Richard is the prototypical, metatheatrical, self-referring character. Similarly, isn't Thomas Cooper Gotch gilding the lily? The child's sartorial splendor is far too exquisite for her to rule an empire. The stark contrast between the frailty of the child and the grandeur of the royal paraphernalia could be seen as grotesque or as an invitation to ponder over the very notion of portraiture and the codes of iconography. Besides, the child's face is deathly pale. Is this the sign of rigor mortis? Have her "freckles" "disappeared under a blush of mortification" (Doc. C, l.67)? Has she succumbed to boredom, despair or... pomp and power? What is more, there seems to be a mise en abyme in that exquisitely perfect painting – her face itself seems to be framed. Just as Richard II stages a play within a play, so Gotch created a painting within a painting. Finally, not only does the passage from the novel question the artificialities of power, as illustrated by the sentence "Seems to me we ought to have a chief" (l. 36), it also sexualizes power ("Who wants me?" (l. 61)), making the ruler's body the ultimate locus of power.

"The king is dead. Long live the king". These documents illustrate Ernst Kantorowicz's political theory of the King's two bodies (the king's natural and mortal body that is bound to

perish as opposed to his mystic and supernatural body that will forever live on, allowing the continuity of monarchy) and beautifully draw the line between sheer strength and power, ultimately questioning the theatrical eloquence of the body... politic.

Seconde partie en français

La deuxième partie de l'épreuve portait sur les documents B et C. La notion retenue est « lieux et formes de pouvoir », du programme du cycle terminal du lycée. Ces deux documents pourraient être proposés à des élèves de Terminale S ou ES puisque la problématique étofferait l'argumentation de l'épreuve orale obligatoire de production orale au baccalauréat.

Pour répondre à la consigne, le candidat devait préciser les spécificités des documents ainsi que les obstacles et éléments facilitateurs qu'ils présentent. Il lui revenait également de déterminer ses objectifs et, s'il le jugeait nécessaire, de proposer une tâche finale cohérente avec ces objectifs. Enfin, il lui faudra présenter des stratégies d'exploitation cohérentes avec les objectifs fixés.

Le document B est un portrait de Thomas Gotch intitulé *The Child Enthroned*. Il est essentiel de préciser que le genre du portrait présente un obstacle évident : ce n'est pas un genre narratif. L'activité qui consisterait à projeter le tableau et laisser les élèves prendre spontanément la parole pour décrire l'œuvre d'art était donc à écarter. On pourrait en effet s'attendre à des énoncés brefs, peu ambitieux. Cette stratégie ne favoriserait pas l'accès à l'implicite.

Le document C est un extrait du célèbre roman *Lord of the Flies* de William Golding. Le lexique et la grammaire n'y présentent pas de difficultés majeures pour des élèves de Terminale. En revanche, la multiplicité des personnages risque d'être un obstacle pour l'accès au sens.

Il revenait donc au candidat de proposer des stratégies pertinentes pour faire face aux obstacles de ces deux supports.

Une tâche finale envisageable serait de demander aux élèves de rédiger un programme afin d'être élu chef d'un parti, d'une association d'étudiants ou bien délégués de classe si la séquence se situe en début d'année. L'objectif sera donc une production écrite (PE). Toutefois, une production orale (PO) et une production orale en interaction (POI) sont également envisageables. L'élève peut présenter son programme à l'oral et ses camarades l'interroger sur le contenu de ce programme. Enfin, rédiger un dialogue en vue de la préparation du baccalauréat serait une autre possibilité.

La progression pédagogique pourrait inclure l'analyse de l'exercice du pouvoir au Royaume-Uni, qui se distingue par la cohabitation du pouvoir symbolique de la Reine et du pouvoir politique du Premier Ministre. Quels sont les attributs du pouvoir ? Pourquoi celle qui en a tous les attributs n'en a-t-elle pas l'exercice ? La monarchie est-elle une simple mise en scène du pouvoir ? Est-elle un symbole dénué de pouvoir auquel les Britanniques s'identifient ? L'analyse peut également établir des liens avec les questions actuelles (référendum sur l'indépendance de l'Ecosse.)

La tâche finale reposant sur une argumentation, l'objectif pragmatique paraît évident : l'élève devra savoir construire un discours cohérent et pertinent à l'aide de liens logiques et étayé d'exemples.

Pour ce qui est de l'objectif linguistique, le candidat doit éviter d'énumérer une liste de faits de langue relevés dans le texte sans cohérence avec la tâche finale. Pour cette séquence, les différentes façons d'exprimer son opinion paraissent pertinentes. On pourra proposer une activité sur le lexique, notamment sur les caractéristiques/qualités du *leader* par opposition au tyran (dérivation des mots, antonymie). Une activité sur les registres de langue paraît également pertinente.

Nombreux sont les candidats qui ont proposé de diviser le texte pour la CE. Il était toutefois essentiel de justifier ce découpage. Les candidats doivent veiller à ne pas réduire le texte à une simple succession de mots (l'accès au sens n'est souvent perçu, à tort, qu'à travers des critères linguistiques).

On peut également proposer une phase d'anticipation sur le mot *leader*. Les élèves pourraient produire des énoncés qui expriment tout ce que ce terme évoque pour eux. Ensuite, au vu de l'obstacle mentionné, on pourra envisager de donner une fiche '*Who's who: matching exercise*'. Ainsi, les élèves auront à associer à chaque personnage une caractéristique, qualité ou défaut.

Pour ce qui est du document B, les candidats ont souvent proposé une activité articulée autour d'un déficit d'informations, ce qui est souvent une démarche pertinente. Toutefois, chaque document étant unique, il s'agit de faire preuve de bon sens. Cacher le bas du tableau (cacher l'enfant sur le trône de la taille jusqu'aux pieds) ne présente aucun intérêt, par exemple. En revanche, montrer le tableau en noir et blanc, puis en couleur, est une stratégie beaucoup plus cohérente si l'on veut faire travailler les élèves sur la symbolique des couleurs. Avant d'exploiter ce document, on pourrait procéder à une activité de mise en commun à propos du mot *queen*. Des idées clés seront données par les élèves. Ce sera également l'occasion d'obtenir le lexique essentiel pour traiter ce sujet. Le tableau pourra ensuite être projeté et la classe sera divisée en groupes. Chaque groupe aurait une tâche bien précise (description et analyse des couleurs, des lignes et formes géométriques, de l'enfant etc.). Chaque groupe pourra présenter le fruit de son travail au reste de la classe. Une mise en commun du travail de chaque groupe permettra un accès au sens et à l'implicite du tableau.

Enfin, pour compléter le corpus, on pourrait proposer d'autres tableaux d'apparat (le tableau de la reine Elizabeth par Nicholas Hilliard en serait un bon exemple) ou des tableaux pré-raphaélites. Une étude comparative est donc envisageable. Le film *Hunger Games* ainsi que le livre dont il est tiré pourraient aussi étoffer la séquence.

La deuxième partie de l'épreuve de mise en situation professionnelle invite les candidats à mettre en œuvre des stratégies d'exploitation des documents qui soient cohérentes avec les objectifs fixés. Il ne s'agit pas de se livrer à une énumération d'éléments linguistiques puisés dans les documents-supports ou à une simple récitation des descripteurs du CECRL sans que ceux-ci soient rattachés aux objectifs.

Eddy Chevalier et Leila Zaida