

**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

In the month of August 1841, I attended an anti-slavery convention in Nantucket, at which it was my happiness to become acquainted with FREDERICK DOUGLASS, the writer of the following Narrative. He was a stranger to nearly every member of that body; but, having recently made his escape from the southern prison-house of bondage, and feeling his curiosity excited to ascertain the principles and measures of the abolitionists,—of whom he had heard a somewhat vague description while he was a slave,—he was induced to give his attendance, on the occasion alluded to, though at that time a resident in New Bedford.

Fortunate, most fortunate occurrence!—fortunate for the millions of his manacled brethren, yet panting for deliverance from their awful thralldom!—fortunate for the cause of negro emancipation, and of universal liberty!—fortunate for the land of his birth, which he has already done so much to save and bless!—fortunate for a large circle of friends and acquaintances, whose sympathy and affection he has strongly secured by the many sufferings he has endured, by his virtuous traits of character, by his ever-abiding remembrance of those who are in bonds, as being bound with them!—fortunate for the multitudes, in various parts of our republic, whose minds he has enlightened on the subject of slavery, and who have been melted to tears by his pathos, or roused to virtuous indignation by his stirring eloquence against the enslavers of men!—fortunate for himself, as it at once brought him into the field of public usefulness, “gave the world assurance of a MAN,” quickened the slumbering energies of his soul, and consecrated him to the great work of breaking the rod of the oppressor, and letting the oppressed go free!

I shall never forget his first speech at the convention—the extraordinary emotion it excited in my own mind—the powerful impression it created upon a crowded auditory, completely taken by surprise—the applause which followed from the beginning to the end of his felicitous remarks. I think I never hated slavery so intensely as at that moment; certainly, my perception of the enormous outrage which is inflicted by it, on the godlike nature of its victims, was rendered far more clear than ever. There stood one, in physical proportion and stature commanding and exact—in intellect richly endowed—in natural eloquence a prodigy—in soul manifestly “created but a little lower than the angels”—yet a slave, ay, a fugitive slave,—trembling for his safety, hardly daring to believe that on the American soil, a single white person could be found who would befriend him at all hazards, for the love of God and humanity! Capable of high attainments as an intellectual and moral being—needing nothing but a comparatively small amount of cultivation to make him an ornament to society and a blessing to his race—by the law of the land, by the voice of the people, by the terms of the slave code, he was only a piece of property, a beast of burden, a chattel personal, nevertheless!

A beloved friend from New Bedford prevailed on Mr. DOUGLASS to address the convention. He came forward to the platform with a hesitancy and embarrassment, necessarily the attendants of a sensitive mind in such a novel position. After apologizing for his ignorance, and reminding the audience that slavery was a poor school for the human intellect and heart, he proceeded to narrate some of the facts in his own history as a slave, and in the course of his speech gave utterance to many noble thoughts and thrilling reflections. As soon as he had taken his seat, filled with hope and admiration, I rose, and declared that PATRICK HENRY, of revolutionary fame, never made a speech more eloquent in the cause of liberty, than the one we had just listened to from the lips of that hunted fugitive. So I believed at that time—such is my belief now. I reminded the audience of the peril which surrounded this self-emancipated young man at the North,—even in Massachusetts, on the soil of the Pilgrim Fathers, among the descendants of revolutionary sires; and I appealed to them, whether they would ever allow him to be carried back into slavery,—law or no law, constitution or no constitution. The response was unanimous and in thunder-tones—“NO!” “Will you succor and protect him as a brother-man—a resident of the old Bay State?” “YES!” shouted the whole mass, with an energy so

50 startling, that the ruthless tyrants south of Mason and Dixon's line might almost have heard the  
mighty burst of feeling, and recognized it as the pledge of an invincible determination, on the  
part of those who gave it, never to betray him that wanders, but to hide the outcast, and firmly  
to abide the consequences. It was at once deeply impressed upon my mind, that, if Mr.  
55 DOUGLASS could be persuaded to consecrate his time and talents to the promotion of the anti-  
slavery enterprise, a powerful impetus would be given to it, and a stunning blow at the same  
time inflicted on northern prejudice against a colored complexion. I therefore endeavored to  
instil hope and courage into his mind, in order that he might dare to engage in a vocation so  
anomalous and responsible for a person in his situation [...].

William Lloyd Garrison, preface to *Narrative of the life of Frederick Douglas, an American  
slave* (1845)

## Document B

*Satisfaction* was the perfect encapsulation of Brian's problems: it brought money  
flooding in and, more importantly, a cultural impact of which he'd long dreamed, but at the  
heavy price of losing the leadership of the band he'd created. There are stories he hated the  
song so much that he'd play Popeye The Sailor Man during live renditions. That wasn't the  
5 reason, says Keith: 'Oh no, I used to join in with him. It was like, why not, they won't know  
the difference.' Brian's relationship with Mick was similarly conflicted. Brian remained  
essentially loyal even as Mick threatened to supplant him, never voicing his frustration in  
public. But in one pivotal show, one that exemplified all his achievements to date, the  
frustrations spilled over. [...]

10 It was on 20 May 1965 that Brian Jones built a bridge over a cultural abyss and  
connected America with its own black culture. The founder Stone introduced Chester Burnett,  
aka Howlin' Wolf, on ABC's *Shindig!* and thus engineered an event that fulfilled just about  
every ambition of his twenty-three-year-old life. This was a truly life-changing moment, both  
for the American teenagers clustered around the TV in their living rooms, and for a generation  
15 of blues performers who had been stuck in a cultural ghetto.

Ken Kubernik, the West Coast teenager who was watching that evening, was one of  
millions of kids who knew names like Chester Burnett and McKinley Morganfield only from  
the writing credits on the first Stones albums. He was part of a generation that was 'primed' for  
this moment. 'Seeing Brian on that show, introducing Howlin' Wolf to a white teeny-bopper  
20 audience, it was like Christmas morning for us. The next day in school, that was all anyone  
talked about. I don't think there's been anything that radical on TV since then. This was a  
profound paradigm shift—the Stones in general, Brian in particular, introducing our own  
culture, back to an entire generation of baby boomers. We'd have had no possibility of being  
exposed to Howlin' Wolf or Muddy Waters without them.'

25 Brian was a figure unlike anything previously seen on American TV, introducing  
another man who was just as unfamiliar and strange. With his long blond hair and soft-spoken,  
sincere manner, he was a spectacle quite unlike any of the quip-firing Beatles, the only real  
Brits Kubernik's generation knew about. 'We started because we wanted to play rhythm and  
blues', he informed interviewer Jimmy O'Neill, 'and Howlin' Wolf was one of our greatest  
30 idols.' More than any other moment, Brian hogged the limelight. He was the champion of the  
rarest R&B, the boy who'd given his life up for it, and he wasn't letting Mick take any of the  
credit. As O'Neill asked Mick to add a few words, the Stones' ex leader interrupted, 'It's about  
time we shut up and we had Howlin' Wolf on stage!' and the camera panned to the towering

35 presence of Chester Burnett, asking America's teenagers, 'How many more years I'm gonna let you dog me around?'

To this day, there are those who can't quite believe that the USA's first exposure to hardcore blues on mainstream media was all due to a bunch of foreigners. It's a hard fact to stomach for many Americans. [...] All the Chess musicians, including [...] Buddy Guy, who played guitar on Wolf's immortal song Killing Floor, were well aware that this mass exposure  
40 to a white audience was epochal. 'It was the light at the end of the tunnel,' says Guy. 'There was a boundary line which no one thought could be crossed, and the Rolling Stones broke it by letting Wolf on that show'. [...]

Kids like Buddy Guy had left the South at a time when its representatives, led by Georgia senator Richard Russell, were successfully filibustering attempts to prevent lynchings and  
45 introduce civil rights. It took the murder of John Kennedy and the masterly politicking of Lyndon Johnson to pass basic civil rights legislation, albeit in a watered-down form, in the summer of 1964. Brian Jones sat at Wolf's feet at a time when many restaurants in the South would have refused him service. For a hip English rock group to champion Chicago blues, uncompromising music aimed at a black audience, was a radical, epoch-changing step, both for  
50 baby boomer Americans and the musicians themselves. Fourteen- and fifteen-year-old kids like Ken Kubernik hardly understood the growth of civil rights; but they could understand the importance of a handsome English man who described the mountainous, gravel-voiced bluesman as a 'hero' and sat smiling at his feet. If any moment epitomized the life work of Brian Jones, this—in all its sexiness and purity—was it.

Paul Trynka, *Sympathy for the devil, the birth of the Rolling Stones and the death of Brian Jones* (2014)

## Document C

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

**Video:** an excerpt from the film *Ragtime*, by Milos Forman (1981)

*Coalhouse Walker, a young black man from New Rochelle (New York), has been the victim of racial discrimination. In a bid to obtain justice, he and his gang have entered the Pierpont Morgan Library and taken its collection hostage. In this scene, police commissioner Waldo has asked Booker T. Washington to mediate with Walker.*

Lien : <https://youtu.be/0bC54H89v98>

## 4.2.4 Exemples de sujets

### Sujet : EMSP 6

#### Première partie en anglais

La difficulté principale de ce sujet était de rattacher de façon pertinente le document C aux documents A et B, les convergences entre ces deux documents n'ayant dans l'ensemble pas échappé aux candidats. Les prestations les moins réussies se sont simplement bornées à rappeler les grandes logiques qui ont façonné l'histoire de l'esclavage, de la ségrégation et du mouvement des droits civiques aux Etats-Unis, les documents servant alors de simples prétextes à un métarécit historique qui en écrasait les spécificités. Les meilleures prestations ont réussi à identifier les liens asymétriques qu'ils entretenaient entre eux, ont proposé une analyse fine des logiques raciales singulières que ce sujet invitait à considérer et ont su faire référence à d'autres documents qui faisaient écho à ceux inclus dans le dossier (comme par exemple l'essai de Norman Mailer intitulé 'The White Negro').

#### Présentation des documents

Document A is the preface to what is arguably the most famous slave narrative ever written, *The Narrative of the Life of Frederick Douglass, an American Slave* published in 1845. It was written by Douglass's editor, William Lloyd Garrison, an American abolitionist best known as the founding editor of *The Liberator* (1831) and as one of the founders of the American Anti-Slavery Society (1833). As a preface, this text serves to legitimate the narrative that follows, to establish and affirm its authority, to guarantee its authenticity and constitutes a sort of threshold for the reader. It takes the form of a praise, a eulogy of the author in which the preface writer recounts his first meeting with Douglass at an anti-slavery convention in Nantucket, Massachusetts, in 1841.

Document B is an excerpt from music journalist Paul Trynka's biography of Brian Jones (1942-1969) published two years ago, a book which he entitled *Sympathy For The Devil, The Birth of The Rolling Stones And The Death of Brian Jones*. Brian Jones was the founder and original guitar player of the Rolling Stones, and Trynka's biography thus retraces the early years of the Rolling Stones from 1962 to 1969. The passage retraces what is presented as a landmark event in music and race history which happened on May 20<sup>th</sup>, 1965. On that day, 23 year-old Brian Jones invited 55 year-old bluesman Chester Burnett (aka Howlin' Wolf) to play live on *Shindig!*, an American musical variety show aired on ABC, thereby introducing the young white American audience to one of the most influential singers in the history of blues music.

Document C is a scene from *Ragtime*, a 1981 drama film directed by Czech-born American filmmaker Milos Forman and is based on E. L. Doctorow's 1975 novel of the same title. It narrates the story of Coalhouse Walker, a young black piano player who has won fame and fortune playing jazz. The protagonist comes to be the victim of a racist incident and, after the prejudiced justice system fails him, he and other young black men storm the Morgan Library, taking the priceless collection hostage and wiring the building with dynamite. In the scene included in the corpus, African-American community leader Booker T. Washington is sent by the police authorities to find a compromise and convince the hero to give himself up.

#### Proposition d'analyse

This corpus is composed of three documents that deal with three different periods in American history (the mid-19th century—about two decades before the Emancipation Proclamation; the early 1900s—a time of racial tensions and violence in New York City; and the mid-1960s—in the midst of the Civil Rights movement) and belong to three different genres (one is a preface, another is a biography

and the third is a historical fiction). The events depicted can thus be said to represent lesser-known turning points in (African-) American history ('August, 1841', '20 May 1965', terms denoting change like 'novel', 'extraordinary', 'epochal', 'radical epoch-changing step') and illustrate the complex dialectics of authority and identity at play in race relations in the United States. More precisely, all three documents present mediators who connect whites and blacks, go-betweens who bridge the racial divide that has informed American society and culture. In document A, W. L. Garrison praises the virtues of F. Douglass, the author of a slave narrative, in order to give legitimacy to this black voice and to the abolitionist movement in general; Brian Jones's introduction of Howlin' Wolf to an essentially white American audience participates in making blues music an integral part of American popular culture and illustrates how (white) rock music continues the tradition of black music as a source of resistance; and Booker T. Washington's cooperation with police authorities and his attempt to find a compromise with the protagonist of *Ragtime* represents an attempt at thwarting a violent act of rebellion in order to maintain (the appearance of) race amity and social unity. Yet, white figures of authority (or their representatives) eventually silence, supersede or instrumentalize the black voices that they seem to simply introduce, hold in respect or glorify. In the end, white men remain in control and the strategies of disempowerment that they adopt enable them to serve their own interests.

## **[I – Racial Oppression and Emancipation]**

### **[1) Denouncing racial injustice]**

Racial injustice lies at the core of this set of documents, as indicated by the semantic field of bondage and the various metaphors of enthrallment ('the rod of the oppressor', slavery as a 'poor school' and the South as a 'prison-house of bondage'). Coalhouse Walker's anger stems from his being 'humiliated at every turn' and his trying 'every legal means' to get justice (his wife 'begged that [he] be given justice by law,' but 'died begging for it'). Garrison insists on the racial bias of a legal system that supports slavery and distinguishes between what is right and what is legal ('law or now law, constitution or no constitution'). As for Trynka's biography, it lays emphasis on the political and cultural context in which Brian Jones introduced Howlin' Wolf to the American public, the *de facto* segregation that still operated in many restaurants in the South and the 'filibustering attempts to prevent lynchings and introduce civil rights'.

### **[2) Racial topographies in black and white]**

Racial injustice in the United States has mapped out a space organized around a series of dividing lines. Garrison's text opposes North (and 'the soil of the Pilgrim Fathers') and South, a dichotomy materialized by the 'Mason and Dixon's Line', across which Douglass could be 'carried back' (though Garrison acknowledges that 'Northern prejudice against a colored complexion' also exists). While Trynka's text presents television as a white arena from which African-Americans and black culture remain invisible (blues music as a 'cultural ghetto', Whites and Blacks being separated by a 'boundary line'), the scene from *Ragtime* included in the corpus sets white and black characters apart (they occupy different buildings separated by a street which materializes racial antagonism).

### **[3) Contrasting Strategies of Emancipation]**

Against such injustice, blacks adopt contrasting strategies of emancipation. Douglass uses the rhetorical power of language ('his stirring eloquence') to express his indignation; the blues played by Chester Burnett, the subverted grammar in the lyrics of his song ('How many more years I'm gonna let you dog me around?') and his pre-linguistic screaming ('Howlin'') transformed and transcended racial discrimination into musical rebellion. In Forman's film, armed (dynamite and guns) and symbolic (books

taken hostage) violence are opposed to Washington's assimilationist ethos ('a chance to work beside [the white man] and enjoy the fruits of this great land').

## **[II – Bridging the Racial Divide]**

### **[1) White mediators]**

The three documents lay particular emphasis on the central role of go-betweens played by white men or their representatives: the white preface writer of a slave narrative, the white British rock star inviting a black bluesman on TV, and the 'civilized', assimilationist black man freely choosing to do the dirty job of white police officers all serve as mediators bridging the gap between the two sides of the racial divide: Trynka writes that Jones 'built a bridge over a cultural abyss', Washington is filmed from above through the broken window, crossing the street to find a compromise with Walker; and Douglass shall not be 'carried back' across the 'Mason and Dixon's line', Garrison writes in document C, a preface which aims at introducing and legitimating the author of this slave narrative to an (essentially white) readership.

### **[2) In Praise of Black Men]**

The set of documents presents white eulogies of black individuals who are portrayed as heroic men. Douglass is presented as a 'prodigy' and an 'ornament' (Garrison praises his 'physical proportion', 'commanding stature', 'rich intellect' and his 'natural eloquence'), Jones's 'idol' as a 'champion' and a 'hero', and Walker has 'great admiration' for Washington while Waldo calls him a brave man. The two texts are based on hyperbole (superlatives, adverbs of intensity, laudatory epithets) and highly-dramatized enunciation (questions marks, repetitions, binary and ternary rhythmic patterns). The lexical field of religion ('godlike', 'angels', 'love of God', 'Christmas', 'blessing', 'purity') participates in this process of sanctification and transforms the protagonists into black Christ-like figures.

### **[3) Reaching a white audience]**

Douglass's 'stirring eloquence' succeeds in winning over the 'unanimous' support of the white crowd assembled in Nantucket (enthusiastic collective responses in capital letters—'YES!' and 'NO!') that is 'melted to tears by his pathos' and 'roused to virtuous indignation'. Jones' introduction of Howlin' Wolf on TV is presented by Trynka as a 'truly life-changing moment' and a 'profound paradigm shift' for the white teen audience of *Shindig!* As for Garrison's preface, it mainly addresses a white abolitionist readership from the North which it tries to convince of the import and impact of Douglass's narrative. Concerning *Ragtime*, it is important to notice how it contrasts with Hollywood's traditional whitewashing of history.

## **[III – White Voices Manipulating Black Heroes]**

### **[1) White control: stealing the show, pulling the strings, silencing voices]**

White men seem to be puppeteers pulling the strings of the black man. Garrison, the preface writer, Waldo, the police officer in *Ragtime* and Brian Jones, the epitome of the rock star in the 1960s, are figures of authority who serve their own interest and end up stealing the show. Trynka describes how Brian Jones 'was a spectacle' in himself and 'hogged the limelight'. As he acts under the controlling gaze of the white police officer, Washington adopts a paternalistic position and is the one who monopolizes the conversation with Walker in *Ragtime*. As for Garrison, his introducing Douglass becomes an opportunity to give himself credit for orchestrating Douglass's speech as well as the crowd's enthusiastic support.

## **[2) White skin, black masks: the theatrics of racial identity]**

It is thus critical here to note the importance of racial masquerade and the cross-racial performance at play in the three documents. The setting becomes a stage where the drama of racial identity, culture and politics unfolds (the 'platform' and the white 'audience' in document A, the Morgan Library where Washington makes a dramatic entry in document B and the ABC television studio set Brian Jones calls 'Howlin' Wolf on stage' in document C). Everything happens as if Frantz Fanon's dialectics was reversed: not black skin, white mask (i.e. the black man mimicking the attitudes and adopting the language of the white man, as Washington does), but white skin, black mask, the way some white men adopt the black man's dissatisfaction in the face of racial injustice.

## **[3) The color of desire and the racial dialectics of frustration and satisfaction]**

The 'black man' is here nothing more than a white metaphor of repressed wrath. Identification with the black man enables to overcome a feeling of frustration at the conformity and injustice inherent to American society, a dissatisfaction that is expressed in the lyrics of the song performed by Howlin' Wolf on *Shindig!* ('How many more years I'm gonna let you dog me around?') and finds an echo in Walker taking the library hostage to 'get satisfaction' in *Ragtime*, while ultimately, as everyone should know, 'I can't get no satisfaction'.

## **Conclusion**

Less than four years after his appearance on *Shindig!*, the composer of 'Satisfaction' drowned after taking a cocktail of drink and drugs; the black protagonist in *Ragtime* is shot dead soon after obtaining satisfaction as he walks out of the library; and in 1896, one year after the death of Frederick Douglass, a man who spent a lifetime fighting for equal rights, the US Supreme Court declared segregation constitutional in *Plessy v. Ferguson*.

## **Seconde partie en français**

La seconde partie de l'épreuve portait sur les documents A et C. Il s'agissait pour les candidats de proposer une exploitation pédagogique de ces documents selon le programme du cycle terminal en identifiant «des objectifs communicationnels, culturels et linguistiques».

Le candidat devait tout d'abord s'appliquer à définir la situation d'enseignement, à savoir la classe choisie, et la notion retenue. Le niveau visé en cycle terminal est B2 pour la LVO (toutes séries), mais la séquence pédagogique pouvait également être envisagée pour un niveau C1 qui est celui de l'enseignement de spécialité LVA en terminale L. Le candidat devait justifier son choix et articuler sa séquence et les activités proposées autour d'une des quatre notions de l'entrée culturelle «Gestes fondateurs et monde en mouvement». Ainsi, la notion de «Lieux et formes de pouvoir» permettait d'envisager un travail pertinent sur la lutte afro-américaine, de même que la notion «Mythes et héros», qui s'attachait plus particulièrement à l'étude de personnages emblématiques. Au vu de la nature littéraire du document A, de sa nature argumentative et de l'importance de l'implicite, il était également envisageable de proposer une exploitation des deux documents en cours de Littérature étrangère en langue étrangère (LELE), qui est un enseignement obligatoire en classes de première et terminale littéraires. Ainsi, la thématique «Je de l'écrivain, jeu de l'écriture» ouvrait la voie à une exploration fine de la rhétorique argumentative, des stratégies du discours pour convaincre et persuader, des rapports entre les personnages, du statut de l'écriture de soi ; «Le personnage, ses figures et ses avatars»



permettait d'envisager la notion de héros et anti-héros ; enfin, «L'écrivain dans son siècle» pouvait mener à un questionnement sur le discours engagé. Le jury accepte donc toute proposition dès lors qu'elle est justifiée et mène à une question claire qui permet de construire la séquence pédagogique et articule les objectifs définis. Les objectifs de la séquence ne pouvaient se limiter au seul objectif culturel évident (l'histoire de la lutte contre les discriminations contre les noirs aux Etats-Unis). Il était attendu des candidats qu'ils identifient l'objectif pragmatique essentiel du dossier : la rhétorique argumentative, ou le pouvoir du discours. Ainsi, les meilleurs candidats ont su lier ces deux objectifs dominants dans des orientations d'exploitation pédagogique telles que «la puissance rhétorique comme outil de lutte socio-politique» ou «le discours de révolte». L'analyse présentée en première partie d'épreuve pouvait bien entendu nourrir les ambitions pédagogiques de la seconde partie et mener à envisager une séquence en classe littéraire sur le rapport entre parole et pouvoir : «stratégies de réappropriation du discours» ou «quelle autonomie pour la voix noire aux Etats-Unis ?».

Sans que cela soit exigible, les candidats pouvaient proposer une tâche finale définissant l'orientation de la séquence et donnant leur sens aux activités langagières proposées.

Une fois ce cadre défini, il s'agissait de présenter les objectifs de la séquence guidant les activités et en accord avec l'orientation définie. Sur ces deux documents, il était possible d'envisager divers objectifs pragmatiques (travail sur la rhétorique argumentative à travers les outils d'articulation du discours dans le document A et la répartition de la parole et le conflit dans le document C ; le discours pour convaincre ; la forme de l'éloge) et linguistiques (le lexique de l'adresse et de l'émotion ; travail sur les modaux et la phrase complexe à travers l'expression du but ou les structures résultatives ; et bien sûr un entraînement à la mise en voix si le candidat envisageait de travailler la compétence de communication orale des élèves avec un travail sur l'intonation, l'expression et le rythme du discours).

La consigne invitait à s'interroger sur la spécificité des supports proposés, ce qui conduisait tout d'abord à identifier le potentiel didactique des documents. Ainsi, les difficultés posées par le document A devaient être clairement identifiées : longueur, langage soutenu et rhétorique du XIXe siècle, l'oralité du discours, l'implicite, la spécificité générique du texte (préface d'une autobiographie). Des éléments facilitateurs étaient cependant envisageables, tels que la structure générale du texte (introduction, exposition, présentation), la répétition de mots-clefs et le paratexte qui permettait d'aborder le statut particulier de cette préface. Pour le document C, la vidéo peut sembler un élément facilitateur en soi, même si ici le manque de contexte (difficulté de comprendre qui sont les personnages, et surtout le statut de B.T. Washington et de l'homme blanc) et d'action (il s'agit principalement d'un dialogue statique) peut nuire à la compréhension. Cependant, l'accès au sens était assez aisé car les personnages parlent lentement et les termes clefs sont familiers des élèves. Si le candidat envisageait une analyse de l'implicite dans sa séquence, il pouvait déjà mentionner que de nombreux symboles visuels du pouvoir pourraient être facilement repérés par les élèves dans le document C (position des personnages, fauteuil et chaise, dynamite, la bibliothèque, la vue en plongée de Mr. Waldo observant B.T. Washington depuis sa fenêtre).

Les candidats devaient proposer des stratégies transférables d'accès au contenu culturel, littéraire et linguistique des documents. L'ordre d'exploitation est primordial et doit être justifié. Un document vidéo ou iconographique n'est pas toujours le plus simple à aborder en premier lieu, ni «déclencheur de parole» comme souvent les candidats semblent portés à le croire. L'analyse du potentiel didactique des documents pouvait conduire au contraire à choisir de commencer par le document A. Ce choix se justifie tout d'abord par une raison chronologique : l'étude de l'évolution de la lutte afro-américaine se développe d'abord dans le contexte abolitionniste des années 1840-1860. Dans la perspective d'une

étude de la rhétorique du discours, il semble également préférable de commencer par l'écrit et ses codes de composition. Les compétences pragmatiques des élèves peuvent être développées dans un travail sur la structure du texte, un repérage des mots-clés et surtout un travail sur les tons et les genres. Garrison manie l'art oratoire en mêlant émotion, pathos et emphase dans son éloge de Douglass. La difficulté de ce texte pouvait amener les candidats à proposer de ne travailler que sur une partie du document A, soit en ne donnant pas la fin aux élèves, soit en proposant une exploitation ciblée par exemple sur le premier paragraphe (étude du contexte et du rapport entre les personnages) puis sur les deux suivants (étude de la ponctuation et de l'anaphore pour mener à comprendre le genre de l'éloge ; l'opposition entre la représentation de la souffrance dans la peinture faite de l'esclavage et la présentation enthousiaste de Douglass ; travail sur le lexique de l'émotion pour comprendre les stratégies discursives de persuasion et le rapport entre orateur et public ; la théâtralité).

L'exploitation du document C permettait ensuite de voir comment le discours argumentatif se déroule en interaction à travers le dialogue de Washington et Walker. Ici, il était possible de proposer des activités d'accès au sens par l'étude du renversement des discours, de l'opposition des deux personnages. Bien entendu, le document C permettait également un travail sur les compétences orales à travers les intonations, les pauses, les accélérations et ralentissements, les postures. Les candidats qui ont su proposer des pistes de compréhension du statut de Waldo, l'homme blanc derrière le discours de Washington, pouvaient ainsi amener les élèves à percevoir l'implicite (également travaillé en faisant porter l'attention aux symboles du pouvoir déjà mentionnés). L'exploitation didactique des documents pouvait alors revenir sur le document A afin d'analyser plus finement son statut de préface et la question du discours rapporté menant à une évaluation critique du statut de la voix blanche et de la notion d'autorité.

La séquence pédagogique pouvait envisager une poursuite ou ouverture en faisant appel à d'autres documents. Les candidats pensent souvent mettre en place des recherches contextuelles en ou hors classe, en groupes ou individuelles. Les recherches thématiques sur internet doivent être précisées : quels sont les critères de sélection des sites ? Comment les groupes sont-ils constitués ? Comment le compte-rendu va-t-il se dérouler ? Un candidat s'interroge sur la visée d'une telle tâche et propose une mise en commun sur une frise chronologique en cours. Un autre propose un dossier collectif de portraits de personnages emblématiques de la lutte afro-américaine.

Un candidat a envisagé d'ouvrir sa séquence par l'étude du poster du film de Quentin Tarantino, *Django Unchained*, ce qui permettait de travailler les codes symboliques du pouvoir, mais aussi d'aborder la question du statut de la voix noire et de la voix blanche. De nombreux candidats ont voulu poursuivre la séquence avec des discours de Martin Luther King ou Malcolm X. L'utilisation de ces documents semblait plus pertinente dès lors qu'elle était articulée aux objectifs définis et à la question qui structure la séquence. Ainsi, l'opposition entre la voix rebelle de Walker et la voix relais de Washington et Douglass trouve son écho dans l'affrontement entre l'attitude conciliatrice et coopérative de King et la violence du discours et de l'action des Black Panthers.

Grâce aux compétences transférables travaillées, les candidats pouvaient songer à des tâches finales telles qu'écrire le discours de Douglass, puis le mettre en voix, ou imaginer un dialogue entre Douglass et ses petits-enfants qui s'interrogent, au tournant du XXe siècle, sur le sens de la lutte et la persistance des discriminations.

Les candidats qui avaient pensé travailler cette séquence en série L (LVA ou LELE) pouvaient évoquer la pertinence de cette préparation aux épreuves du baccalauréat, puisqu'ils doivent constituer des dossiers en choisissant un document personnel. Pour une classe de LELE, la poursuite du travail pouvait s'envisager à travers une étude de roman ou de témoignages. L'étude du statut de la voix noire

et de la lutte contre la discrimination trouve écho dans une littérature vaste, des «*slave narratives*» aux romans de Toni Morrison en passant par les poètes de la Harlem Renaissance.

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