

5 Annexes

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 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 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

Symbolism and a theatrical touch

Critics who lambast Reagan for bringing a touch of Hollywood to the White House forget their history. Acting has been at the heart of leadership since the beginning of time [...].

From Washington on, every effective president has understood that a theatrical touch is an essential part of leadership in a democracy. Washington often talked of public life as a stage, and loved the theater himself. Lincoln was a regular theatergoer and he, too, drew from what he saw. Perhaps the consummate actor was Franklin Roosevelt. After battling unsuccessfully for seven years against the ravages of polio, Roosevelt created an elaborate public illusion that he had conquered its effects. Hugh Gregory Gallagher wrote an entire book on the matter entitled *FDR's Splendid Deception*. With his head tilted up, framed in a smile, Roosevelt convinced his audiences he was walking across the stage when, in fact, his legs were in iron braces and he was clutching the arm of a companion as he swiveled toward the podium. Gallagher writes: "It is not surprising that he once told Orson Welles he considered the two of them to be the finest actors in America."

If anything, Reagan's career in Hollywood was almost as important in preparing him for Washington as his eight years in Sacramento. Both made him more effective as a leader. His stage presence added dramatic flair to every one of his television speeches. "The camera seldom lies," he [once commented], but he knew how to connect through it, how an inflection of the voice or a twinkle of the eye would communicate [...]. If the speech had an emotional close, his voice would crack, an eye might mist—not because he was acting, but because as an actor, he had learned to let himself go. His emotions were close to the surface, and he wasn't afraid to show them.

When Reagan sat down to give his Saturday radio addresses, he would sometimes make a wisecrack just before he started reading his text. One of two made it onto the airwaves because no one had told him that the mikes were on. "My fellow Americans," he announced once, "I'm pleased to tell you today that I've signed legislation that would outlaw Russia forever. We begin bombing in five minutes" [...]. I bet those wisecracks were a way for him to signal hard-line conservatives he was still one of them at heart, even if he had to be "presidential" in conducting national affairs [...].

As a former actor, he also understood the importance of symbolic communication. Memorable leaders usually have their trademarks: Churchill, flashing a V for Victory; Gandhi, in his loincloth, marching towards the sea; MacArthur, riding in the back of a jeep, his cap pulled down; Roosevelt, his head tilted. Those images reinforced their message. Reagan never had a single trademark that stood out so well, but he offered a steady stream of smaller gestures that also reinforced his message. His moments on a horse, looking like a Marlboro man without the cigarette; snapping off salutes to men in uniform; cupping his hand to his ear as he brushed past the press on the way to the helicopter; the insistence that whenever he was working, he stay in coat and tie. Here, he was signaling, was a steadiness you could count on [...].

Would he have been effective with symbolic communication had he not been trained as an actor? Perhaps. Much of what he did as president flowed from his personal nature. But it is inconceivable to me that he would have brought the same theatrical touch without his earlier career. What kind of governor do you expect to be? he was asked before he took office in California. "I don't know," he replied. "I've never played a governor before."

For Reagan [...] speaking was a way of bonding with his audience, aligning them behind his political agenda and mobilizing their support. As he said in his farewell address, he tried to be "a communicator of great things"—the values and the ideas that he thought would renew America's greatness. Stories were a means of bringing the values to life. He wove them into

every speech. They were part of a broader narrative. He was seeking to retell the American story and to restore tradition. He was using his stories to remind people that they once believed and to encourage them to believe again. None of this would have worked had he not struck his audiences as authentic. Most people (not all) believed that the sentiments came from within, that the man embodied the message. He practiced the politics of conviction, and people saluted him for it.

Through experience, Reagan also knew that his audiences were more interested in hearing about themselves than about him. He kept the focus away from himself by identifying heroes among ordinary Americans [...]. He knew how important communal experiences were for a national audience, and he retold the stories of what people had seen on their television screens to shape the meaning and memory of events like the Challenger explosion. Audiences stayed with him, as well, because he laced his appearances with humor and knew how to give an appealing speech—brisk, pointed, well paced, well illustrated and a strong closing line.

His critics liked to dismiss Reagan as Bonzo at the White House. He didn't seem to mind. His active years, he came to realize, were almost as important as his political years in preparing him for the post. Indeed, men over the centuries have discovered that theatrical talent is indispensable to public leadership. What Reagan had—an engaging style, a guiding philosophy, an inspiring story, an enveloping humor, a theatrical touch—he put to good use.

David Gergen, *Eyewitness to Power: the Essence of Leadership, Nixon to Clinton* (2000)

Document B

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

An extract from *Elizabeth I*, Episode 1 (2005), Channel 4 / HBO

Document C

King Richard II has alienated both commoners and aristocrats, including Bolingbroke, whom Richard stripped of his title and sent into exile. Richard II leaves England to fight a war in Ireland. During Richard's journey, Bolingbroke gathers an army and invades England, while Richard II's army disbands out of a mistaken belief that the king is dead. The following passage begins just after Richard has heard this piece of news.

Duke of Aumerle

Comfort, my liege; why looks your grace so pale?

King Richard II

But now the blood of twenty thousand men
 5 Did triumph in my face, and they are fled;
 And, till so much blood thither come again,
 Have I not reason to look pale and dead?
 All souls that will be safe fly from my side,
 For time hath set a blot upon my pride.

10 **Duke of Aumerle**

Comfort, my liege; remember who you are.

King Richard II

I had forgot myself; am I not king?
 Awake, thou coward majesty! thou sleepest.
 15 Is not the king's name twenty thousand names?
 Arm, arm, my name! a puny subject strikes
 At thy great glory. Look not to the ground,
 Ye favourites of a king: are we not high?
 High be our thoughts: I know my uncle York
 20 Hath power enough to serve our turn [...].

Duke of Aumerle

Where is the duke my father with his power?

King Richard II

No matter where; of comfort no man speak:
 25 Let's talk of graves, of worms, and epitaphs;
 Make dust our paper and with rainy eyes
 Write sorrow on the bosom of the earth,
 Let's choose executors and talk of wills:
 And yet not so, for what can we bequeath
 30 Save our deposed bodies to the ground?
 Our lands, our lives and all are Bolingbroke's,
 And nothing can we call our own but death
 And that small model of the barren earth
 Which serves as paste and cover to our bones.
 35 For God's sake, let us sit upon the ground
 And tell sad stories of the death of kings;
 How some have been deposed; some slain in war,
 Some haunted by the ghosts they have deposed;
 Some poison'd by their wives: some sleeping kill'd;
 40 All murder'd: for within the hollow crown
 That rounds the mortal temples of a king
 Keeps Death his court and there the antic sits,
 Scoffing his state and grinning at his pomp,
 Allowing him a breath, a little scene,
 45 To monarchize, be fear'd and kill with looks,
 Infusing him with self and vain conceit,
 As if this flesh which walls about our life,
 Were brass impregnable, and humour'd thus

Comes at the last and with a little pin
50 Bores through his castle wall, and farewell king!
Cover your heads and mock not flesh and blood
With solemn reverence: throw away respect,
Tradition, form and ceremonious duty,
For you have but mistook me all this while:
55 I live with bread like you, feel want,
Taste grief, need friends: subjected thus,
How can you say to me, I am a king?

William Shakespeare, *King Richard II* (1595), Act III, scene 2