

CAPES/CAFEP EXTERNE D'ANGLAIS SESSION 2015

EPREUVE DE MISE EN SITUATION PROFESSIONNELLE

Première partie :

Vous procéderez à la présentation, à l'étude et à la mise en relation des trois documents proposés (A, B, C non hiérarchisés).

Deuxième partie :

Cette partie de l'épreuve porte sur les documents A et C.

A partir de ces supports, vous définirez des objectifs communicationnels, culturels et linguistiques pouvant être retenus dans une séquence pédagogique au palier 1 du collège, 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

The Gruffalo

A mouse took a stroll through the deep dark wood. A fox saw the mouse and the mouse looked good.

*“Where are you going to, little brown mouse?
Come and have lunch in my underground house.”*

5 *“It’s terribly kind of you, Fox, but no—
I’m going to have lunch with a gruffalo.”*

“A gruffalo? What’s a gruffalo?”

*“A gruffalo! Why, didn’t you know?
He has terrible tusks, and terrible claws,*

10 *and terrible teeth in his terrible jaws.”*

“Where are you meeting him?”

“Here by these rocks...

And his favourite food is roasted fox.”

“Roasted fox! I’m off!” Fox said.

15 *“Goodbye, little mouse,”* and away he sped.

“Silly old Fox! Doesn’t he know?

There’s no such thing as a gruffalo?”

On went the mouse through the deep dark wood. An owl saw the mouse and the mouse looked good.

20 *“Where are you going to, little brown mouse?
Come and have tea in my treetop house.”*

*“It’s frightfully nice of you, Owl, but no—
I’m going to have tea with a gruffalo.”*

“A gruffalo? What’s a gruffalo?”

25 *“A gruffalo! Why, didn’t you know?
He has knobbly knees, and turned-out toes,
and a poisonous wart at the end of his nose.”*

“Where are you meeting him?”

“Here by this stream...

30 *And his favourite food is owl ice-cream.”*

“Owl ice-cream? Toowhit, toowhoo!

Goodbye, little mouse,” and away Owl flew.

“Silly old Owl! Doesn’t he know?

There’s no such thing as a gruffalo?”

35 On went the mouse through the deep dark wood. A snake saw the mouse and the mouse looked good.

*“Where are you going to, little brown mouse?
Come for a feast in my logpile house.”*

40 *“It’s wonderfully good of you, Snake, but no—
I’m having a feast with a gruffalo.”*

“A gruffalo? What’s a gruffalo?”

*“A gruffalo! Why, didn’t you know?
His eyes are orange, his tongue is black;
he has purple prickles all over his back.”*

45 *“Where are you meeting him?”*

“Here by this lake...

And his favourite food is scrambled snake."

"Scrambled snake? It's time I hid!

Goodbye, little mouse," and away Snake slid.

50 *"Silly old Snake! Doesn't he know?*

There's no such thing as a gruffal..... Oh!"

But who is this creature with terrible claws and terrible teeth in his terrible jaws? He has knobbly knees, and turned-out toes, and a poisonous wart at the end of his nose. His eyes are orange, his tongue is black; he has purple prickles all over his back.

55 *"Oh help! Oh, no! IT'S A GRUFFALO!"*

"My favourite food!" the Gruffalo said.

"You'll taste good on a slice of bread!"

"Good?" said the mouse. "Don't call me good!

I'm the scariest creature in this wood.

60 *Just walk behind me and soon you'll see,*

EVERYONE is afraid of me."

"All right," said the Gruffalo, bursting with laughter.

"You'll go ahead and I'll follow after."

They walked and walked till the gruffalo said

65 *"I hear a hiss in the leaves ahead."*

"It's Snake." said the mouse. "Why, Snake, hello!"

Snake took one look at the gruffalo.

"Oh crumbs!" he said. "Goodbye, little mouse,"

and off he slid to his logpile house.

70 *"You see?" said the mouse. "I told you so."*

"Amazing!" said the Gruffalo.

They walked and walked till the gruffalo said

"I hear a hoot in the trees ahead."

"It's Owl." said the mouse. "Why, Owl, hello!"

75 Owl took one look at the gruffalo.

"Oh dear!" he said. "Goodbye, little mouse,"

and off he flew to his treetop house.

"You see?" said the mouse. "I told you so."

"Astounding!" said the Gruffalo.

80 They walked some more till the gruffalo said

"I can hear feet on the path ahead."

"It's Fox." said the mouse. "Why, Fox, hello!"

Fox took one look at the gruffalo.

"Oh help!" he said. "Goodbye, little mouse."

85 And off he ran to his underground house.

"Well, Gruffalo," said the mouse "You see?"

EVERYONE is afraid of me!

But now my tummy is beginning to rumble.

My favourite food is ... Gruffalo crumble!"

90 *"Gruffalo crumble!" the Gruffalo said.*

And quick as the wind he turned and fled.

All was quiet in the deep dark wood. The mouse found a nut and the nut was good.



The Gruffalo, illustration by Axel Scheffler, 1999.

Document B

(a) Richard Dawkins questions fairy tales' "pernicious" effect on children

Fairy tales could be harmful to children because they may "inculcate into a child a view of the world which includes supernaturalism", according to the biologist.

5 The evolutionary biologist and professional atheist Richard Dawkins has suggested reading fairy tales to children could be harmful.

Speaking at the Cheltenham Science Festival, Dawkins suggested fairy tales could instil a false belief in the supernatural from a young age. Also, somewhat ironically, the scourge of Creationism took particular umbrage at the idea that a prince could possibly mutate into a frog. Here's what he said: "Is it a good thing to go along with the fantasies of childhood, magical as they are? Or should we be fostering a spirit of scepticism? I think it's rather pernicious to inculcate into a child a view of the world which includes supernaturalism—we get enough of that anyway. Even fairy tales, the ones we all love, with wizards or princesses turning into frogs or whatever it was. There's a very interesting reason why a prince could not turn into a frog—it's statistically too improbable." [...]

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The New Statesman, 5 June 2014

(b) 5 Reasons why fairy tales are good for children

"If you want your children to be intelligent, read them fairy tales. If you want them to be more intelligent, read them more fairy tales." Albert Einstein

5 This morning the press, and public, went into uproar over headlines claiming evolutionary biologist and writer Richard Dawkins thinks fairy tales are harmful to children. After a quick look at Dawkins's personal Twitter feed, and his subsequent interview with *The Guardian*, it seems that his comments have been misunderstood. Nevertheless, in light of the conversation, we look at five reasons why fairy tales are in fact great for children...

1. They boost a child's imagination and cultural literacy

10 A child's imagination is a powerful and unique thing. [...] With this imagination comes a cultural literacy; fairy tales often include different cultures and ways of doing things. They teach children about cultural differences in the world outside their own gifting them a curiosity to learn new things and experience new places.

2. They teach us right from wrong

15 Standing strongly within fairy tales of magic horses and glass slippers is a moral backbone. It's in a fairy tale's DNA to have a strong moral lesson, a fight between good & evil, love and loss, and these lessons rub off on our children. According to *The Telegraph*, Mrs Goddard Blythe, director of the Institute for Neuro-Physiological Psychology in Chester, said: "Fairy tales help to teach children an understanding of right and wrong, not through direct teaching, but through
20 implication." [...] Fairy tales teach children that good will always triumph and, while this may not be true in aspects of the real world, the lesson is simple and important. Be the hero, not the villain. Learn to hope for better.

3. They develop critical thinking skills

25 Following on from the last point, and as Richard Dawkins has pointed out, fairy tales teach children critical thinking. They see the consequences of characters' decisions and learn that what will happen to them depends on the choices they make. Not all characters can be good role models, even 'the goodies' can be damsels in distress, or reckless (or feckless) princes. What the stories do teach though, is that when bad things happen, you have decisions to make. If you make the right ones, everything might just turn out OK.

30 4. They can help children deal with emotions themselves

Not only do fairy tales prepare our kids for society and making moral decisions, they teach them how to deal with conflict within themselves. Child psychologist Bruno Bettelheim, who specialised in the importance of fairy tales in childhood, believed that fairy tales can aid children in dealing with anxiety they are, as yet, unable to explain. In fairy tales children are often the
35 main character and more often than not will win against the story's evil. Readers can relate to this and find a fairy tale hero in themselves. Watch any Pixar film for guidance on this one.

5. And finally, they are great fun!

I have very fond memories of curling up in bed and disappearing into another world where dragons fly and princes fight. My memories of overwhelming excitement when my dad came home with the latest Harry Potter book still makes me smile. The games I played with my friends in our garden were indisputably improved by our imaginations, which were still swimming in
40 last night's story.

Whether it's for indirect moral lessons, improving their imaginations or because your child can't put that book down reading fairy tales should be encouraged. Read them together, help your kids
45 invent their own and make sure they know they can win against any wicked witch.

Saoirse Docherty, www.scottishbooktrust.com, 5 June, 2014

Document C

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

Adapted from “The Three Little Pigs”, from Roald Dahl’s *Revolting Rhymes* (1982)

Sujet : EMSP 17

Première partie en anglais

Ce dossier invitait les candidats à mettre en relation les trois documents proposés, à expliquer en quoi ils pouvaient illustrer les notions et thématiques des programmes pour le palier 1 du collège. Son économie générale le rattachait au thème « Modernité et tradition ». Il fournissait ainsi matière à des analyses propres à préparer le traitement de la seconde partie de l'épreuve en référence à l'injonction adressée aux enseignants par le programme du palier 1 du collège de « sensibiliser les élèves à des spécificités culturelles, de les amener à prendre conscience des similitudes et des différences entre leur pays et les pays dont ils apprennent la langue », « [de] donner un bagage de références communes à ces cultures », et d'aborder l'étude du monde anglophone par le biais de son « patrimoine littéraire et artistique ».

On trouvera ci-dessous des propositions commentées indiquant différentes manières de traiter le sujet.

Document A is the unabridged version of the children's book entitled The Gruffalo, written by Julia Donaldson, illustrated by Alex Scheffler and published in 1999. The book skilfully mixes elements of fiction and reality, but also uses classic and traditional elements from fairy tales or children's stories to give them a twist. It tells the story of a little mouse taking a stroll in a dark forest, who uses cunning to evade the dangerous creatures he meets on his way. The tale unfolds in two phases: in the first part, the mouse encounters three dangerous animals who intend to eat him and whom he manages to get rid of by pretending he plans to have dinner with a monstrous friend, a gruffalo. The mouse progressively describes the features of the monster and adds that his favourite food turns out to be the relevant animal, who flees for fear that the gruffalo might eat him. The mouse then derides the predators, who genuinely believed in the existence of a creature that he knows for sure to be fictional. However, in the second part of the text, the mouse encounters a real gruffalo, which fits exactly the description he had given before, and again uses a ploy to get rid of the monster. Interestingly, the text is written in rhyming couplets, with repetitive verses. Moreover, it obeys a circular narrative pattern, which is typical of children's books and fairy tales in particular. Not only is the story entertaining because it mixes classic ingredients of fairy tales and modern concepts, but it also questions the links between reality and imagination, between logic, scepticism and fantasy. Finally, the text presents a mise en abyme of the figure of the storyteller who, like Scheherazade, manages to evade death thanks to his cunning tales.

Document B is a set of two press articles published on the Internet in June 2014, following a presentation by evolutionary biologist Richard Dawkins at the Cheltenham Science Festival. In the first article (B-a), Dawkins is said to be provocatively going against the grain by suggesting that fairy tales are harmful for children on the grounds that they make them believe in supernatural phenomena. As for the second article (B-b), it sets out to counter Dawkins's theory by giving five arguments in favour of fairy tales. Although Dawkins's stance seems surprising and questionable, we should bear in mind that it is part of his lifelong fight against creationism and the increasing rejection of scientific knowledge by unreasoning and unreasonable adults. Moreover, even though "the fantasies of childhood" and "the spirit of scepticism" seem to be irreconcilable for Dawkins, the second article points out that his thought may have been betrayed, or at least, truncated.

Document C is an extract from a stop motion cartoon adapted from Roald Dahl's parody of 'The Three Little Pigs', published in Revolting Rhymes in 1982 (candidates were not expected to know this), which uses the original illustrations of the book by Quentin Blake, with a voice-over reading Dahl's poem. As in document A, Dahl mixes here elements from the traditional folk tale and modern elements, giving a double twist to the classic happily-ever-after ending. Indeed, document C includes another famous fairy tale character, Little Red Riding Hood, and turns her into a mercenary cold-blooded murderer. As a matter of fact, this poem is the sequel to another of Dahl's parodies, 'Little Red Riding Hood', in which the heroine manages to shoot the wolf dead and thus gets a new wolf-skin coat. 'The Three Little Pigs' follows the same

subversive plot-line, since the third little pig, having rung Little Red Riding Hood and asked her to deal with the wolf, is eventually killed by the heroine, who is seen at the end of the poem striding through the wood, not only with a second wolf-skin coat but also a brand new pigskin travelling case.

The dossier can be seen as an invitation to tackle the question of storytelling, to reflect on the links between reality and fiction in fairy tales, to consider their role in popular culture, in which some of them are the object of numerous parodies, and to ponder over their educational value. Document B is at the core of the dossier, since Richard Dawkins casts doubt on the use of fairy tale for children, and even suggests that they might have pernicious long-term consequences on their psychological construction, or at least on their view of the world. In addition, we can consider that the arguments in favour of fairy tales given in document B-b are echoed and exemplified in documents A and C, since they are modern or modernized versions of traditional tales. Indeed, they use the same motifs, characters, situations, and literary style, while trying to adapt the moral of the story to today's world and audience. To that extent, the first reading of documents A and C may lead to consider that they are in keeping with Dawkins's stance, viewing traditional fairy tales as clearly old-fashioned and in need of rewriting. However, their stories do not only recycle fairy tales, they offer a real self-reflection on the educational value of fairy tales, and on the act of imagining, creating and re-creating.

The various themes woven together by this dossier could be analysed at different levels, as the following demonstration will try to illustrate.

Fairy tales with a twist

A superficial approach to the documents would have led candidates to consider the appropriation of fairy tales by contemporary authors, who use traditional elements in both form and content (anthropomorphism, the classic Tom Thumb hero or David vs Goliath situation in A, the rhythm, the repetitions, the similar episodes and the obvious intertextual quality of C, making the story quickly sound familiar to the young child), but give their story a humorous twist (modern ideas and modern expressions, an unexpected ending). Candidates could also have considered the power of imagination mentioned in document B, which is exemplified in A, the mouse's imagination leading to the gruffalo's appearance.

Twice upon a time: re-writing and re-telling

Candidates who took a closer look at the dossier could reflect on the question of the addressee and the author's wish to adapt fairy tales to a modern-day audience. The humorous recycling of old tropes ("scrambled snakes", "owl ice-cream") and the down-to-earth quality of C (the gun, the pig phoning Little Red Riding Hood...) are a source of fun for a contemporary audience. However, the two stories clearly do not target the same reader (a young child in A, an older child or an adult in C, parents in B). Candidates should also have pondered over the power of the authors' imagination which, in that case, makes it possible to create a new imaginary world, a new story or version of the story, and thus a new bond with today's readership or audience.

Storytelling is education in the making

In a yet more detailed presentation, candidates would have thoroughly examined the educational value of fairy tales through the prism of each and all of the three documents. They could have discussed the fact that the five arguments given in document B-b do not necessarily apply in A and C (since the stories do not bring cultural literacy, nor give a moral lesson), that the heroes here do not always qualify as role models, and that the entertainment value of the story is closely related to the age of the reader. Furthermore, candidates would have noticed that "the fantasies of childhood" and "the spirit of scepticism" opposed by Dawkins were not irreconcilable. Indeed, their combination is the backbone of both A and C, which definitely debunks the Manichean view of the world conveyed by traditional fairy tales. Candidates should also have mentioned that

these light-hearted stories, like traditional tales, actually deal with serious issues: helping the child relate to various sources of anguish, be it actual dangers or the monsters created by his own imagination; the question of violence; gender roles, and even feminism in C; the fight against creationism (Little Red Riding Hood abruptly puts an end to the magic of fairy tales (doc C), like Dawkins in his statement (doc B-a)). Eventually, candidates could have concluded that, to a certain extent, the real educational value of fairy tales lies in the very act of storytelling. They could have studied the mise en abyme of the storyteller in A and C, but also could have seen that what really matters is not just a moral end, or believable facts. The educational value of fairy tales also lies in the moment shared by the storyteller and his audience, taking pleasure in passing a story on, enjoying language thanks to the rhythm and the rhymes, delighting in the power of evocation and imagination, in the adult-child interaction made possible by the illustrations.

Deuxième partie en français

La deuxième partie de l'épreuve portait sur les documents A et C. Il s'agissait pour les candidats d'en proposer une exploitation pour des élèves du palier 1. Ils devaient rappeler l'entrée culturelle, à savoir « Modernité et tradition », et préciser que le niveau visé en fin de palier 1 est A2. Ils devaient par ailleurs identifier les compétences mises en jeu (compréhension de l'écrit en A, compréhension de l'oral en C) et proposer une réflexion pédagogique sur le travail de compétences suscité par ces documents.

La démarche pédagogique devait tenir compte de certains points essentiels, exposés ici, pour proposer des actions pédagogiques cohérentes.

Tout d'abord, les objectifs devaient être clairement ciblés et être en adéquation avec les attentes fixées par les programmes : objectifs culturels (les contes, la littérature de jeunesse anglophone), objectifs grammaticaux (le prétérit, le renvoi à l'avenir), objectifs lexicaux (descriptions physique et psychologique), objectifs phonologiques (accents de mot, de phrase, prononciation des voyelles...).

La spécificité des documents (une œuvre intégrale en A ; une parodie et un écrit oralisé en C) devait être prise en compte, les candidats étant invités à identifier dans chaque document les éléments facilitateurs (répétitions, illustrations) et les obstacles (longueur en A, densité lexicale en C, éléments de versification en A et C). Ils devaient par ailleurs proposer des stratégies transférables convaincantes d'accès au sens (travail sur l'illustration comme élément déclencheur de parole ou vérification de la compréhension du texte en A, travail sur la structure répétitive...).

Les candidats devaient par la suite proposer une étude hiérarchisée des documents, et la justifier, en veillant à respecter une gradation dans la difficulté.

Lorsqu'une tâche finale était proposée, elle devait être cohérente au regard des compétences entraînées au cours de la séquence et être précédée de tâches intermédiaires facilitant sa réalisation. Plusieurs types de tâches étaient ici envisageables, à l'oral (mise en voix, mise en scène) comme à l'écrit (écriture inventive, réécriture parodique, individuelle ou collective...).

A la lumière de ces différents paramètres, la question du niveau retenu et du moment de l'année (fin de 6^e ou début de 5^e) devait être clairement posée.

Une approche interdisciplinaire était en outre envisageable, en partenariat avec le professeur de lettres notamment, dans la mesure où les programmes de lettres prévoient l'étude des textes fondateurs, et donc des contes, en 6^e. Il était aussi possible d'envisager un travail croisé avec une classe de CM2, qui inscrirait la séquence dans le cadre de la liaison école/collège de la refonte du palier 1. Enfin, le conte (doc. A) pouvait être utilisé comme point de départ d'un travail qui permettrait le rapprochement entre élèves du palier 1 et du palier 2 au sein même du collège, dans le cadre d'un travail sur le « vivre ensemble » dans l'établissement par exemple. Mené en partenariat avec le professeur principal et le Conseiller principal d'Éducation, ce travail pourrait permettre de mener une réflexion autour des craintes et des représentations

des élèves du palier 1 face aux élèves plus âgés et ainsi conduire, par exemple, à la mise en place d'un tutorat entre 3^e et 5^e.

Anaïs Trintignac