

**CAPES/CAFEP EXTERNE D'ANGLAIS SESSION 2015**

**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, 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, 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

There are many things for which Éamon de Valera might plausibly be blamed. The thing is that he is nearly always blamed for the wrong things.

Dev was, undoubtedly, the leader of the ‘second XV’ who took to the field after the first team had been shot in the wake of the 1916 Rising. He subsequently led Ireland into a period of cultural introspection and economic isolation, with arguably catastrophic consequences in the  
5 continuance of emigration and the failure of the Irish economy to operate.

Perhaps the greatest damage Dev did to his country, though, related not to his actions but his words, in particular the delivery, on St Patrick’s Day 1943, of a speech that has come to define Ireland’s sense of itself, albeit in a wholly negative way.

10 The main theme of the speech was the importance of continuing the revival of the Irish language. Mr de Valera began his speech in Irish, and then continued in English.

‘That Ireland which we dreamed of,’ he intoned, ‘would be the home of a people who valued material wealth only as a basis of right living, of a people who were satisfied with frugal  
15 comfort and devoted their leisure to the things of the spirit—a land whose countryside would be bright with cosy homesteads, whose fields and villages would be joyous with the sounds of industry, with the romping of sturdy children, the contests of athletic youths and the laughter of happy maidens, whose firesides would be forums for the wisdom of serene old age. It would, in a word, be the home of a people living the life that God desires that man should live.’

This passage is at once the most remembered and misremembered excerpt from what is  
20 certainly the most famous speech in recent Irish political history. Known as the ‘Dream’ speech, or the ‘Comely Maidens’ speech, or the ‘Dancing at the Crossroads’ speech, the hold it continues to have over the Irish imagination is extraordinary. For, in a sense, the entire edifice of modern Ireland is constructed as a reaction to everything that is contained in the passage quoted above.

25 The speech has been used, again and again, to summon up disrespect and contempt for the values to which de Valera was giving mere passing lip-service. Setting out to define what we might become, de Valera might in retrospect be said to have succeeded only in listing all the things we would no longer wish to be. As a result, the name of de Valera, mentioned in today’s Ireland, provokes, almost invariably, snorts of derision. Anyone seeking to mount any serious  
30 criticism of the way Irish society has drifted in a ham-fisted version of modernity will eventually find themselves face to face with a caricature based on ‘de Valera’s Ireland’, which they will allegedly be trying to rehabilitate.

Taken in context, for what it was, Dev’s speech was an innocent product of its time. But appropriated in retrospect, by a different age, it became, with a judicious tweaking, a highly  
35 effective weapon of derision. The result of all this is that everything Éamon de Valera ever uttered, stood for or dreamt about is now not simply taboo—it is downright wrong. The correct course in any given situation is therefore as near as possible to the opposite of whatever Dev might have proposed. And this, more than anything else, is what led us into perdition.

40 De Valera became a kind of nation scapegoat in our pursuit of modernization and prosperity. Because he embodied and represented so much of what we had been, he became a convenient symbol in the demolition of the past and the construction of a future that was eventually to disintegrate under our shoes. He was, of course, highly suitable in this regard. He was old, even when he was young. He was tall and austere and somewhat blind. He had a fascination with boring things, like history and mathematics. He was an archetypal father-figure, and therefore  
45 an easy target for Oedipal rage.

But he was, perhaps most importantly, a Catholic who had perceived the importance of spiritual cohesion to an emerging nation and had taken careful steps to stitch the ethos of Catholicism into the fabric of the State. Having evaded the firing squads of 1916, he lacked the

50 complex vision of the revolutionaries who had died. He had a literal view of reality, and was given to flowery rhetoric without much substance.

55 Because he was such an easy target, he made the assault on pre-existing values much easier than it might otherwise have been. Everything he brought within his embrace – the land, frugality, community, even family – became fair game in the ideological war that would dominate Irish culture for the last three decades of the twentieth century. By paying them homage in one speech, de Valera ensured that they too became easy targets for those who, inspired by the sibling revolution that had swept European universities in the late 1960s, had decided to kick Ireland into a new shape.

John Waters, *Feckers: 50 people who fecked up Ireland* (2010)

## Document B

[The novel from which this text is taken is set in the late 1960s.]



Gay Byrne, presenter of the *Late Late Show*

5 Jim and Margaret came to the house often on Saturday nights and, when Fiona left for the dance in White's Barn and Conor went to bed, they watched the *Late Late Show*<sup>1</sup> with Nora and Donal. The show featured discussions about Northern Ireland week after week, in between discussions about women's liberation and changes in the Catholic church. Jim developed a great dislike for a number of panellists on the show, but Nora often agreed with the ones who were making the case for change, as she felt that Maurice would have done.

10 One Saturday night in February, when the argument began to centre on the lack of civil rights in the Republic as much as in Northern Ireland, Jim was so enraged that he seemed on the verge of asking her to turn off the television.

When a break came for advertisements, she went to the kitchen and made tea and was coming into the room with a tray as the programme resumed.

Gay Byrne, the host, had clearly been talking to the audience during the break and the camera was focused on a group of women in the front row. Nora recognized some of them, feminists who were often panellists on the show. As Nora put down the tray on the coffee table,

<sup>1</sup> *The Late Late Show* is the longest-running chat show of Radio Teilifís Éireann, Ireland's national broadcaster. It is regarded as an Irish television institution, even outside the country.

15 one of them was talking about slum housing conditions in Dublin and the march that day by the Dublin Housing Action Committee, which had ended in a sit-in on O'Connell Bridge.

'What would you say to the ordinary people of Dublin,' Gay Byrne asked, 'who were stuck in traffic for hours because of your sit-in?'

20 The camera moved to the next woman, whom Nora recognized immediately as Aine. Donal shouted out her name, but it took Jim and Margaret a few seconds more to register that it was her.

'Oh, good God,' Margaret said.

'Turn it up!' Nora shouted.

25 Aine was in mid-sentence, explaining that if the people of the South cared so much about discrimination against Catholics in the North, maybe they should get their own house in order.

'Instead of running guns,' she went on, 'they might be better to put in proper sewage systems and proper water supplies in the tenements of Dublin.'

30 She ended by saying that she was proud to be involved in the sit-in and would invite people from the North to come down and see the miserable conditions of working people in Dublin. As she was about to add another sentence, Gay Byrne put his hand up and moved the microphone to somebody else.

'Oh, good God, Margaret said again. 'Our Aine!' 'I-is sh-she in one of th-those organizations?' Donal asked.

'I'm sure she's studying very hard during the week,' Nora said.

35 'She-she sh-should have t-told us. We m-might have m-missed her,' Donal said.

What was strange now, Nora saw, was Jim. He was almost smiling.

'Instead of running guns, they might be better to put in proper sewage systems,' he said. 'They are my sentiments exactly. I couldn't have put it better myself.'

40 'She speaks very well,' Margaret said. 'And she must have been nervous. I heard that it is very hard to talk on television.'

'And sitting beside all those feminists,' Nora said. 'I'd say there'll be a lot of talk about her after Mass tomorrow.'

'She'll be on the panel next,' Margaret said. 'But I didn't know that she had any interest in housing. Maybe it's on her course.'

45 Nora looked at Margaret and poured the tea. It was clear how surprised she was, and that she disapproved, but Nora loved how ready she was to disguise her feelings.

They watched the rest of the programme in case Aine spoke again and saw once, when there was a shot of her side of the audience, that she had her hand up to speak, but the microphone did not go to her.

50 'There we are now,' Margaret said when the show had ended. 'Wasn't that a good one?' 'Is sh-she a s-socialist?' Donal asked.

'I don't know,' Nora said. 'Maybe she'll tell us when she comes down the next time.'

Colm Tóibín, *Nora Webster* (2014)

## Document C

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

"Entering a decade of commemorations in an uncertain future": Professor Gearoid O Tuathaigh from National University Ireland, Galway, talks to RTE's David McCullagh on the meaning of commemoration in *Century Ireland* on 3 May 2013.

## Sujet : EMSP 23

### Première partie en anglais

La consultation des usuels mis à disposition des candidats dans la salle de préparation permettait de trouver quelques repères clés de l'histoire irlandaise et des indications sur de Valera, personnage central de ce dossier. En mobilisant leurs connaissances du monde anglophone (civilisationnelles, littéraires et journalistiques), les candidats étaient en mesure d'identifier les enjeux à aborder. Le dossier pouvait être présenté comme suit.

*Document A is an excerpt from a chapter of a satirical work entitled Feckers: 50 people who fecked up Ireland, published in 2010 by the controversial Irish Times columnist John Waters, who casts a revisionist eye on the legacy of Éamon de Valera, one of the dominant political figures in twentieth-century Ireland. de Valera was successively leader of Fianna Fáil (one of the two main political parties), Taoiseach (Prime Minister), and President of the Irish Republic. An extremely divisive figure, he was rumoured to have been linked to the assassination of Michael Collins, another hero of Irish independence. Published at the height of the recession which closely followed the demise of the Celtic Tiger, Waters' book sets out to rehabilitate de Valera in an attempt to castigate the Irish for bringing about their own downfall.*

On notera que la date de publication est ultérieure à la crise économique qui a suivi la phase d'essor de la première décennie du XXI<sup>e</sup> siècle, ce qui a un effet sur la prise de position de l'auteur.

*Document B is a fictional extract taken from Irish novelist Colm Tóibín's latest work, Nora Webster, which stages a Saturday evening in front of Ireland's flagship talk show The Late Late Show (one of the longest-running talk shows in the world). In the cultural parochialism of the 1960s, the host Gay Byrne gave voice (in a somewhat moderate way) to the dissenting voices of Irish minorities, both numerical and ideological. The show is a forum where controversial topics are hammered out. Published in 2014, the novel considers a time in history starkly at odds with the Ireland that voted overwhelmingly in favour of marriage equality in May 2015 (with the Yes Vote gaining 75% in Dublin). [The novel is a portrait of the main character Nora, who has just become a widow at forty, and throughout the course of the novel we see her undergo a process of reconstruction. Tóibín pens the gradual appropriation of female identity in a patriarchal Ireland just beginning to experience the labour pains of the birth of a new modern state. Candidates were not expected to know this.]*

*Document C is a journalistic/academic interview of a renowned historian from the National University of Ireland, Galway, with RTÉ (Raidió Teilifís Éireann, the main broadcasting station) political correspondent David McCullagh. It focuses on the meaning and political expediency of commemoration on the eve of the centenary of the 1913-1923 period which saw the foundation of the Irish State with the War of Independence (1919-1921) and the subsequent Civil War (1922-1923).*

Il est important de présenter le principal fil conducteur du dossier et de voir dans quelle mesure il permet de donner corps aux entrées culturelles des programmes de collège et de lycée. Un dossier peut s'inscrire dans différentes notions et à plusieurs niveaux.

*This dossier revolves around the theme of Ireland's construction of identity (encompassing themes such as tradition, progress, icons, the past and re-reading history) on the eve of the 1916 Easter rising centenary commemorations. Therefore, it inscribes itself perfectly in the notions of Lycée whether it be those of*

Seconde (*memory, belonging or visions of the future*) or Cycle Terminal (*myths and heroes, places and forms of power and the idea of progress*). The question pertains to the Cycle terminal, which will be retained for the analysis.

The analysis may be three-fold, beginning with elements of Irish identity and self-definition, before moving on to the theme of voices of dissent and finally focusing on the re-appropriation of the past at work in this set of documents.

### **Elements of Irish identity and self-definition: the construction of the 'entire edifice of modern Ireland' (l. 22-23)**

In A, Éamon de Valera is represented as the face of Ireland from 1923 to 1973 and he has acquired the mythical/iconic status of an 'archetypal father figure' (A, l. 44). There are references to the Troubles and the gun-running between the Republic and the North in documents B and C. The Trade Union movement, the 1916 Easter Rising and the birth of the State are evident in C, and Waters argues in document A that de Valera led Ireland into 'a period of cultural introspection and economic isolation' (A, l.4-5). Catholicism was also part and parcel of de Valera's ethic, which strove to impose 'spiritual cohesion' (A, l. 47) and is described in a telling image as being 'stitched into the fabric of the State' (A, l. 47-48). So Catholicism was an integral part of the creation of the founding rural myth. This is also brought out in B (l. 41-42): 'a lot of talk about her after Mass tomorrow'. However, intimations of change are perceptible in B, l. 4: 'changes in the Catholic church'. Allusions to poverty, famine and hardships are obvious in A, B and C, as well as references to ruralism in A, feminism and popular culture with Gay Byrne and the Late Late Show in B. Then one may mention the great Irish stereotype of tea drinking (B: to refuse a 'cuppa' in Ireland betrays something sinister in one's character! Colm Tóibín adds a touch of Irish colour with the choice of conventional Irish first names (Aine, Donal and Nora) and also captures the archetype of the 1960s Irish Catholic family watching the institution of the Late Late Show: 'Jim and Margaret came to the house often on Saturday nights' (B, l. 1). Here criticism is apocryphal, which is brought out in Jim's rage at any amalgamation of the situation of the North and that of the South.

Elements of Irish identity also gain universal resonance. Gearoid O Tuathaigh points to the experience of poverty and hunger in 20<sup>th</sup> century as being not only an Irish but a global question. B is imbued with the idioms and rhythms of the Irish community. Furthermore, the title of A (Feckers: Fifty people who fecked up Ireland) is of course idiomatic 'Irish-speak' and interestingly sums up the Irish psyche. 'Feck' is, of course, a dumbing down of the original swear word and highlights a trait of the Irish psyche: circumvention. Waters mentions the instrumentalisation of the Irish language in the construction of a burgeoning Irish identity. But de Valera breaking into English implies a fractured or unstable national identity. We also find this uncertainty in the title of the video extract, which includes the words 'uncertain future', coupled with the hesitancy of the State to confront certain facts of the past, when C. O Tuathaigh infers that a sovereign state in the 21<sup>st</sup> century is one which has come to terms with its past and is sure of its legitimacy. In contrast, Donal's psychological fragility in B is given verbal expression in his stammer, which metaphorically reflects a country struggling to articulate itself or find its legitimacy. Donal is horrified at the threat to the status quo. He stutters 'those organisations', which is a form of linguistic distancing and a refusal to name, to concede existence.

### **The presence and absence of voices of dissent**

Moving on to the voices of dissent that represent the 'assault on pre-existing values' (A, l. 51) involved in the construction of a modern Ireland, Waters contends that Ireland has turned its back on de Valera's dogma, and explicitly draws a parallel between the Irish context and 1960s revolutionary movements in European universities. There is also a reference to the 60s student protests in B with the expression 'sit in', which was of course the archetypal form of student protest. Waters highlights the universality of the Irish

experience by drawing an explicit parallel between Irish activism and the revolutionary movements in European universities.

Of course, this activism finds fictional representation in *B*. The picture of the de Valera-like 'cosy homestead' of tea drinkers in *B* is shattered by Aine's rebellion. Women find their voice: "Turn it up", Nora shouted' (*B*, l. 23). Yet, finding a voice is an ordeal: 'I've heard it's very hard to talk on television' (*B*, l. 40) — we must bear in mind the fact that television was of course a new medium. The family are mere spectators of the debate. Nora assumes that activism 'must be part of her course' as if thought and ideas were predetermined.

The family displays an inability to think outside the box or to question what Waters ironically views as the 'damaging' words of de Valera's doctrine. The family's down-to-earth comments are disconnected from the terms of the debate, which is lost on this family; like de Valera, they '[lack] the complex vision of the revolutionaries' (*A*, l. 48-49). Studying provides Aine with a critical outlook on things, hence her engagement in criticism and activism. This empowerment is also mentioned in *C*. Nora is out of touch with the intellectual world (which Gearoid O Tuathaigh belongs to), and de Valera in *A* is described as a blind old sage with myopic vision (an anti-Tiresias character) who should be relegated to the past.

Interestingly, Aine's proactive stance and Jim's personal pride in her prompt him to open up to dissent. This highly charged moment sparks a shift in character and creates a point of contact where public and private, the historic and the trivial meet. Consider the simultaneity of Nora's actions: as she was pouring the tea, history was being discussed. This serves two purposes: the Late Late Show brings history into the home, but Gay Byrne's question undermines the protesters' arguments by putting them on a par with traffic disruption. The landmark events brought out in *C* and the country's Oedipal rage (*A* & *B*) shed light on the growing pains and the immaturity of a country finding its feet.

Though moderate, the Late Late Show is a 'forum' that makes it possible for dissenting opinions to be expressed, which is thereby a far cry from de Valera's 'forums for the wisdom of serene old age' (*A*, l. 17). Nonetheless, Byrne cuts Aine off when she becomes too controversial. He gives a taste of free speech, but Byrne is the man at centre-stage, he calls the shots. Likewise, he is foregrounded in the photograph or film still accompanying document *B* while the audience is blurred in the background.

Similarly, the issue of muting is also underlined in the fact that de Valera's doctrine is 'taboo' in 21<sup>st</sup>-century Ireland (*A*, l. 36), while Professor Gearoid O Tuathaigh makes the point that the 75<sup>th</sup> anniversary of the Easter Rising went 'completely muted' due to the instability caused by the Northern Ireland Troubles in the 1990s. This muting gets stylistic expression in *B* through Tóibín's characteristically pared down style, the antithesis of de Valera's 'flowery rhetoric without much substance' (*A*, l. 50). The voluntary plainness of the prose, devoid of all ornamentation, allows him to withhold explication or judgement. This act of concealment is also seen in the character of Aine, who holds back information from her family: telling is a choice and her mother defends her need for a secret garden to flourish — 'Maybe she'll tell us when she comes down the next time' (*B*, l. 52).

De Valera's 'comely maidens' speech was gospel for most of the 20<sup>th</sup> century and then, in a major reversal of fortunes, the opposite became the case. By expressing a moderate position, Waters counters the current majority opinion. In *C*, commemoration depends on the climate of opinion and the reinterpretation of the founding principles, sometimes in the form of controversy: 'The needs of the dead are past our knowing. And they do reflect that. They reflected it in terms of controversy. They reflected it in terms of the public mood in any given time'. Waters takes issue with the Irish iconoclasm of throwing the baby out with the bathwater, insofar as demonizing de Valera's values has led the Irish into 'perdition' (*A*, l. 38). So he rehabilitates de Valera to better condemn the Irish for their blind hedonism.

The reference to O'Connell Bridge is hardly innocent, given that it is such an important locus of protest. The eponymous Daniel O'Connell, known as the Great Emancipator, succeeded in gaining Catholic enfranchisement for the Irish in the early 19<sup>th</sup> century, while the 1916 Easter Rising took place in the GPO (General Post Office) on O'Connell Street.

## **Re-appropriation of the past: construction, transformation and the historical lens**

*Re-appropriation of the past is also central to the corpus. The lexical field of construction, deconstruction and reconstruction of the past is salient in document A, which argues that the construction of the future takes place through demolition of the past. We can perceive the irony in the fact that recessional Ireland has seen the country 'disintegrat(ing) under (its) shoes' (A, l. 42).*

*Transformation and reshaping underpin the re-appropriation of the past. Reference is made to 'Kicking Ireland into a new shape' (A, l. 57) and, in doc. C, O Tuathaigh contends that major commemorations such as Patrick's Day and the twelfth of July 'changed their shape and their content and their meaning over time'. The social transformation or progress associated with the protests is echoed in the nascent transformation in characters: 'but Nora often agreed with the ones who were making a case for change' (B, l. 4-5).*

*In C, the historical lens presents a prism for interpreting the past. O Tuaghaigh puts forwards that 'the public mood, whether it is anxious or confident, will always be reflected in commemorations, whether they are undertaken by the State or by other bodies'. The figure of the lens is also found in the presence of the TV camera in B. It points to the fact that history takes on meaning from the current context in which it is interpreted, rewritten, re-presented. At another level, Nora Webster portrays an Ireland on the cusp of the Troubles and Civil Rights period which is being re-appropriated by a contemporary author. We cannot fail to perceive the way in which Gay Byrne's giving a voice to the women of Ireland echoes Tóibín's choice of a woman's perspective, the novel's title bearing her name. The figure of the lens is present in A as events can be 'taken in context' or 'appropriated in retrospect' (A, l. 33-34). The photograph or film still of the presenter Gay Byrne in B is a view of what the camera would have projected. It could be contended that Tóibín's prose reads like a film script and bears the hallmarks of a film-makers' vision. The extract is also imbued with voyeuristic quality as the reader is watching the characters watching the show. Finally, the drama of Maurice's death is over before the beginning of the novel, and only comes to us through the haunted remembering of his widow Nora, trying to interpret the present through her dead husband's eyes: '...but Nora often agreed with the ones who were making a case for change, as she felt that Maurice would have done' (l. 4-5).*

*As it approaches the centenary commemorations of the watershed 1916 Rising, a moment that would change its narrative irrevocably, Ireland's sense of self is characterised by contradictions and transformations. This demonstration has sought to show that revisiting the past, whether it be through a highly personal narrative or a biased pseudo-critique, underlines the truth in the words: 'Though they are commemorating events in the past, they're always about the present'.*

## **Deuxième partie en anglais**

La deuxième partie de l'épreuve portait sur les documents B et C. Il revenait aux candidats de « définir des objectifs communicationnels, culturels et linguistiques pouvant être retenus dans une séquence pédagogique en cycle terminal ». La consigne est explicite : il convenait de s'appuyer sur les programmes, ainsi que sur la spécificité des supports, afin de « dégager des stratégies pour développer les compétences de communication des élèves ».

Tous les mots de la consigne doivent être pris en compte. Il appartenait donc aux candidats de situer le cycle terminal et ses enjeux, et de choisir la classe et l'entrée culturelle : la classe de terminale est tout indiquée et les candidats qui ont fait ce choix ont généralement su rappeler le niveau visé en LVO (B2) ainsi qu'en LVA pour la série L (C1) et indiquer quelques-uns des principaux descripteurs.

Dans le cadre général de l'entrée culturelle « Gestes fondateurs et monde en mouvement », les candidats pouvaient opter soit pour « L'idée de progrès » (qui pouvait être déclinée de différentes manières : processus d'évolution, résistances face au changement, effets du progrès sur le fonctionnement des sociétés, libertés, contraintes, aliénations), soit pour la notion « Lieux et formes du pouvoir » (qui pouvait être déclinée ainsi : pouvoir des médias, opinion publique, résistance au pouvoir en place, désobéissance civile, luttes pour l'égalité et la liberté, ou encore « langue et pouvoir »). Il revenait bien entendu aux candidats de justifier leur choix en proposant des pistes d'exploitation en cohérence avec la notion retenue ou sa déclinaison.

Les meilleures prestations ont été celles de candidats qui s'en sont tenus à l'objectif culturel visé, abordé grâce à une question ouverte ou à un intitulé simple (par exemple : « Qu'est-ce qui fait l'identité d'un pays ? », « L'identité d'un pays et la représentation de ce pays ») et qui envisageaient d'impliquer l'élève dans la découverte d'aspects ciblés de la culture et de la civilisation irlandaises, dans une démarche actionnelle. Ici, les deux documents pouvaient conduire des élèves de Terminale à s'interroger sur l'évolution politique et sociale de l'Irlande au cours du siècle dernier (partition Nord / Sud, pouvoir de l'Etat, mouvement des droits civiques, féminisme, pression religieuse, entre autres possibilités). La prise en compte conjointe de l'objectif culturel et de la finalité de la construction pédagogique assurent la pertinence et la cohérence de la séquence envisagée.

Les candidats qui avaient envisagé une tâche finale, même si cela n'est pas obligatoire, pouvaient s'appuyer sur le fil conducteur de leur projet pour déterminer les objectifs linguistiques en fonction des besoins identifiés pour parvenir à la réalisation de la tâche. D'autres candidats se sont appuyés sur les repérages effectués dans les documents retenus, en répertoriant les éléments facilitateurs d'une part, et les obstacles à la compréhension d'autre part. A ce propos, nombreux sont les candidats qui se contentent de les relever, sans proposer de pistes susceptibles de permettre aux élèves de surmonter la difficulté identifiée. C'est regrettable.

La spécificité des documents est souvent constatée par les candidats, mais insuffisamment prise en compte. De même, l'ordre d'exploitation des documents dans la séquence est souvent insuffisamment réfléchi ou tout simplement plaqué : le jury a valorisé tout questionnement de la part du candidat (il est légitime que les candidats puissent hésiter ou douter, mais il est essentiel de s'interroger). Le jury a accueilli favorablement toute proposition qui consistait à éviter de plaquer des clichés (« on peut commencer par la vidéo parce que l'image aide à accéder au sens / parce que l'image est un déclencheur de parole / parce que les élèves aiment quand il y a de l'action »). Dans ce dossier, le document C'est une vidéo dont l'image est très statique et n'apporte guère d'informations, si ce n'est la situation d'énonciation. La langue est accessible car le débit est assez lent malgré un accent irlandais assez prononcé. Certains candidats ont relevé les redites et les répétitions tantôt comme un élément facilitateur, tantôt comme un facteur de nature à perturber les élèves. Certains ont envisagé de n'exploiter que la bande son. Toutes ces remarques relèvent d'une analyse non stéréotypée et ont été appréciées.

Pour ce qui est du document B, le lexique et la grammaire ne posent pas de problème majeur pour des élèves de Terminale, malgré quelques tournures idiomatiques en Irlande ("*they might be better to put in proper sewage systems*"). En revanche, la multiplicité des personnages et les liens qui les unissent ont souvent été perçus par les candidats comme facteurs de confusion pour les élèves. Il est intéressant de le constater, mais il n'est peut-être pas indispensable de déployer des trésors d'énergie et d'inventivité pour identifier les personnages si cela ne présente aucun intérêt pour l'exploitation envisagée.

Certains candidats ont proposé d'insérer d'autres documents ou de mettre en place des activités supplémentaires avant d'aborder soit le document B soit le document C. Dans le souci de construire à partir de ce que savent les élèves, certains ont proposé en entrée de séquence un remue-méninge sur le thème de l'Irlande. Pourquoi pas ? Nos élèves savent souvent beaucoup plus de choses qu'ils ne le croient, ou que nous ne le croyons...

Afin d'éviter un questionnement trop frontal ou un apport d'informations qui serait le seul fait de l'enseignant, de nombreux candidats proposent des recherches sur Internet. L'intention est louable, mais là

encore, le jury encourage les futurs candidats à ne pas simplement « piocher » une activité dans la liste des possibles, mais à justifier leur suggestion, à en penser la mise en œuvre, à envisager ce que la mise en place de telle ou telle activité impose. Ainsi, les candidats qui ont imaginé d'utiliser la vidéo en début de séquence, avec un objectif d'écoute ciblé (relever tous les marqueurs de temps) afin de parvenir à placer sur un axe chronologique les moments marquants de l'histoire de l'Irlande, ont ainsi proposé une activité qui justifie une recherche sur Internet. Rien ne les empêchera de revenir plus tard au document pour en explorer davantage le sens, en relation avec l'Irlande aujourd'hui, à la veille du centenaire de l'insurrection de 1916. Une fois la frise réalisée, les élèves pourraient s'interroger sur la réalité historique de chaque période repérée. On pouvait ainsi recenser *the Easter Uprising, the Troubles, the Fight for Equality...* Le candidat qui envisage une recherche sur Internet sans négliger les modalités qui permettront à tous les élèves d'être actifs et acteurs de leurs apprentissages, quel que soit leur niveau, aura fait la preuve de son potentiel de futur enseignant. On pouvait, par exemple, limiter le nombre des axes de recherches, les identifier, répartir les élèves dans des groupes (un groupe par axe de recherche) en ayant réfléchi aux critères qui président à la formation des groupes, sélectionner des sites adaptés au niveau des élèves, réfléchir aux critères de sélection des sites (de l'oral ? de l'écrit ? de l'oral pour ceux qui préfèrent l'oral ? de l'oral pour ceux qui ont besoin de s'exposer davantage à la langue ? de l'écrit court ? de l'écrit long ? pour quels élèves ?). Toute activité proposée permettra à l'élève de développer des stratégies personnelles d'accès au sens (repérer, classer, mettre en relation, inférer à partir du connu, inférer à partir du contexte). De trop nombreux candidats considèrent encore comme « activités » des QCM, des *"True or False?"* ou des « grilles à remplir » qui ne sont en fait que des appareils de vérification ou d'évaluation. La recherche sur Internet est intéressante en elle-même, mais aussi pour la négociation du sens des réponses au sein du groupe de « chercheurs », et pour la phase de mutualisation qui va suivre : en donnant aux différents groupes des axes de recherche différents, on crée un déficit d'information (chaque groupe n'aura finalement réussi à éclaircir qu'un moment fort sur la frise chronologique) et les conditions de l'interaction.

Pour ce qui est de l'accès au sens du document B, de nombreux candidats ont fait des propositions assez classiques, souvent inspirées par l'aspect systématique des appareils de questionnement des sujets de baccalauréat (identifier les personnages et les liens qui les unissent avant tout, puis des questions sur le texte). Nombreuses aussi ont été les propositions qui visaient à segmenter le texte pour ne pas effrayer les élèves avec un document trop long. D'autres pistes ont été exploitées par les meilleurs candidats, qui ont compris que segmenter un texte revient parfois à le dénaturer : en revanche, proposer des axes d'étude différents à la classe répartie en groupes permettra à chaque élève d'apporter sa contribution dans la construction du sens. Un groupe « repérage » pouvait ici s'attacher à décrire la situation (« Où ? », « Quand ? », « Que font les personnages ? ») ; un autre groupe se voyait chargé de relever toutes les informations concernant l'émission regardée ; des élèves plus avancés pouvaient s'intéresser aux réactions des spectateurs de la maisonnée lors du passage à la télévision d'Aine ; d'autres encore devaient se charger de comparer les réactions respectives de Nora et Jimmy, par exemple.

La réflexion sur les compétences communicationnelles semble mieux aboutie chez les candidats qui ont un projet de tâche finale : les compétences linguistiques sont travaillées en cohérence avec les activités langagières induites par la tâche ou les tâches envisagées, qu'il s'agisse des faits de langue ou du lexique. Toutefois, cela ne signifie pas bien entendu qu'il faille négliger toute étude linguistique des supports, à condition de veiller à ce que l'étude en question se fasse bel et bien au service de l'accès au sens : il était pertinent de faire une remarque sur le registre employé par les personnages dans les passages dialogués du document B, remarque qui, associée à une autre sur le fait qu'ils regardent une émission populaire, à la référence à *ordinary people of Dublin* (l. 17) ou encore à une remarque de Margaret (*'I heard that it is very hard to talk on television'*), aurait permis une analyse sur les relations entre langue et pouvoir.

En retenant la classe de Terminale, le candidat pouvait se placer dans la perspective de l'examen du baccalauréat. Le jury a accueilli favorablement toute proposition d'évaluation finale (tâche ou non) qui intégrait les contraintes des épreuves (écrites ou orales), à condition que des entraînements aient eu lieu et qu'ils aient été identifiés comme tels par le candidat (dans son exposé initial ou dans l'entretien). Ainsi la mutualisation orale des informations recueillies lors de la recherche sur Internet et la mutualisation des

recherches sur le document B pouvaient être considérés comme des entraînements à l'organisation d'une table ronde ou d'un débat. Il convenait de cibler soit les compétences phonologiques à consolider (par exemple *stress and meaning / rhythm and meaning* ; on parle plus fort et on ralentit quand on pense que ce que l'on dit doit être retenu par l'auditoire), soit les compétences grammaticales ou lexicales, sans négliger les compétences pragmatiques et socio-linguistiques.

De même, la réalisation collective de la trace écrite qui permettrait à tous de savoir quels éléments retenir de la recherche informatique pouvait constituer un entraînement à la production écrite : sélectionner les informations, les hiérarchiser, les formuler dans une langue correcte en un propos clairement construit.

Enfin, les candidats qui ont su mesurer la dimension d'« éducation à la citoyenneté » de ce dossier ont montré qu'ils ont aussi conscience du rôle que joue le professeur d'anglais dans la formation du citoyen. Connaître le passé et l'histoire de l'Irlande permet de mieux comprendre son héritage en termes de civilisation, d'histoire, de littérature en encore d'actualité.

Les candidats qui avaient envisagé cette séquence en série L (LVA ou LELE) ont su évoquer le document personnel que le candidat doit joindre au dossier constitué à partir du corpus de documents étudiés en classe, à présenter à l'oral du baccalauréat. Ils ont évoqué la nécessité d'entraîner leurs élèves à la recherche, voire déjà proposé des pistes d'approfondissement possibles : James Joyce (*Dubliners* ; nouvelles pour l'entraînement à la lecture suivie), Roddy Doyle, Stephen Frears (*The Snapper, Philomena*), Peter Mullan (*The Magdalene Sisters*), Ken Loach (*Jimmy's Hall*), chansons...

Voici quelques idées de tâches finales ou d'évaluations proposées par les candidats.

Pour la production orale, on pouvait penser à l'organisation d'une table ronde portant sur les lieux de mémoire ou à un débat sur le concept de référendum (en rapport avec le référendum de mai 2015 en Irlande sur le mariage pour tous). Pour la production écrite (en rapport avec le document B), on pouvait proposer les thèmes suivants : 1) *You were stuck in the traffic. Write a 'Letter to the editor' of the Irish Times complaining about the demonstrators (150 words)* ; 2) Ecrire la scène au cours de laquelle la jeune Aine retrouve Nora après son passage à la télévision. (200/300 mots)

On aura remarqué qu'il n'a pas été fait mention de termes didactiques spécifiques tels que : pédagogie différenciée, gestion de l'hétérogénéité, îlots....Pourtant, il en a bel et bien été question. Loin de décourager les futurs candidats d'employer ce métalangage, le jury souhaite attirer leur attention sur les dangers de « mots magiques » qui, parce qu'ils auraient été prononcés, assureraient une note favorable. Ce qui prévaut est le réalisme et la capacité de réflexion.

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