

**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).

**Seconde partie :**

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

A partir de ces supports, vous définirez des objectifs communicationnels, culturels et linguistiques pouvant être retenus dans une séquence pédagogique en classe de sixième, 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

*Ce document est à visionner sur le lecteur qui vous a été remis.*

**Video:** Trailer for the film *Brave* (Disney Pixar, 2012)

## Document B



**Castle McColl**

Katie Morag McColl's two cats spend most of their time sleeping and stretching, comfy and cuddly on the top of Katie Morag's bed. When the moon is full however, they go wandering.

Fabbydoo is large and a golden gingery red colour. Mr. Mistake is smaller and pure white all over. He has one poor eye that can't see a thing but Fabbydoo looks after him. They are great friends.

But not with the Big Boy Cousins. When the Big Boy Cousins come for their holidays to the island they tease Fabbydoo and Mr Mistake. The cats jump off the cosy cushions and hope that the moon is full.

As long as her cats were hiding safe, Katie Morag loved it when the Big Boy Cousins came to stay. "This time," declared Hector, the biggest Boy Cousin, "we are pitching the tent by the Castle."

Castle McColl was a long way from the village. "Oh! All right," said her father. "As long as you promise to tell them all about Clan Chief Rory McColl of the Flaming Red Beard and the Wee White One-Eyed Ghost." [...]

Castle McColl was ancient. Nobody had lived in it for years and years. Just the pigeons, the mice and a bat or two. Long ago it had been a lively place full of chieftains and warriors, maidens, servants and deerhounds. And the Clan Chief Rory of the Flaming Red Beard. And the Wee White One-Eyed Ghost – if Mr McColl was to be believed. [...]

It was very exciting to pitch the tent beside such history, said Hector pompously, as everyone busied themselves setting up camp. "Come on!" Katie said to Cousin Jamie and ran as fast as she could into the Castle.

The Big Boy Cousins were hiding, calling with echoey voices from shadowy corners. "Yoo Whoo-oo! Katie Morag and Jamie are afraid of Big Chief Flaming Red Beard and the Wee White One-Eyed Ghost! Fearties!"

"We are NOT!" shouted back Katie Morag, riled. "Ready or not, we're coming to get you."

25 Suddenly there was a shrieking and yelling and a blubbering from above. Hector and the other Cousins came clattering down the spiral staircase, terrified out of their wits.

“The Beard! The Beard! It’s cut off and it’s growling!” screamed Hector as he flew past, heading for the entrance to the Castle. “And the Wee White One-Eyed Ghost is up there too – just staring and staring with its one eye!”

30 Just as Katie Morag and Jamie were turning round to flee for their lives as well, Katie Morag heard the growling.

She recognised it.

35 It was Fabbydoo chewing his way through a string of sausages!! Fabbydoo always growls when he is happy. So does Mr. Mistake. So guess who was the Wee White One-Eyed Ghost staring and staring, waiting patiently for his share.



Extract from *The Second Katie Morag Storybook* by Mairi Hedderwick (1998)

## Document C

### ART: The Many Faces of Scots in a Shrine to Identity

EDINBURGH – James Holloway, the director of the Scottish National Portrait Gallery, says there aren't many national portrait galleries in the world. “Only six or seven, and it is their job to be very local,” said Mr. Holloway, dapper in a three-piece tweed suit as he showed a visitor around the museum.

It was a few days before the much-awaited reopening of the portrait gallery on Dec. 1 after a £17.6 million, or \$27.5 million, renovation that has, among other things, given the institution 60 percent more space to display its huge collection – 3,000 paintings and sculptures, 25,000 prints and drawings, 38,000 photographs – a good part of which has been languishing in storage for decades. The idea for national portrait galleries stemmed from a Victorian notion of self-improvement: the paintings of the great and the good, displayed for the edification of the general populace. They also displayed the political and cultural weight of a nation through the display of its important personalities.

So what does a National Portrait Gallery mean today?

“For a country like Scotland,” Mr. Holloway said, “which is part of a bigger whole, it is a statement of national identity that is very important on a cultural level.” Scotland is locked in an eternal debate over its place within Great Britain. This year, the Scottish National Party won an overall majority in Parliament and declared its intention to hold a referendum on independence.

Whether or not that happens, the country has particular reason to emphasize the particularity of its history, heritage, art and culture. And it is notable that the National Portrait Gallery is the fourth major museum to open, or reopen, in Scotland this year, after the Burns Birthplace Museum in Ayrshire, the Riverside Museum of transport in Glasgow and the National Museum of Scotland in Edinburgh. [...]

“The portrait gallery is a much-loved Scottish cultural institution, but over the last few decades it became rather shabby and tired,” said John Leighton, director general of the National Galleries of Scotland. “It was time to rethink what a portrait gallery should be in the 21st century.”

As Mr. Leighton noted, the dilemma for a portrait gallery is how to trace the fine line between presenting art for its own sake and presenting it as history and national identity.

Mr. Holloway's solution has been to create 17 discrete exhibitions that fall within broad historical chapters, so the collection can be viewed as a chronological sweep through Scottish history or in bite-sized visits. [...]

On the top floor, given the umbrella title of “Reformation to Restoration,” there are the 16th- and 17th-century portraits that trace Scotland's passage from Roman Catholic monarchy to Protestant revolution. Mary, Queen of Scots, is there, surrounded by images of confidantes, husbands, advisers and enemies. Charles I is there, about to be executed. In another gallery, the philosopher David Hume and his friend, the painter Allan Ramsay, form the focus for a showcase of the gallery's great 18th-century portraits. [...]

“Asking questions about identity is an important role for a portrait gallery,” Mr. Leighton said. “It poses the questions: Who am I? Where do I come from? Where do I fit in? In the context of Scotland, it's quite compelling because we are all here forced to ask ourselves what does it mean to be Scottish? British? European? We want to provoke the questions without proposing monolithic answers. What we can do is show the fluidity of cultural boundaries, the risks of labels, of trying to fix and define too closely.” [...]

“What I want,” Mr. Holloway said, “is to try to reflect the whole of the country, not just the great names. People who may not have played an important part in history, but are, without even knowing, very much part of it.”

*The New York Times*, December 26, 2011

## Sujet : EMSP 2

### Première partie en anglais

Document A is the trailer for the Disney Pixar film, *Brave*, which was released in 2012. The film is set in the Scottish Highlands and tells the story of Merida, the daughter of a clan chief, who does not want to conform to the expectations of her family, to get married to the man who wins her hand and live the life of a lady. Instead, she longs for freedom from the constraints of tradition. The title of the film is a reference to the 1995 film *Braveheart*, and, although it was not necessary to know it, candidates who were familiar with it were able to pick up on the images and dialogue which echo its themes of rebellion and the desire for freedom from oppression.

Document B, entitled *Castle McColl*, is an extract from the children's book *The Second Katie Morag Storybook*, published in 1998. Katie Morag is a plucky little girl who lives on the fictional island of Struay in the Inner Hebrides. In this story, we see her setting off with her Big Boy Cousins for a camping trip near the supposedly haunted Castle McColl, and overcoming the taunts of her cousins to confront her fears and enter the castle.

Document C is an article from the *New York Times*, published in 2011, which discusses the dilemmas faced by James Holloway, director of the Scottish National Portrait Gallery and John Leighton, director general of the National Galleries of Scotland, when deciding which portraits should be displayed in the newly renovated museum. They discuss their desire to escape from the traditional didactic tone of a portrait gallery, and question how to express national identity today, in particular through art. These issues are placed in the wider context of the intended referendum on Scottish independence.

Beyond the specific aspects and illustrations in the individual documents, the dossier deals with representations of identity, and the need to break down traditional stereotypes. The various themes can be discussed at different levels, as the following demonstration will try to illustrate.

Firstly, at a more superficial level, a candidate would be expected to identify the traditional representations of Scotland which are present in the three documents. Document A is reminiscent of a legend set in the time of the clans. The trailer introduces the viewer to a typical Scottish setting of a castle by a loch. The characters are mainly red-haired and tartan-clad, while images of the supernatural including a witch's cauldron, will o' the wisp and a ferocious one-eyed monster evoke the theme of the haunted Scottish castle.

In the first illustration accompanying Document B, we are provided with another typical Scottish scene: the arrival of the Big Boy Cousins on the island with a background of sheep, fishing boats and distant mountains. We immediately notice physical similarities between Merida in Document A and Katie Morag, and between Merida's father and the portrait of Clan Chief Rory McColl of the Flaming Red Beard. Reference is made to the island legend of Clan Chief Rory and the Wee White One-Eyed Ghost, set in Castle McColl where the main action of the story will take place.

In Document C, we learn of the traditional role of a portrait gallery, which was seen as having the duty of educating the population through the display of 'paintings of the great and the good'. Traditionally, portrait galleries would seek to instil a sense of the importance of a nation by displaying personalities such as members of the aristocracy or the intelligentsia.

The thread tying these documents together at first glance is thus the representation of a nation, through stereotypical characters and settings, or immediately recognisable portraits which were chosen to inspire awe and admiration.

On closer investigation however, the candidate should have noticed that the focus of these documents was not simply to reinforce a set of clichés. In both documents A and B, we can see a transgression of the traditional male and female roles that we may find in legends. Merrida, refusing to conform to her parents' expectations, takes part in her own right in the competition in which the boys were supposedly trying to win her hand. Indeed, compared with these hapless male characters, she comes over as strong and courageous. Similarly, in document B, Katie Morag refuses to be labelled as a 'feartie' and stands up to her somewhat arrogant Big Boy Cousins. Despite their bravado, they are shown running away, terrified, when they come across what they believe is a ghost, while Katie Morag is able to stand her ground in the 'haunted' castle. In Document C, we could compare the portrait of another strong-minded redhead, Mary, Queen of Scots, shown surrounded by members of her court, with that of her grandson, King Charles I, about to put his head on the block. This transgression of traditional male and female representations should lead the candidate to question the shifting nature of the representation of identity in general.

At a more sophisticated level, the candidate could relate the images of Merrida in Document A as she rebels against her predestined fate of being confined to ladylike pursuits in an ivory tower, to the attempt by the Scottish Portrait Gallery to free itself from static representations of power and glory, and to allow the visitor to reflect on Scotland and to examine its changing position in the UK and in Europe today. 'Who am I? Where do I come from? How do I fit in?' are questions that are relevant in all three documents. Identities can shift, as the article points out, but 'changing your fate' may not be straightforward, as the darker images and themes of Documents A and B suggest.

The best results were obtained by the candidates who were able to draw these notions together in a coherent and structured manner, showing good background knowledge of both the traditional leitmotifs of children's stories and legends set in Scotland, and the current shifting nature of Scottish identity tied in with its political situation.

## **Seconde partie en français**

La seconde partie de l'épreuve portait sur les documents A et B. La consigne invitait les candidats à définir des objectifs communicationnels, culturels et linguistiques pouvant être retenus dans une séquence pédagogique en classe de 6<sup>e</sup> en se référant aux programmes. En s'appuyant sur la spécificité des supports, les candidats devaient dégager des stratégies pour développer les compétences de communication des élèves.

Il est attendu des candidats qu'ils commencent cette deuxième partie de l'épreuve par une brève présentation de la situation d'enseignement dans laquelle ces documents doivent s'insérer. Il est bien sûr utile de rappeler que la classe de 6<sup>e</sup> fait partie du palier 1 du collège, dont le niveau visé est A2 et l'entrée culturelle est « modernité et tradition ». Cependant, la prestation des candidats qui n'ont fait qu'énumérer ces éléments, et citer les programmes ou le CECRL dans leur introduction sans les exploiter dans leur présentation, n'a pas été valorisée.

La spécificité de ces documents authentiques dans une séquence pédagogique pour le niveau 6<sup>e</sup> doit bien sûr être traitée : la bande-annonce de *Brave* comporte des images, du texte, des bruitages, de la musique, et des dialogues. Certains de ces éléments peuvent

aider les élèves à accéder au sens et d'autres peuvent au contraire entraver la compréhension. Le candidat doit expliquer, en fonction des activités ou diverses tâches choisies, quels éléments lui seront utiles pour sa progression pédagogique. De même pour le document B, il doit justifier la manière d'intégrer les images et le texte dans l'activité langagière qu'est la compréhension écrite, et permettre ainsi aux élèves du palier 1 d'accéder au sens d'un document authentique destiné à des enfants anglophones.

Le contenu culturel est omniprésent dans ces documents et il est attendu du candidat qu'il sache l'intégrer dans une séquence de 6<sup>e</sup> tout en s'adaptant au niveau des élèves. Certains candidats ont proposé des activités très ambitieuses (par exemple, faire des exposés courts sur l'Écosse) sans proposer une démarche progressive, ou ont adopté une approche frontale (l'enseignant donne des informations sur l'Écosse) au lieu de proposer une approche actionnelle et d'impliquer l'élève dans la découverte de ces aspects.

Quant aux objectifs communicationnels, il était impératif que le candidat identifie des activités qui soient pertinentes pour des élèves du palier 1, telles que la description d'image, la lecture d'une histoire pour enfant, voire l'écriture d'un conte simple, tout en proposant un enchaînement de tâches qui rendraient ces objectifs accessibles. Une démarche cohérente, parmi d'autres, serait de proposer une activité de production orale portant sur la description de la première image du document B, comme anticipation à la compréhension écrite des deux premiers paragraphes, ce qui permettrait d'amener l'élève vers une production écrite autour de la création de personnages (écriture d'un conte) constituant une tâche finale possible pour cette séquence.

Malgré la richesse des documents proposés, des objectifs linguistiques réalistes doivent être proposés : l'utilisation du prétérit simple est au programme de la classe de 6<sup>e</sup> et serait utile pour l'écriture d'un conte ; l'objectif lexical relatif à la description des personnages est très présent et s'intégrerait à la fois dans des activités de réception et de production. Concernant l'objectif phonologique, nous pourrions suggérer la découverte de l'accent écossais et attirer l'attention des élèves sur la musicalité de la langue anglaise.

Les candidats qui ont bien mesuré tout le potentiel des documents ont démontré de surcroît que, malgré leur apparente difficulté pour des élèves du palier 1, toutes les activités langagières pouvaient être mises en œuvre dans une démarche cohérente et progressive, amenant ainsi les élèves vers une tâche finale appropriée. À titre d'exemple, un travail en binôme autour de la description (avec devinettes) des personnages de *Brave* pourrait être intégrée à une activité de production orale en interaction. Une activité de compréhension orale à partir d'une lecture à voix haute du document B par l'enseignant permettrait aux élèves d'accéder plus facilement au sens, si l'accent était mis sur l'intonation des phrases pour illustrer le suspense ou la peur ; de même, les onomatopées du texte peuvent jouer un rôle pour comprendre. Les élèves seront ainsi amenés vers une tâche finale telle que l'élaboration d'une nouvelle bande-son pour le document A.

Enfin, les meilleurs candidats ont également donné une vision plus globale du contexte d'enseignement au sein d'une classe de 6<sup>e</sup> : il est en effet utile de rappeler que la majorité des élèves ont étudié l'anglais à l'école primaire et ont été habitués à travailler à partir d'albums de jeunesse. Il serait également intéressant de proposer un travail interdisciplinaire à partir de ce dossier avec d'autres enseignants, tels que le professeur de lettres (travail sur le conte) ou le professeur d'arts plastiques (illustration d'un album produit par la classe).

Susan Walters-Galopin