

ELE 13

Ministère de l'Education Nationale

CAPES EXTERNE D'ANGLAIS

CAFEP EXTERNE D'ANGLAIS

SESSION 2005

ÉPREUVE EN LANGUE ÉTRANGÈRE

Consigne

Dans le cadre de votre épreuve, vous procéderez :

- à la présentation, à l'étude et à la mise en relation des trois documents proposés
(en anglais)
- à l'explication des trois faits de langue soulignés dans le document
(en français)
- à la restitution du document sonore que le jury vous proposera
(en français)

Document B

(...) Most things pursued by men for the happiness of publick or private life, our wit or folly have so refined, that they seldom subsist but in idea; a true friend, a good marriage, a perfect form of government, with some others, require so many ingredients, so good in their several kinds, and so much niceness in mixing them, that for some thousands of years men have despaired of reducing their schemes to
5 perfection: but, in conversation, it is, or might be otherwise; for here we are only to avoid a multitude of errors, which, although a matter of some difficulty, may be in every man's power, for want of which it remains as mere an idea as the other. Therefore it seems to me, that the truest way to understand conversation, is to know the faults and errors to which it is subject, and from thence every man to form maxims to himself whereby it may be regulated, because it requires few talents to which most men are not
10 born, or at least may not acquire, without any great genius or study. For, nature has left every man a capacity of being agreeable, though not of shining in company; and there are a hundred men sufficiently qualified for both, who, by a very few faults, that they might correct in half an hour, are not so much as tolerable.

I was prompted to write my thoughts upon this subject by mere indignation, to reflect that so useful and
15 innocent a pleasure, so fitted for every period and condition of life, and so much in all men's power, should be so much neglected and abused.

And in this discourse it will be necessary to note those errors that are obvious, as well as others which are seldomer observed, since there are few so obvious, or acknowledged, into which most men, some time or other, are not apt to run.

20 For instance: nothing is more generally exploded than the folly of talking too much; yet I rarely remember to have seen five people together, where some one among them has not been predominant in that kind, to the great constraint and disgust of all the rest. But among such as deal in multitudes of words, none are comparable to the sober deliberate talker, who proceeds with much thought and caution, makes his preface, branches out into several digressions, finds a hint that puts him in mind of another story, which
25 he promises to tell you when this is done; comes back regularly to his subject, cannot readily call to mind some person's name, holding his head, complains of his memory; the whole company all this while in suspense; at length says, it is no matter, and so goes on. And, to crown the business, it perhaps proves at last a story the company has heard fifty times before; or, at best, some insipid adventure of the relater.

Another general fault in conversation, is that of those who affect to talk of themselves: some, without any
30 ceremony, will run over the history of their lives; will relate the annals of their diseases, with the several symptoms and circumstances of them; will enumerate the hardships and injustice they have suffered in court, in Parliament, in love, or in law. Others are more dextrous, and with great art will lie on the watch to hook in their own praise: they will call a witness to remember, they always foretold what would happen in such a case, but none would believe them; they advised such a man from the beginning, and told him
35 the consequences, just as they happened; but he would have his own way. Others make a vanity of telling their faults; they are the strangest men in the world; they cannot dissemble; they own it is a folly; they have lost abundance of advantages by it; but if you would give them the world, they cannot help it; there is something in their nature that abhors insincerity and constraint; with many other insufferable topicks of the same altitude.

40 Of such mighty importance every man is to himself, and ready to think he is so to others; without once making this easy and obvious reflection, that his affairs can have no more weight with other men, than

theirs have with him; and how little that is, he is sensible enough.(...)

Jonathan SWIFT, *Hints Toward An Essay On Conversation*, 1758.

In *Gulliver's Travels and Other Works*, edited by Henry Morley. New York: E.P.Dutton, 1906, p.
45 371-379. - <http://www.jaffrebos.com/lee/gulliver/other_swift/convers.html>

Document A

A queue at a Request Bus Stop. A WOMAN at the head, with a SMALL MAN in a raincoat next to her, two other WOMEN and a MAN.

WOMAN (to SMALL MAN): I beg your pardon, what did you say?

Pause

5 All I asked you was if I could get a bus from here to Shepherds Bush.

Pause

Nobody asked you to start making insinuations.

Pause

Who do you think you are?

10 *Pause*

Huh. I know your sort, I know your type. Don't worry, I know all about people like you.

Pause

We can all tell where you come from. They're putting your sort inside every day of the week.

Pause

15 All I've got to do, is report you, and you'd be standing in the dock in next to no time. One of my best friends is a plain clothes detective.

Pause

I know all about it. Standing there as if butter wouldn't melt in your mouth. Meet you in a dark alley it'd be...another story. (*To the others, who stare into space*) You heard what this man said

20 to me. All I asked him was if I could get a bus from here to Shepherds Bush. (*To him*) I've got witnesses, don't you worry about that.

Pause

Impertinence.

Pause

25 Ask a man a civil question he treats you like a threepenny bit. (*To him*) I've got better things to do my lad, I can assure you. I'm not going to stand there and be insulted on a public highway. Anyone can tell you're a foreigner. I was born just around the corner. Anyone can tell you're just up from the country for a bit of a lark. I know your sort.

Pause

30 *She goes to a LADY*

Excuse me lady. I'm thinking of taking this man up to the magistrate's court, you heard him

make that crack, would you like to be a witness?

The LADY steps into the road

LADY: Taxi...

35 *She disappears*

WOMAN: We know what sort she is. (*Back to position*) I was first in this queue.

Pause

Born just round the corner. Born and bred. These people from the country haven't the faintest idea of how to behave. Peruvians. You're bloody lucky I don't put you on a charge. You ask a
40 straightforward question —

The others suddenly thrust out their arms at a passing bus. They run off left after it. The WOMAN, alone, clicks her teeth and mutters. A man walks from the right to the stop, and waits. She looks at him out of the corner of her eye. At length she speaks shyly, hesitantly, with a slight smile.

45 Excuse me. Do you know if I can get a bus from here ... to Marble Arch??

Harold PINTER, *Request Stop* (1959), in *REVUE SKETCHES*, 1958-1964. In *Contemporary One-Act Plays*, Heinemann Educational Publishers, 1976.

Document C



**William MULREADY, *The Sonnet*, oil painting, 1839
in *British Painting, The Golden Age*, p.161, Thames and Hudson, 1999**