

CAPES/CAFEP EXTERNE D'ANGLAIS SESSION 2018

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 Terminale, 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

Extract from « Promised Land » (Eugene Jarecki, 2017)

<https://www.dropbox.com/s/nsbeji2z2a4a450/EMSP%201.mp4?dl=0>

Document B

There was music from my neighbor's house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft or taking the sun on the hot sand of his beach while his two motor-boats slit the waters of the Sound, drawing aquaplanes over cataracts of foam. On week-ends his Rolls-Royce became an omnibus, bearing parties to and from the city, between nine in the morning and long past midnight, while his station wagon scampered like a brisk yellow bug to meet all trains. And on Mondays eight servants including an extra gardener toiled all day with mops and scrubbing-brushes and hammers and garden-shears, repairing the ravages of the night before. (...)

10 At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby's enormous garden. On buffet tables, garnished with glistening hors-d'oeuvre, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that
15 most of his female guests were too young to know one from another. (...)

The bar is in full swing and floating rounds of cocktails permeate the garden outside until the air is alive with chatter and laughter and casual innuendo and introductions forgotten on the spot and enthusiastic meetings between women who never knew each other's names.

20 The lights grow brighter as the earth lurches away from the sun and now the orchestra is playing yellow cocktail music and the opera of voices pitches a key higher. Laughter is easier, minute by minute, spilled with prodigality, tipped out at a cheerful word. The groups change more swiftly, swell with new arrivals, dissolve and form in the same breath--already there are wanderers, confident girls who weave here and there among the stouter and more stable, become for a sharp, joyous moment the center of a group and then excited with triumph glide on through the sea-
25 change of faces and voices and color under the constantly changing light.

Suddenly one of these gypsies in trembling opal, seizes a cocktail out of the air, dumps it down for courage and moving her hands like Frisco dances out alone on the canvas platform. A momentary hush; the orchestra leader varies his rhythm obligingly for her and there is a burst of chatter as the erroneous news goes around that she is Gilda Gray's understudy from the "Follies."
30 The party has begun.

I believe that on the first night I went to Gatsby's house I was one of the few guests who had actually been invited. People were not invited--they went there. They got into automobiles which bore them out to Long Island and somehow they ended up at Gatsby's door. Once there they were introduced by somebody who knew Gatsby and after that they conducted themselves according
35 to the rules of behavior associated with amusement parks. Sometimes they came and went

without having met Gatsby at all, came for the party with a simplicity of heart that was its own ticket of admission.

I had been actually invited. A chauffeur in a uniform of robin's egg blue crossed my lawn early that Saturday morning with a surprisingly formal note from his employer--the honor would be
40 entirely Gatsby's, it said, if I would attend his "little party" that night. He had seen me several times and had intended to call on me long before but a peculiar combination of circumstances had prevented it--signed Jay Gatsby in a majestic hand.

Dressed up in white flannels I went over to his lawn a little after seven and wandered around rather ill-at-ease among swirls and eddies of people I didn't know--though here and there was a
45 face I had noticed on the commuting train. I was immediately struck by the number of young Englishmen dotted about; all well dressed, all looking a little hungry and all talking in low earnest voices to solid and prosperous Americans. I was sure that they were selling something: bonds or insurance or automobiles. They were, at least, agonizingly aware of the easy money in the vicinity and convinced that it was theirs for a few words in the right key.

The Great Gatsby (Chapter 3), F. Scott Fitzgerald, 1925

Document C

Introduction

My name is J.D. Vance, and I think I should start with a confession: I find the existence of the book you hold in your hands somewhat absurd. It says right there on the cover that it's a memoir, but I'm thirty-one years old, and I'll be the first to admit that I've accomplished nothing great in my life, certainly nothing that would justify a complete stranger paying money to read about it.
5 [...]

So I didn't write this book because I've accomplished something extraordinary. I wrote this book because I've achieved something quite ordinary, which doesn't happen to most kids who grow up like me. You see, I grew up poor, in the Rust Belt, in an Ohio steel town that has been hemorrhaging jobs and hope for as long as I can remember. I have to put it mildly, a complex
10 relationship with my parents, one of whom has struggled with addiction for nearly my entire life. My grandparents, neither of whom graduated from high school, raised me, and few members of my extended family attended college. The statistics tell you that kids like me face a grim future – that if they're lucky, they'll manage to avoid welfare; and if they're unlucky, they'll die of heroin overdose, as happened to dozens in my small hometown just last year. [...]

That is the real story of my life, and that is why I wrote this book: I want people to know that what it feels like to nearly give up on yourself and why you might do it. I want people to understand what happens in the lives of the poor and the psychological impact that spiritual and material poverty has on their children. I want people to understand the American Dream as my family and I encountered it. I want people to understand how upward mobility really feels. And
20 I want people to understand something I learned only recently: that for those of us lucky enough to live the American Dream, the demons of the life we left behind continue to chase us.

There is an ethnic component lurking in the background of my story. In our race-conscious society, our vocabulary often extends no further than the color of someone's skin – "black

25 people”, “Asians”, “white privilege.” Sometimes these broad categories are useful, but to
understand my story, you have to delve into the details. I may be white, but I do not identify with
the WASPs of the Northeast. Instead, I identify with the millions of working-class white
Americans of Scots-Irish descent who have no college degree. To these folks, poverty is the
family tradition – their ancestors were day laborers in the Southern slave economy, share-
croppers after that, coal miners after that, and machinists and millworkers during more recent
30 times. Americans call them neighbors, friends, and family. [...]

If ethnicity is one side of the coin, then geography is the other. When the first wave of Scots-
Irish immigrants landed in the New World in the eighteenth century, they were deeply attracted
to the Appalachian Mountains. This region is admittedly huge – stretching from Alabama to
Georgia in the South to Ohio to parts of New York in the North – but the culture of Greater
35 Appalachia is remarkably cohesive. My family, from the hills of eastern Kentucky, describe
themselves as hillbillies [...]. It was Greater Appalachia’s political reorientation from Democrat
to Republican that redefined politics after Nixon. And it is Greater Appalachia where the fortunes
of working-class whites seem dimmest. From low social mobility to poverty to divorce and drug
addiction, my home is a hub of misery.

Hillbilly Elegy, A Memoir of a Family and Culture in Crisis, J.D. Vance, William Collins,
2016, pp 1-4.

4.2.4 – Exemples de sujets

Les sujets traités dans cette partie se trouvent en partie 5 – Annexes de ce rapport.

EMSP 1

Première partie en anglais

The [broken] American Dream

“My dream is of a place and a time where America will once again be seen as the last best hope of earth”, Abraham Lincoln once said. This dossier dwells on the aporia of living a dream, the setting of which is America. It sets a dialectics on the late state of Grandeur America once knew, and revolves around the myth of the American Dream. The Dream is seen and presented according to various symbols and levels of understanding, hinting at the idea that everything is not only what it seems to be at first

glance, all leading to the driving question – to what extent can we consider the American dream as a form of bygone power?

Document A is the trailer of the two-hour documentary film *Promised Land* by Eugene Jarecki released in 2017. It offers a road trip through America in Elvis Prestley's 1963 Rolls Royce car. Jarecki deems it a metaphorical experience of the human condition, thus exploring all types of human ordeals.

Document B is an extract from *The Great Gatsby* by Francis Scott Fitzgerald, published in 1925. The excerpt offered is a snapshot of America in its "roaring 20s" and pictures a mundane gathering in Gatsby's garden where the richest and the most successful characters of their time get together.

Document C is the beginning of the introduction of *Hillbilly Elegy, A Memoir of a Family and Culture in Crisis* by J.D. Vance, published in 2016. In his book, J. D. Vance tells the story of his family and his upbringing in the Appalachian, paralleling his personal story with the socio-economic history of his native Kentucky State.

The issue will be dealt with according to the notion of "*lieux et formes du pouvoir*" but the candidates were free to center their reflection on any other notion of the *cycle terminal* in the French curriculum.

I- The rusty mechanics of America

Labouring America

The dossier presents us with very antagonistic views on this topic but the crux of it lies in the fact that labour gave birth to America. Chronologically speaking, it starts with the "roaring 20s" and the "easy money" for those willing to work. The "vicinity" appears as the land of opportunity and the land of plenty in B. In blunt opposition to this, document A is marked by the fact that the engine of the car cannot "roar" anymore, as it needs to be fixed. In this disempowered setting for the interview, the driver confesses that America is not declining but "stagnant". The viewer will obviously deem it an understatement since the formerly luxurious car is fixed to a tow-truck therefore making the point that America is metaphorically disabled. She – America – is deposed from her economic, industrial, entertainment, and cultural powers (contrasting with their blinding presence in doc B), implying that the American Dream no longer exists because it does not target the entire population (as shown in documents A and C). The roadtrip appears as a long mourning process of this bygone America. The American Dream is a "lie" (A). An unspoken elite triggered the disbelief in the American Dream as the unknown reference highlights in "Work hard and you can get ahead. [...] They lied to us" (hence perhaps opposing "us" and "them"). The pronoun "they" may find its illustration in document B with the party guests, the selective gathering of whom suggests that they have literally been Chosen. This dialectic is further emphasized in the first half of the third document where the question of hard toil and labour is dwelt upon and where the "Rust Belt" is mentioned. In fact, the narrator defines himself and his family according to labour and the job history of the family.

The rusty mechanics of America

The issue of the new *rusty mechanics* of post-industrial America is addressed in document C and mirrors the scene in document A where men have to push the car up the tow-truck. *Hillbillies*, as the inhabitants of the town call themselves, used to be the inhabitants of, literally speaking, "a city upon a hill", welcoming all immigrants (l. 33-35) and providing them with jobs, the product of which contributed to establish America's gild and glow both on a national and an international scale. This downgraded space is now trying to make things work now that social progression and ascension are no longer possible in this "hub of misery" (l. 41). The fallen industrial state is visible in the video, where the very type of footage—the road trip – conveys the point of view/focalization literally of [or from] the car or the tow-truck. What's more, the "soundtrack of document A sung by two women on the back seat of the car evokes a

vertical movement as the lyrics go “travelling north/it’s many hundred miles but it won’t be long”. The car is heading upwards, to an undefined place and the aporia of a long distance driven in a short amount of time further hints at the idea of aiming at an ideal place, a mythical place or space. This allegorical meaning is of course emphasized by the feminine voice, which sounds like an embodiment or an “envoicement” so to speak of America. The car is leaving a southern destitute place, perhaps at the image of the one described in document C.

Strikingly, the narrator in C underlines the fact that even though he is white, he does not “belong” to the WASP population, indirectly pigeonholing himself in the category of “white trash”. He writes his family story in the first half of this excerpt and it is obviously marked with hard toil throughout generations of industrial workers. Labour is or used to be so familiar to the population of the Appalachians that jobs are seen as “hemorrhaging” (l. 11)—the personification conveying the idea that work is under one’s skin or in one’s DNA. Thus, this dispossession of sorts leads to social misery but also to a long mourning process of the late member of the family. The void henceforth left will need to be filled with other types of working substances – namely alcohol or drugs (l. 12-16). The underlying image of Elvis somehow finds its echo in this third document as he was born at the foot of the Appalachia and ironically died of drug abuse. Ironically, this “hub of misery” encapsulates at the same time the starting and the final point of the life cycle, and in a contrapuntal way appears as the cradle of America.

Automobiles and engines are the driving motives throughout this dossier. Document C is a clear instance of what can be called “the rusty mechanics of America” which comes as a sharp contrast to *the gliding mechanics of America* in document B where “They [the guests] got into automobiles which bore them out to Long Island and somehow they ended up at Gatsby’s door” (l. 32-33). Here, the cars in question appear as nearly all-knowing protagonists conducting the characters to a new piece of adventure.

II- The necessity of the pursuit of happiness.

Promised Land and the gliding mechanics of America

The urge to pursue happiness is seen in “Gatsby’s enormous garden” (l. 11) where people appear as Chosen and Elect and are pre-determined to be so since they do not need a formal invitation to attend the party. This scene appears as a possible image of the Garden of Eden where the only challenge the guests are required to take on is to keep their status as can be read in the last few lines of the excerpt “They were, at least, agonizingly aware of the easy money in the vicinity and convinced that it was theirs for a few words in the right key.” The end of document B also pinpoints the fact that “easy money” may be “agonizing”, that is to say a source of conflict. Indeed, this sort of gliding mechanics of life may be the source of boredom or come as an opposition to the founding principle of the Nation that is *hard-working*. In the same way, natural light is omnipresent throughout document B and contrasts with adjectives such as “dim” in document C, where even whiteness is presented as “dimmiest” (l. 40), thereby hinting at the fact that the first space is to be read as the Chosen one, while the second is that of the Fallen people.

But this New Found Garden of Eden is also endowed with a sense of artifice, of false pretense because it is the mundane duty of all the guests to make one another believe in the enjoyment of the gathering (“enthusiastic meetings between women who never knew each other’s names”, l. 18). All in all, document B appears as a very assertive piece of narration and stands in contrast to the nearly apologetic beginning of document C (“My name is J.D. Vance, and I think I should start with a confession: I find the existence of the book you hold in your hands somewhat absurd”, l. 1-2). Yet both documents converge to the same idea – portraying America. Indeed, if document B clearly appears as a scene of *ekphrasis* of the beginning of a film, the third document may well be another instance of underlying *ekphrasis* but only showing the negative side of the very picture projected in document B. In other words, both documents present the same image but from two different – yet complementary – standpoints.

Kaleidoscoping America

Beyond this, the set of documents offers a diachronic view on America and the American Dream asking for the re-interpretation of the symbols. For example in document B, the mention of Rolls-Royce cars is made (l. 5) to hint at the luxury and the selective quality of Gatsby's parties. Elvis, at the peak of his career, acquired a 1963 model of this brand and somehow acquired a status similar to that of Gatsby. Interestingly enough, the first document shows us that Elvis's car has passed away but that the loyal American ("solid American", doc B) tow-truck is here to keep the car going. In other words, my point here is that Elvis adopted two very British signs with this British-branded car and the nickname of "The King" which he made his own and subsequently Americanized to become American symbols. The permanence of symbols may be underlined in the anachronistic vision of Elvis wearing a white flannel suit towards the end of the extract, corresponding to Gatsby's portrait. The contemporary reader of the passage will not fail to notice the underlying presence of the King in this depiction. The documentary implies that this old American symbol of the car can be re-enacted as a driving force in the American imagery as it is subject and object of narration or story-telling. America thus appears as a place in motion, as a re-empowering place where broken pieces find their way to completion. America appears as the place which enables the "universal" to exist – "our vocabulary often extends no further than the color of someone's skin" (C, l. 25), conveying the idea that America is nothing close to being epidermal, she needs to work beyond this level. America is a means of transcendence, of elevation of the body and the soul.

In fact, the kaleidoscopic view on America offers an unexpected definition of the "Promised Land". It saves the characters from the failings of the US economy or the ensuing "demons" of the American dream, thanks to art and creation. The act of writing Gatsby is what saves the characters from vacuity, writing a memoir is what enables the narrator of document C to include his story in (American) History. Film-making is what re-enacts the power of American symbols through the re-discovery of the land torn apart by the US economic and financial crises as the road trip car may be envisioned as a blood cell circulating through America's arteries. The film is the embodiment of this bodily topography of America – America is living matter made out of the cloth of Hope. Building America's myth consists in the polyphony of storytellers and in the spectrality of views, all converging to emancipate the imaginary from the shackles of materiality.

We may conclude that the American Dream somehow keeps escaping us depending on the political and socio-economic contexts. Yet, its persistence is undeniable as it keeps being reshaped and reappropriated through the sustainability of symbols, be them transcendental or material.

Seconde partie en français

La seconde partie de l'épreuve portait sur les documents A et B. 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 ».

La construction de la problématique et les pistes pédagogiques proposées nécessitaient, en amont, une compréhension fine des documents donnés à l'étude. Ainsi, les candidats s'étant limités à une analyse superficielle du rêve américain dans la première partie n'ont pu proposer de démarche didactique convaincante. Il était ici nécessaire de percevoir la dynamique du dossier : Eugene Jarecki porte à l'écran les fragments d'un rêve américain qui n'était qu'excès et superficialité dans *Gatsby*.

Situation d'enseignement et objectifs

Niveaux visés

Les candidats devaient tout d'abord s'efforcer de définir une situation d'enseignement. Le niveau visé en Terminale est B1 pour un élève de LV2, B2 pour un élève de LV1 et C1 pour un élève de série littéraire

ayant opté pour l'anglais en LVA (Langue Vivante Approfondie). Cette hétérogénéité demandait à être prise en compte dans les pistes d'exploitation pédagogiques énoncées par la suite.

Choix de la notion

Le contenu et le propos des documents offraient plusieurs possibilités : mythes et héros (le mythe du rêve américain), l'idée de progrès (grandeur et décadence du rêve américain), lieux et formes de pouvoir (l'Amérique, puissance révolue), espaces et échanges (road trip et rêve américain) constituaient tout autant d'entrées recevables. Quel que soit le choix opéré, il revenait au candidat d'explicitier le lien entre la notion retenue et le contenu de la séquence.

Problématique

Les meilleurs candidats ont su repérer les enjeux didactiques majeurs du dossier et les ont articulés de façon pertinente autour d'une problématique. Ce dossier invitait ainsi à se demander en quoi la pédagogie actionnelle pouvait être mise au service des compétences culturelle et linguistique.

Tâche finale et objectifs

Bien que cela ne soit pas exigible, les candidats pouvaient proposer une tâche finale afin de donner une dynamique à la séquence proposée.

Une fois ce cadre posé, les candidats devaient énoncer des objectifs adaptés au(x) niveau(x) du CECRL visé(s) et cohérents avec les activités proposées ensuite. L'objectif culturel s'articulait autour de l'évolution de la signification du rêve américain. Les objectifs linguistique et pragmatique devaient être en adéquation avec la démarche et, éventuellement, avec la tâche finale, si celle-ci était définie par le candidat. Parmi les pistes possibles, les candidats pouvaient suggérer l'étude du superlatif, du comparatif et de ses formes complexes (*the more... the more...*), qui serviraient à exprimer la grandeur du rêve américain. Ils pouvaient aussi se pencher sur la différence entre le présent, le *preterit* et le *present perfect* : ceci permettrait aux élèves de faire une comparaison diachronique du rêve américain. Notons que l'objectif socio-linguistique était intrinsèquement lié au contenu des documents proposés : l'idée de registre comme marqueur de classe sociale transparait en effet nettement dans ce dossier. Après avoir repéré les enjeux de cet objectif, le candidat devait imaginer des situations de communication variées permettant aux élèves d'utiliser différents registres.

Analyse didactique des documents

Il était attendu des candidats qu'ils repèrent les éléments facilitateurs et les obstacles de chaque document. Il fallait ici être vigilant, car la frontière entre ces derniers y était souvent floue.

L'écueil majeur consistait à affirmer que la vidéo comportait essentiellement des éléments facilitateurs tandis que le texte était chargé d'obstacles lexicaux. Le jury attendait des candidats qu'ils dépassent ce diagnostic binaire et qu'ils nuancent leur propos : ces deux documents comportent en réalité des difficultés de nature différente.

Document A

Syntaxe et lexique restent relativement simples dans le document A, certes, mais la charge culturelle et le poids de l'implicite peuvent entraver la compréhension d'un élève de Terminale. Le sens de la phrase « *It's the car as a metaphor for Elvis, as a metaphor for human condition* » pouvait présenter une difficulté.

Annoncer le titre facilite habituellement l'accès au sens, dans la mesure où l'élève peut anticiper le contenu du document. Or, cette approche se révélerait ici être un obstacle : bien que « *promised land* » soient deux mots dont le sens est accessible à un élève de niveau B1 ou B2, la charge culturelle est ici trop lourde pour donner lieu à une stratégie d'anticipation efficace.

Document B

Les candidats ont souvent fait remarquer, à juste titre, que la charge lexicale du document B constituait un obstacle majeur en Terminale. Ce diagnostic restait cependant insuffisant : il était attendu des candidats qu'ils identifient les différentes strates de sens, avant d'associer chacune d'entre elles à un niveau du CECRL. Il était aussi important d'y repérer les autres types de difficultés pouvant entraver l'accès au sens. L'usage de plusieurs temps et aspects dans un même document (présent, *present perfect*, *preterit* et *plu perfect*) pouvait brouiller les repères temporels et chronologiques.

Hiérarchisation des documents

La hiérarchisation des documents doit être justifiée d'un point de vue didactique. De nombreux candidats ont choisi de commencer leur séquence par la vidéo, partant du principe que ce type de support, moins effrayant pour les élèves, était déclencheur de parole, ce qui relevait du contresens. L'effondrement du rêve américain figuré dans le document A ne peut être compris des élèves que s'ils ont découvert, en amont, la splendeur et la superficialité qui le caractérisait avant le déclin (document C).

Pistes de mises en œuvre

Les meilleurs candidats ont su exploiter de façon fine et pertinente le lien entre les deux documents afin de proposer des tâches à la fois actionnelles et différenciées.

Document B

L'exploitation de l'extrait de *Gatsby* nécessitait de bien connaître les attentes des niveaux B1, B2 et C1 en compréhension. Plutôt que de proposer une compréhension exhaustive, les meilleurs candidats ont fixé des objectifs de compréhension en adéquation avec le(s) niveau(x) visé(s). Afin de gérer la densité du texte, il était ici souhaitable de le segmenter, tout en veillant à conserver des unités de sens. La répartition de travail suivante pouvait être proposée : un groupe travaille sur les deux premiers paragraphes afin d'établir le planning des préparatifs chez Gatsby. Un deuxième groupe travaille sur les paragraphes 3 à 5, relève les mots ayant trait à la lumière, au son et au mouvement, afin de cerner les signes de la splendeur des fêtes chez Gatsby. Ils peuvent ainsi en rendre compte à travers l'écriture d'une dépêche dans un journal local. Un dernier groupe d'élèves peut établir une fiche d'identité du mystérieux personnage de Gatsby, à la lumière des derniers paragraphes. La répartition des tâches en fonction du niveau permettra aux élèves de recevoir (ou non) une aide lexicale adaptée à leurs besoins.

Il était ensuite pertinent d'imaginer une tâche intermédiaire s'inscrivant dans le prolongement de cette compréhension écrite. Selon l'axe choisi par le candidat, celle-ci pouvait être orale ou écrite. Dans le premier cas, on pouvait demander aux élèves d'adopter le point de vue d'un journaliste enregistrant une chronique pour un journal local, au lendemain d'une fête chez Gatsby. Si le candidat faisait le choix d'une production écrite, il pouvait par exemple proposer une interaction écrite en laboratoire de langues : Gatsby et le narrateur échangent leurs impressions sur la fête ayant eu lieu la veille. Cet exercice, bien que se fondant sur un anachronisme, avait pour avantage d'être familier des élèves. Il est à noter que les attentes concernant l'interaction écrite ont été étoffées dans le volume complémentaire du CECRL publié en 2018, puisqu'elles tiennent dorénavant compte des discussions de type messagerie instantanée.

Document A

Proposer ce document sans aucune phase d'anticipation pouvait mettre les élèves en difficulté : connaissent-ils Elvis Presley ? Comprendraient-ils le lien entre Elvis, la voiture sur la dépanneuse et le déclin économique ? Il est probable que non. Une phase d'anticipation pouvait prendre la forme de *webquests* : les élèves pourraient aller chercher des informations différentes, en fonction de leur niveau,

ce qui permettrait de mettre en place des stratégies de pédagogie différenciée tout en prenant soin de maintenir un degré raisonnable de déficit informationnel. D'autres pistes (compréhension orale, compréhension écrite) étaient tout à fait recevables.

L'étude de ce document vidéo pouvait ensuite donner lieu à une tâche intermédiaire écrite ou orale, permettant de préparer les élèves à la tâche finale : l'écriture d'une critique du film ou l'interview d'Eugene Jarecki suite à la sortie du film constituaient tout autant de pistes envisageables.

Interdisciplinarité

Plus qu'une plus-value, l'interdisciplinarité constituait ici un point d'appui majeur : les programmes d'histoire géographie ('Les Etats-Unis et le monde depuis 1918' en ES et L / 'La croissance économique dans ses différentes phases depuis 1850' en S) et de SES ('Comment expliquer l'instabilité de la croissance ?') permettaient aux élèves de mieux comprendre l'évolution du rayonnement des Etats-Unis ainsi que celle de l'idée de déclin économique, facilitant ainsi l'accès à l'implicite du document A.

Documents supplémentaires et tâche finale

Les meilleurs candidats sont parvenus à proposer des documents complémentaires dont ils faisaient une exploitation convaincante, en lien avec les objectifs fixés. De très nombreuses pistes étaient envisageables, parmi lesquelles à *It can't happen here* (Sinclair Lewis), *The Grapes of Wrath* (John Steinbeck), *Invisible Man* (Ralph Ellison), ou encore *Between the World and Me* (Ta Nehisi Coates).

La tâche finale pouvait s'articuler autour de l'évolution de la signification du rêve américain et prendre une forme écrite ou orale, pourvu que cela soit cohérent avec la tâche intermédiaire et les objectifs fixés en amont. Le candidat pouvait, par exemple, imaginer un talk-show au cours duquel les élèves, endossant différents rôles, devaient répondre à la question « *Does the American dream still exist today?* ».

Magali DE BLOCK et Maëva VINCENSINI