

CAPES/CAFEP EXTERNE D'ANGLAIS SESSION 2016

ÉPREUVE D'ENTRETIEN A PARTIR D'UN DOSSIER

Notion retenue : L'ici et l'ailleurs, langages

Première partie :

En lien avec la notion retenue, vous procéderez à la présentation et à l'analyse du document 1. Ce document est à visionner sur le lecteur MP4 qui vous a été remis.

Seconde partie :

En lien avec la notion retenue, vous procéderez à l'analyse des documents 2a et 2b. Ces documents sont d'authentiques productions d'élèves.

Vous vous demanderez notamment :

- dans quelle mesure les compétences linguistiques, culturelles et pragmatiques y sont mobilisées au service de la production du sens, compte tenu du contexte (documents 3a à 3d) où il convient de les replacer ;

- quelle(s) action(s) pédagogique(s) il serait possible et souhaitable d'entreprendre afin de consolider les acquis des élèves.

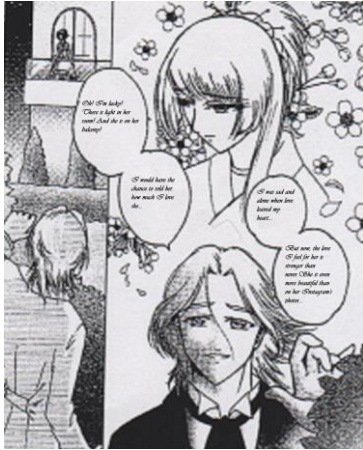
Dans la conduite de votre réflexion, vous pouvez, si vous le souhaitez, faire référence au document 1.

Document 1

According to plan

Adapted from an original commercial, found on <http://www.tvdays.com/>

Document 2a :



Oh ! I'm lucky ! There is light in her room !
And she is on her balcony !
I would have the chance to tell her how much I love her.....
I was sad and alone when love left my heart....
But now the love I feel for her is stronger than never. She is even more beautiful than on her Instagram's photos.....



But he was the boyfriend of my best friend and they come to separate....I can't be with him, she would hate me....
If people learn it, they would insult me on Facebook !
But I don't care.... I have to follow my heart...
I love him of all my mind.....

Document 2b :

- Ah Romeo
- Ho god it's me! She loves me?????!!!!
- Ho Romeo! Why is your name Romeo? Let's change our names. Then we can love. Forget that you are a Montague. Or, if you love me, I will not be a Capulet. Montague and Capulet are only names. <Searching Google: Love poem>* A rose can have any name. It always smells sweet.
- WHO'S THERE????????????????!!!!!!!

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- It's Romeo.
- Ho! Hi cute guy! You're scared me you know? - I'm sorry...
- 10 - How do you get over the garden wall?
- I jumped... <Searching Google: Love poem>* Love gave me wings!
- Ho you're romantic!
- Can you give me your 06?
- Yeah sure take it baby! But if my family knows that you're here they will call the cops...
- 15 - They will never find me. Would you like to be my girlfriend... On FaceBook?
- Will you be true?
- Yeah sure!
- But do you really love me?
- <Searching Google: Love poem>* I told the night that I love you and you heard me. Is it not
- 20 an evidence?
- Ho you're so romantic! But will you change your mind one day?
- <Searching Google: Love poem>* No, My love is as deep as the sea. But I must go, I heard scary sounds...
- Good Night Romeo!

**Cette expression apparaissait telle quelle dans la production de l'élève.*

Document 3a : situation d'enseignement

Les documents 2a et 2b sont les productions originales de deux élèves d'une classe de 3^{ème} en section européenne. Le projet pédagogique avait pour but la lecture et la mise en scène de la pièce de William Shakespeare *Romeo and Juliet* (adaptée), à l'occasion de l'anniversaire de la mort du dramaturge.

Grâce au conseil général, une comédienne est venue au collège animer 6 ateliers de 2h. À l'issue de ces ateliers, une représentation d'une version adaptée de *Romeo et Juliet* avait été montée et jouée devant les parents et personnels de l'établissement.

Les documents 2a et 2b sont une tâche intermédiaire et constituent l'évaluation formative du projet. Il s'agissait pour les élèves de réécrire la scène du balcon en quelques lignes, à travers les pensées des personnages. La version pouvait être modernisée et le support était libre.

Document 3b : «Les actions éducatives au collège» Site Eduscol

Le collège est un lieu de vie et de culture. Cette dimension de la formation est intégrée dans le projet d'établissement construit chaque année avec les différents acteurs et partenaires. Les activités qui relèvent de l'action éducative et culturelle sont nombreuses : découverte des arts et de la culture, développement du sport, éducation sanitaire et sociale, éducation au développement durable, etc. Elles bénéficient de dispositifs variés : sections sportives scolaires, classes à projet artistique et culturel, ateliers de pratique, "olympiades", "journées", concours, ateliers scientifiques et techniques, "e.twinning", éducation à la sécurité routière, éducation à la santé, etc. Quel que soit le secteur, elles ont pour caractéristiques communes de privilégier les démarches actives et d'engager souvent aux côtés des enseignants des partenaires extérieurs.

Document 3c : «Faire lire en langue étrangère : quelle lecture ? Quelle approche ? Quel objectif ?» Annie Lhérété, Séminaire IGEN, mai 2010.

Là où les livres de divertissement, les best-sellers réconfortent, la lecture littéraire «déconforte» parce qu'elle est de nature subversive, elle conteste les valeurs, une culture. La littérature de jeunesse, elle, joue sur les deux tableaux. [...]

«Qu'est-ce qu'un classique pour adulte : c'est un ouvrage si beau si célèbre qu'on finit par l'expliquer dans les classes. Un classique pour enfant est un livre si beau si célèbre, si adapté au goût et besoin de l'enfant, que jamais on ne l'explique en classe. Il échappe au dispositif de torture qu'on appelle l'explication de texte.»⁷

http://www4.ac-nancymetz.fr/interlangue/Ressources_pedagogiques

Document 3d : «Les écrits 'intermédiaires'» de Jean-Charles Chabanne et Dominique Bucheton

Nous nous sommes plus particulièrement attachés à ce que nous avons appelé, faute de mieux, les «écrits intermédiaires» : écrits qui se situent entre le brouillon, promis à une destruction immédiate, et les formes dignes de conservation et d'évaluation (cahier du jour, cahier de sciences, copie...), cahiers d'essai, listes, cahiers d'écrivain, carnets de notes, cahiers d'expériences, journaux de bord ...

Les écrits du premier type sont des écrits conçus comme définitifs, aboutissement des processus d'apprentissage, preuve que ceux-ci ont réussi ou au moins ont eu lieu (!). Ce sont des formes finies, mise en forme de la pensée, mais aussi mise au pas et normalisation. La preuve en est que c'est surtout leur forme extérieure qui est l'objet privilégié des évaluations, plus que leur contenu cognitif, et a fortiori leur enjeu pour le sujet, et le processus qui les a menés au jour. Or leur prééminence occulte le processus de leur production qui est passé nécessairement par des formes intermédiaires, surtout quand elles ont été vraiment le fruit d'un travail, d'un combat avec les notions et les formes langagières, d'un effort de formulation, de planification, qui est en même temps un effort de conceptualisation. Plus l'écrit final est «poli», plus on oublie qu'il a fallu passer par le temps des griffonnages, des esquisses, des ébauches, et parfois des échecs. Car ces productions intermédiaires ne sont pas des étapes dont on aurait pu se passer. Elles en sont les conditions mêmes. On ne pense qu'en se mettant au travail, et ce travail est langagier.

<https://halshs.archives-ouvertes.fr/hal-00921924/document>

⁷ Marc Soriano, *Guide de littérature pour la jeunesse*, Flammarion, 1975

4.3.4 Exemples de sujets

Sujet : EED7

Première partie en anglais

The candidates were asked to analyse a video clip in relation with the notion in the curriculum, in other words, by focusing on the various forms of language at play in the document and by pondering the way language both reflects and determines our sense of belonging to a particular place. The clip was clearly identifiable as a commercial, in the form of archive footage. Although it was not explicitly dated, it presented enough epoch-making stereotypes to allow the candidates to trace it back to the United States of the late 1940s or early 1950s. The commercial could have been intended either for television or the big screen. It advertises a wide range of asbestos and cement products, like sidewalls for instance. The clip targets enterprising builders, but also members of the general public who are represented by a happy young couple. The commercial obviously taps into stock features of the American ideal house—a solid and functional house made ‘according to plan’ (the title).

In the manner of a movie, the commercial also includes opening credits. These were expected to draw the viewers’ / the candidates’ attention to the term ‘asbestos’ as a keyword. Yet a number of candidates overlooked or misunderstood that word, thereby grounding their later comments on wrong interpretations of the context of the clip.

The candidates are expected to be attentive to such contextual clues in the document. They should also be reminded that looking up the definition of a keyword is certainly no waste of time (the *Oxford Advanced Learner’s Dictionary* offers the following definition for asbestos: ‘a soft grey mineral that does not burn, used especially in the past in building as a protection against fire or to prevent heat loss’). The candidates are also reminded that tackling the document from a pertinent critical angle requires more than merely mentioning the notion attached to the corpus. They are expected to show how the notion provides insight into the document and vice versa. They should therefore regard the notion as a helpful critical entry into the document. In the present instance, the polarization entailed by the juxtaposition and, perhaps, opposition between “here” and “elsewhere”, or to put it differently, what feels like home and what does not, could be related in the document to the interplay of several types of language—cinematic in particular.

A B-Movie’s Happy Ending

On a first level of analysis, the candidates were expected to identify the clip as a commercial that promotes building materials and targets a specific section of the US population—young married couples. But the candidates were also expected to comment on the advertising strategies that are used. These are supposed to create a climate of proximity and trust between the contractor and all potential purchasers. The two interviews within the commercial greatly contribute to creating that climate.

But the staple advertising ploy is to combine a variety of codes that are borrowed from popular forms of entertainment:

- the Hollywood figure of the glamorous blonde with a high-pitched voice,
- the bouncy music of a cartoon keeping the spirit high,
- the sitcom-flavoured domestic wit about bedrooms, headaches, family planning, etc.
- the exploitation feel of a low-quality B movie.

These codes all point to a B movie's happy ending, right from the beginning credits. Their combination proves all the more efficient for leaving no alternative beside domestic happiness, within a well-insulated house blending into the landscape with 'gracious beauty', as in Levittown, for instance, where 17,000 houses grew like mushrooms amid a perfect housing development. Like Hollywood genre movies, the commercial could further be typified as a rewriting of the grand US narrative on mobility and modernity.

A Poisoned Dream – 'The End'

On a second level of analysis, the candidates could go deeper into their study of the manipulative aspects of the commercial. These aspects are in a way epitomized by the off-screen hand that makes a sudden appearance on the screen, thus intruding in the life and privacy of the young couple.

But the most striking feature is certainly the duality of the narrative voice. Indeed, it combines the dual functions of the outsider and the insider, now a 'voice-over', addressing the viewers, then an 'off-screen voice', interviewing the young couple on behalf of the viewers. The extra-diegetic world then suddenly overlaps the diegetic one in both a funny and creepy way. Such overlappings are meant to convey the feeling that fiction and reality are contiguous, thereby allowing dreams to come true. The 3D house model that catches the young couple's full attention works as a visual decoy that creates a similar impression.

The dream of a hassle-free suburban life, complete with state-of-the-art fittings appears doomed though, and the candidates were expected to take the dramatic irony of the situation into account. Once insulated with all its layers of walls and sidewalls, the house is like a domestic prison to the young woman. She is bound to find herself in the subaltern situation of a 'desperate housewife', whose life is confined to the kitchen and to a meagre patch of sky over the backyard, where her six children or more will need exclusive caring and much looking after. On top of that, the young woman's humanity is challenged by the very materials that surround her and are supposed to guarantee the 'gracious living' she is yearning for: if asbestos side-walls are beautiful and 'will stay that way', what about her in the future?

It could further be noted that the commercial concludes with a visual loop. The focus reverts to the young couple as they are fixing the last piece in the model: a large size asbestos panel looking like a door closing. This could be interpreted as evidence of the fully performative nature of the clip's message, at a moment when the polar opposition between 'here' and 'there' boils down to the *hic et nunc* of two combined clichés to be read literally—'according to plan' / 'The End'.

A Happy Man With a Batch of Cement

On a third level of analysis, the candidates could consider these ironies with the benefit of hindsight over such issues as consumerism and its impact on the environment. They could thereby stress the paradox of some regressive progress from several critical angles, with a view to breaking the argumentative deadlock of a strictly binary approach.

The craze for asbestos insulation that started after World War II is an indicator of the population's desire for high-tech materials, which they saw as bringing comfort to their homes after the wartime period. But it was equally an indicator of persisting fears and of a paranoid need for extra protection. From insulation to isolation, the duality logically focuses on the house as a nexus of American values, like private property, to be defended against 'un-American activities' within the context of the Red Scare.

The end of World War II obviously marked a shift from war-effort restrictions to consumption. But the various hints at a feeling of entrapment, which we perceive throughout the commercial, could also read

as indicators of the side effects of consumerism, possibly leading to the figurative death of reified consumers. All the trappings of advertising, in terms of storytelling and filmmaking techniques in particular, could be taken as a cover-up meant to 'entrap' the viewers/consumers within a B movie's 'happy ending', while they are literally led to one single 'end': buying and/or dying.

To put it differently, our lives could be perceived as scripted by consumerist forces and drives. The young couple in the clip seems to be re-enacting the balcony scene, but from the dead angle of a 3D model containing their future life as consumers, as if their romance had already been acted out on the market scene. When Romeo no longer has to woo Juliet, there remains nothing but the prescriptive drive of a commercial about morbid asbestos sidewalls. In that regard, the clip is retrospectively illustrative of a consumerist impasse that started in the late 1940s.

The commercial could therefore have led the candidates to the American Dream as depicted, for instance, in *The Death of the Salesman*, a play written by Arthur Miller in the same era (1949). Miller was famously prosecuted for 'un-American activities' during McCarthyism. His play perfectly captures the ultimate literality of the poisoned dream of consumerism. Willy Loman finally commits suicide after losing all control over his 'life as a salesman'. The play concludes with a requiem in which Willy is remembered as 'a happy man with a batch of cement', a notion that seems to encapsulate all the stereotypes underlying the clip:

- the happy resilient American hero or redneck,
- the gender-oriented task he likes most—building,
- his belief in technological progress and state-of-the-art materials—cement.

In that respect, Willy Loman embodied a nation of builders. But a life of selling was also his death. This could equally be the death contained in the letter of the cliché 'according to plan', whereby a consumer's life unfolds like a script dictated by advertising, and is gradually engulfed within 'a batch of cement' crystallising wider consumerist drives and forces at play.

The candidates following that line of argument could conclude on asbestos-related forms of morbidity and the highly detrimental impact of the material on health and the environment. Buildings have had to be decontaminated over the last couples of decades. This was highly publicized in the media as an emblematic issue on questions related to the environment. However, it ironically appears, after so much publicity on the subject, that friable asbestos flocking remains safe to our health as long as it is not literally 'manipulated'.

François Ropert