

CAPES/CAFEP EXTERNE D'ANGLAIS SESSION 2016

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 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

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

Video: trailer of the film *Mister Pip* (2013), a film based on the 2006 novel by Lloyd Jones, a New Zealand author. It is named after the chief character in, and shaped by the plot of, Charles Dickens's novel *Great Expectations*. Jones's novel was set against the backdrop of the civil war on Bougainville Island during the early 1990s.

Lien : <https://youtu.be/hnOjLr19HE>

Document B

Checking Out Me History

Dem tell me
Dem tell me
Wha dem want to tell me

Bandage up me eye with me own history
5 Blind me to me own identity

Dem tell me bout 1066 and all dat
dem tell me bout Dick Whittington and he cat
But Toussaint L'Ouverture
no dem never tell me bout dat

10 *Toussaint*
A slave
With vision
Lick back
Napoleon

15 *Battalion*
And first Black
Republic born
Toussaint de thorn
To de French

20 *Toussaint de beacon*
Of de Haitian Revolution

Dem tell me bout de man who discover de balloon
and de cow who jump over de moon

Dem tell me bout de dish ran away with de spoon
25 but dem never tell me bout Nanny de maroon

Nanny

See-far woman

Of mountain dream

Fire-woman struggle

30 *Hopeful stream*

To freedom river

Dem tell me bout Lord Nelson and Waterloo
but dem never tell me bout Shaka de great Zulu
Dem tell me bout Columbus and 1492

35 but what happen to de Caribs and de Arawaks too

Dem tell me bout Florence Nightingale and she lamp
and how Robin Hood used to camp
Dem tell me bout ole King Cole was a merry ole soul
but dem never tell me bout Mary Seacole

40 *From Jamaica*

She travel far

To the Crimean War

She volunteer to go

And even when de British said no

45 *She still brave the Russian snow*

A healing star

Among the wounded

A yellow sunrise

To the dying

50 Dem tell me

Dem tell me wha dem want to tell me

But now I checking out me own history

I carving out me identity

John Agard, *Half-Caste and Other Poems* (2007)

Document C

Towards the end of the novel, Krishnan, the narrator, decides to resign from his teaching post at Albert Mission College, Malgudi (a fictitious town in India).

My mind was made up. I was in search of a harmonious experience and everything that disturbed that harmony was to be rigorously excluded, even my college work. One whole night I sat up in the loneliness of my house thinking it over, and before the night was out, my mind was made up. I could not go on with the work; nor did I need the one hundred rupees they gave me. At first I had thought of sending in my resignation letter to Brown, and making an end to it. I would avoid all the personal contacts, persuasions, and all the sentimentalities inevitable in the act of snapping familiar roots. I would send in a letter which would be a classic in its own way, and which would singe the fingers of whoever touched it. In it I was going to attack a whole century of false education. I was going to explain why I could no longer stuff Shakespeare and Elizabethan meter and Romantic poetry for the hundredth time into young minds and feed them on the dead mutton of literary analysis and theories and histories, while what they needed was lessons in the fullest use of the mind. This education had reduced us to a nation of morons; we were strangers to our own culture and camp followers of another culture, feeding on leavings and garbage.

After coffee I sat down at my table with several sheets of large paper before me. I began ‘Dear Mr. Brown: This is my letter of resignation. You will doubtless want to know the reasons. Here they are...’ I didn’t like this. It was too breezy. I scored it out and began again. I filled three sheets, and reading it over, felt ashamed of myself. It was too theatrical and pompous for my taste. I was entangled too much in theories and platitudes and holding forth to all whom it might concern. It was like a rabid attack on all English writers, which was hardly my purpose. ‘What fool could be insensible to Shakespeare’s sonnets or “the Ode to the West Wind” or “A thing of beauty is a joy for ever”?’ I reflected. ‘But what about examinations and critical notes? Didn’t these largely take the place of literature? What about our own roots?’ I thought over it deeply and felt very puzzled. I added: ‘I am up against the system, the whole method and approach of a system of education which makes us morons, cultural morons, but efficient clerks for all your business and administrative offices. You must not think that I am opposed to my particular studies of authors...’ The repetition of ideas uttered a hundred times before. It looked like a rehash of an article entitled ‘Problems of Higher Education’, which appeared again and again in the weekend educational supplement—the yarn some ‘educationalist’ was spinning for ten rupees a column.

‘This is not what I want to say,’ I muttered to myself and tore up the letter and stuffed it into the wastepaper basket. ‘There is something far deeper I want to say.’

I took out a small sheet of paper and wrote: ‘Dear Sir, I beg to tender my resignation for personal reasons. I request you to relieve me immediately...’ I put it in an envelope.

R. K. Narayan, *The English Teacher* (1945)

Sujet : EMSP 3

Première partie en anglais

There is an Nguni Bantu expression that is rather popular in South Africa and is summed up in the word 'Ubuntu', which means 'I am because we are'. The set of documents broaches the notion of identity in the context of colonialism. It questions the role of education and its relation to power, be it the power of the individual, seeking to define himself and accept his hybridism, the power of language, whether in the written or the oral tradition, or the exertion of power in a struggle between the material and the conceptual.

Présentation des documents

Document A is the trailer from *Mister Pip* (2006), the adaptation of the novel written by Lloyd Jones, a New Zealand author. The novel is set against the backdrop of the civil war on Bougainville Island during the early 90s. A Socratic white teacher presents himself as a teacher with 'no wisdom', who will teach through Dickens's novel. The children will learn to use the Victorian world to give meaning to their lives. It will cause escapism and comfort but will also create havoc as the rebels will take the fictional world as real, and fear that Mr Pip might be a threat.

In document B, a poem from the collection *The Half-Caste and Other Poems*, teaching and education are, here again, evoked in the colonial context. History and language are a reflection of national identity. Juxtaposing the power of Britain's culture and history with that of its colonies highlights the hegemony of the ruler and the rebellion of the colonized.

Document C is an extract from the story of Krishna, an English teacher in 'The Albert Mission College' in the fictive town of Malgudi in India. He expresses his doubts about his role as an educator of young Indian children. He teaches English literature and is concerned about the impact of British culture on Indian identity.

Education and power of the mind VS power of the State

The notion of power is not only central to the corpus, but it is also broached in contrasting ways. In the context of colonialism, power can be envisaged as the power of the mind (often that of the oppressed population) as opposed to the power of weapons (that of the oppressors). Similarly, in document A, there is a tension between brains and brawn, imagination and guns, but also adulthood and childhood. In document B, the Western references to war taught at school (the Battle of Hastings, Lord Nelson) contrast with the tributes transmitted through oral culture at home (Toussaint l'Ouverture and Chaka Zulu). Lastly, document C suggests that the pen is mightier than the sword as the narrator says 'my *mind* was made up (...) I would send in a *letter* (...) in it I was going to *attack*...etc'.

A certain ambiguity stems from the various forms of power. One could for instance underline the opposition built between History and story, but also the gendered tensions in the very act of story-telling. In document A for instance, male violence (or activity—teaching) is opposed to female passivity (Mathilda is called 'lazy bones' by her own mother). Likewise document B offers two (gendered) types of models—Toussaint l'Ouverture and Shaka de Great Zulu on the one hand, and Mary Seacole and Nanny de maroon on the other, staging the gendered stereotypes of the violent male warriors in the same histrionically historical process as the caring female nurse or the hopeful queen-like leader in resistance. And in document C, the maternal, caring Welfare State is turned into a poisonous and malevolent entity as Krishna denounces 'a whole century of false education' which mercilessly gags powerless children ('feed them on the dead mutton of literary analysis and theories').

It seems virtually impossible to define a single form of power within the corpus, and it may eventually be necessary to redefine what Commonwealth literature is. In document A, escapism is perceived as dangerous, and imagination (that is to say, Pip, the rebel) thus needs to be tamed. Intertextuality in an exotic context also gives new meaning to the original text, so that we could wonder to what extent the trailer is a rewriting of 'The White Man's Burden' (Rudyard Kipling's hymn to American imperialism in its colonization of the Philippine Islands), as here it is a white man that leads the native population to freedom, and who opposes oppression by natives (rather than by the colonizer). In document B, the empowering 'I' may be mentioned in the repetitive use of the pronoun at the very end of the poem: 'But now I checking out me own history I carving out me identity' (echoed in the play-on-words in 'bandage up me eye (I?) to me own history'). But the question of perspective, and the re-presentation entailed, may lead one to question the very instability of power which depends on the possessive (dem/me) that shall determine the words 'history' or 'identity'. In document C, line 36, the narrator mentions the existence of 'histories', meaning that the latter can only be multiple and must be accepted as such.

Power of the self and identity

The second item that seems crucial within the three documents is the relation between education, power and identity. 'Identity' refers to what or who somebody/something *is*, and there is self-empowerment in seeking to build one's identity and being able to define oneself. In document A, the teacher reminds us of how 'Pip wants to be brought up as a gentleman', which is reminiscent of the romantic Bildungsroman. Document B portrays a new kind of self-made man 'carving out his identity' from a Creole culture, which is by definition hybrid. As for document C, the character ponders on self-oblivion and his Indianness, as he says 'what about our own roots?'

However, 'identity' may also be defined as the characteristics, feelings or beliefs that distinguish people from others, meaning that the self can only be built in contrast with the other, through difference and specificity. Thus, Pip is the embodiment of an imaginary world for Matilda in document A. Otherness is underlined in the use of pronouns ('Dem tell me'), and though History is written by the victors ('dem'), in document B, the 'half-caste' will write his own story. In document C, the idea of otherness in the building of the self's identity is also underlined in the use of pronouns, as Krishna denounces English domination: 'the system which makes *us* morons (...) but efficient clerks for all *your* business.'

Furthermore, the self is mirrored in the other and that eventually being oneself, alone and different, is rather pathetic... and a fallacy. After all, the very word 'Identity' comes from *idem* (meaning 'the same') and indicates the quality or fact of (several specified things) being the same. This is visible in document A, as the teacher says that 'Pip is a confusion I failed to see coming'. There is also this sense of communion in Mathilda's words as she says 'I feel like I know Pip, I mean, really know him.' It's as if one could only be because the other *is*. Ubuntu. This is also noticeable in document B, as there is a poetic/graphic parallel set between history/identity and dem/I in the last lines of the poem ('Dem tell me what dem want to tell me/ But now I checking out me own history/ I carving out me identity'). Interestingly enough, this identity is carved out of the rock of someone else's History. In document C, Krishna regrets having to adopt the colonizer's style, and reflects: 'I felt ashamed of myself. It was too theatrical and pompous for my taste.' It is as if one could only use—or misuse—'the other' as a norm in order to write oneself into existence.

The Power of words

The third item that should be mentioned is the power of words and how language turns fiction into reality. In document A, the teacher introduces Mr Dickens to the children, who are expecting to meet a

person in the flesh. In document B, the English nursery rhymes are turned into real people: 'Dem tell me bout de dish ran away with de spoon/ but dem never tell me bout Nanny de maroon' (the trivial folk song 'Hey diddle diddle' is replaced by the myth of Nanny de maroon in the poet's historiography). And in document C, the English teacher ponders on the absurdity of the Indian curriculum by clearly opposing literature to pragmatism: 'I could no longer stuff Shakespeare and Elizabethan meter (...) while what they needed was lessons in the fullest use of the mind.'

The documents focus on the appropriation of language and the redefinition of the source of power. In document A, for instance, the teacher is presented as a sort of Pied Piper of Hamelin, who educates (manipulates?) the children and exerts a white/displaced/misplaced authority against the will of the parents, doing so through (white) literature. In document B, the major part of the poem is dedicated to retelling the history of Blacks in pidgin English, and he seems to use the Creole oral tradition the better to deride British literary norms. Document C presents Krishna as a man who refuses to be a mere cog in the British machinery: his 'personal reasons' are set above the system as he says 'nor did I need the one hundred rupees they gave me.'

Beyond this, the documents highlight that silence can be eloquent, while words often fail to be effective. In document A, when the teacher says that 'those losses remind us of the things that we can never lose', he shows how elements can be meaningful through their absence. The signifier can have more than one signified. The military men misunderstood PIP as "a signal", incapable of reading it as a word, deconstructing it as an acronym, thus proving their incapacity to give a more fruitful meaning to the three letters. Even the teacher fails to understand that Pip is more than a character from a book, and that "unless a grain of wheat (a pip) falls to the ground and dies, it remains alone; but if it dies it bears much fruit" (John 12:24) – (re)construction implies a necessary stage of deconstruction. Pip is, to a certain extent, polymorphic imagination itself – free from the bonds of inefficient words. Document B also underlines how words can be telling through their absence: 'dem tell me bout Columbus and 1492 but what happen to de Caribs and de Arawaks too.' It is unclear whether the sentence is a statement or a question – underlining the eloquent silence in the absence of punctuation – as it is a hybrid like its writer himself. To a certain extent, one could say that Agard rejuvenates the old canon and therefore creates a new norm, which is typical of Commonwealth literature. Dealing with the old, creating anew. Ubuntu once again. The relevance of the unsaid is also to be seen in document C: Krishna says 'there is something far deeper I want to say.' His final words also reveal much more than they actually say: he writes 'I request you to relieve me...' which sounds like an order yet implies submission to his employer/colonizer. It also relieves him of the need to state the actual reasons for his resignation – words are therefore useless, even to an English teacher...

Finally, it is worth pinpointing the failure of teachers within the three documents, as education is viewed as counterproductive or, like History, enforced by the victors. But a pip is meant to become a tree, and eventually students, when they grasp power in their own hands, should realize that *they* too are because *we* are.

Some candidates enriched their analysis by quoting (not name-dropping) Edward Said, Gayatri Spivak, Edouard Glissant... The jury especially appreciated the presentation of those who managed to give an overall assessment of the set of documents, transcending binary oppositions, simplistic analyses, feeding concepts with specific elements, proving their ability to call into question their own certainties, thus appropriating the corpus theirs.

Gabrielle Chevallier

Seconde partie en français

La seconde partie de l'épreuve porte sur les documents A et B du dossier. Il s'agit pour les candidats de proposer des pistes d'exploitation pédagogique pour une classe du cycle terminal. Ces documents s'inscrivent dans l'entrée culturelle «Gestes fondateurs et mondes en mouvement» et peuvent être étudiés à travers le prisme de plusieurs notions, plus particulièrement «espaces et échanges» ou «lieux et formes de pouvoir». Des problématiques autour du multiculturalisme et du métissage dans le Commonwealth, de la culture orale et de la langue comme espace d'échange ou encore de l'école et de l'éducation comme lieu et forme du pouvoir, permettraient d'articuler les documents à ces notions.

Le cycle terminal étant retenu pour la seconde partie de l'épreuve, la classe de terminale était tout particulièrement indiquée pour l'étude de ces documents à forte charge culturelle. De nombreux candidats ont su rappeler le niveau visé en LVO (B2) ainsi qu'en LVA pour la série L (C1) et indiquer quelques-uns des principaux descripteurs du CECRL correspondant à ces niveaux.

L'enjeu majeur du dossier était l'objectif culturel : les meilleures prestations se sont ainsi penchées sur les problématiques identitaires et culturelles des populations des pays du Commonwealth, sans pour autant délaisser la dimension littéraire du dossier et la part belle qu'il fait à l'imaginaire. Elles ont proposé des démarches actionnelles cohérentes autour de l'articulation entre activités de compréhension orale et écrite, de production écrite et de leur mise en voix, repérant la prépondérance de la lecture à voix haute et de l'inscription de l'identité dans la langue dans ce dossier.

La spécificité des documents est souvent constatée par les candidats, mais insuffisamment prise en compte. Par exemple, ils mentionnent que le document A est une vidéo mais ne s'interrogent pas sur les spécificités de la bande-annonce et ne proposent pas de travail sur ses codes (on pouvait ici commenter la présence de textes insérés dans la vidéo, les points de vue, notamment aériens, la musique, les ellipses narratives). De la même façon, le jury regrette la réticence des candidats à aborder les spécificités littéraires d'un poème et à envisager des activités faisant émerger le sens grâce à une étude de la forme. La proposition de nombre d'entre eux de faire «corriger la langue incorrecte utilisée par le poète» est éloquente à ce sujet, puisqu'elle dénote un vrai manque de recul quant à la spécificité de la langue vernaculaire de John Agard, qui inscrit justement sa culture et son identité dans une déformation jubilatoire de la langue, jouant sur des correspondances entre graphie et phonie. Vouloir retranscrire cette langue unique et hybride dans un anglais standard aurait pour effet d'écraser complètement les spécificités stylistiques de l'auteur et leur portée politique. Un travail de repérage et d'analyse du vers libre, des italiques et de l'absence de ponctuation dans l'évocation de l'histoire des Caraïbes, qui tranche radicalement avec le traitement de l'histoire britannique obéissant à de multiples structures (mètres, rimes, strophes) permettrait également à des élèves de terminale de percevoir la déconstruction du discours hégémonique à laquelle se livre le poète et le fait que la langue peut être un lieu de pouvoir par la résistance à, voire la subversion du discours dominant.

De même, l'ordre d'exploitation des documents dans la séquence est souvent insuffisamment réfléchi ou tout simplement plaqué sur le dossier («on commencera par la vidéo parce que l'image aide à accéder au sens / l'image est motivante pour les élèves»). Dans le cas présent, l'accès à l'implicite est plutôt rendu difficile par l'intertexte dickensien, sa transposition dans les îles Salomon, la délimitation floue entre fiction et réalité, la succession rapide d'éléments narratifs juxtaposés les uns aux autres, et l'accent guinéen. Commencer par travailler sur le poème en s'appuyant au préalable sur une *webquest* pour aider les élèves à aborder les histoires méconnues de Toussaint l'Ouverture, Shaka Zulu ou Mary Seacole permettait sans doute une meilleure entrée dans la notion et dans l'épaisseur culturelle du dossier. Cette démarche aurait également pour avantage d'aboutir à une première production orale en continu sous la forme de guides audio biographiques rendant les élèves acteurs de leur apprentissage grâce au déficit d'information, au travail en groupe et à l'inclusion éventuelle de la baladodiffusion. De même, aborder conjointement la lecture du poème et l'écoute d'une version audio pour en percevoir l'oralité et la musicalité fait tout à fait sens et permet de transformer ce document

authentique en support didactique à un travail de transition de l'écrit vers l'oral, préparant à une tâche finale qui aurait tout intérêt à œuvrer à la consolidation des compétences d'expression à la fois écrite et orale par une mise en voix des travaux réalisés.

Un travail de didactisation de la vidéo paraît également indispensable pour exploiter pleinement son potentiel avec une classe. On peut ainsi proposer, comme certains candidats ont pensé à le faire, un travail d'anticipation à partir du titre du roman de Charles Dickens, *Great Expectations* (plutôt que du titre du film, *Mr Pip*, plus opaque) et confronter les hypothèses des élèves aux premières images de la bande-annonce, qui ne manqueront de les surprendre et d'attiser leur intérêt. Un découpage de la vidéo, ou une étude de certaines images fixes, du moment que ceux-ci sont justifiés de manière pertinente, peuvent également être envisagés afin de permettre aux élèves de mieux percevoir des détails lourds de sens de la bande-annonce (comme les costumes de l'époque victorienne ou le fait que le professeur ôte sa blouse d'enseignant juste avant de prononcer les mots '*I have no wisdom*', par exemple).

Quels que soient les objectifs linguistiques, communicationnels et les activités langagières retenus, il était attendu des candidats qu'ils les articulent à l'objectif culturel, en proposant par exemple une étude des champs lexicaux de l'exotisme ou de l'altérité, de structures telles que «(not) to expect to + BV», et en accompagnant les élèves dans leur prise de conscience de l'étendue du Commonwealth et des différents accents qu'on y trouve.

Une tâche finale permettant de mettre à profit les acquis linguistiques, culturels, pragmatiques des élèves lors de cette séquence pourrait résider dans la rédaction d'un poème par un enfant de Bougainville, ou le récit oralisé de Matilda, racontant son enfance à ses descendants à la fin de sa vie. Les candidats ont en effet souvent pensé à l'ancrage narratif que permettait l'étude du document A et au fait que des lycéens adopteraient sans difficulté majeure le point de vue de ces enfants.

Enfin, pour compléter le corpus, de multiples pistes sont envisageables : de l'étude de cartes géographiques en début de séquence, à d'autres extraits littéraires en provenance des Caraïbes (Derek Walcott, Jean Rhys, V.S. Naipaul...), en passant par des textes critiques sur la théorie postcoloniale, ou des supports moins évidents au premier abord comme des tableaux de Jean-Michel Basquiat ou des extraits du film *8-Mile*, pour creuser la réflexion sur la portée politique de l'appropriation des codes d'un genre artistique considéré comme chasse-gardée d'un groupe (le protagoniste blanc du film s'attirant les foudres des rappeurs Afro-Américains des ghettos de Détroit en venant prendre part à leurs concours de slam).

Caroline Marquette