

Agrégation interne d'anglais

Session 2018

Épreuve EPC

**Exposé de la préparation
d'un cours**

EPC

550

Ce sujet comprend 4 documents :

- **Document 1** : Jane Austen, *Pride and Prejudice*, 1813
- **Document 2** : Emily Dickinson, "326", *The Complete Poems*, 1862
- **Document 3** : Unknown, *How to Dance A Complete Ball-Room and Party Guide*, 1878
- **Document 4** : *Black Swan*, directed by Darren Aronofsky, 2010

Compte tenu des caractéristiques de ce dossier et des différentes possibilités d'exploitation qu'il offre, vous indiquerez à quel niveau d'apprentissage vous pourriez le destiner et quels objectifs vous vous fixeriez. Vous présenterez et justifierez votre démarche pour atteindre ces objectifs.

Document 1 : Jane Austen, *Pride and Prejudice*, 1813, pp. 62–3

When the dancing recommenced, however, and Darcy approached to claim her hand, Charlotte could not help cautioning her in a whisper, not to be a simpleton, and allow her fancy for Wickham to make her appear unpleasant in the eyes of a man of ten times his consequence. Elizabeth
5 made no answer, and took her place in the set, amazed at the dignity to which she was arrived in being allowed to stand opposite to Mr. Darcy, and reading in her neighbors' looks, their equal amazement in beholding it. They stood for some time without speaking a word; and she began to imagine that their silence was to last through the two dances, and at first was resolved not
10 to break it; till suddenly fancying that it would be the greater punishment to her partner to oblige him to talk, she made some slight observation on the dance. He replied, and was again silent. After a pause of some minutes, she addressed him a second time with – "It is *your* turn to say something now, Mr. Darcy. *I* talked about the dance, and you ought to make some kind of
15 remark on the size of the room, or the number of couples."

He smiled, and assured her that whatever she wished him to say should be said.

"Very well. That reply will do for the present. Perhaps by and by I may observe that private balls are much pleasanter than public ones. But now we
20 may be silent."

"Do you talk by rule, then, while you're dancing?"

"Sometimes. One must speak a little you know. It would look odd to be entirely silent for half an hour together; and yet for the advantage of some, conversation ought to be so arranged, as that they may have the trouble of
25 saying as little as possible."

"Are you consulting your own feelings in the present case, or do you imagine that you are gratifying mine?"

"Both," replied Elizabeth archly; "for I have always seen a great similarity in the turn of our minds. We are each of an unsocial, taciturn
30 disposition, unwilling to speak, unless we expect to say something that will amaze the whole room, and be handed down to posterity with all the *éclat* of a proverb."

"This is no very striking resemblance of your own character, I am sure," said he. "How near it may be to mine, I cannot pretend to say. You
35 think it a faithful portrait undoubtedly."

"I must not decide on my own performance."

Document 2 : Emily Dickinson, "326", *The Complete Poems*, 1862, pp. 154-5

326

I cannot dance upon my Toes—
No Man instructed me—
But oftentimes, among my mind,
A Glee possesseth me,

5 That had I Ballet knowledge—
Would put itself abroad
In Pirouette to blanch a Troupe—
Or lay a Prima, mad,

10 And though I had no Gown of Gauze—
No Ringlet, to my Hair,
Nor hopped to Audiences—like Birds,
One Claw upon the Air,

15 Nor tossed my shape in Eider Balls,
Nor rolled on wheels of snow
Till I was out of sight, in sound,
The House encore me so—

20 Nor any know I know the Art
I mention—easy—Here—
Nor any Placard boast me—
It's full as Opera—

Document 3 : Unknown, *How to Dance A Complete Ball-Room and Party Guide*, 1878, pp. 7–8

5 The most obvious mark of good breeding and good taste is a regard for the feelings of our companions. True courtesy is founded on generosity, which studies to promote the happiness and comfort of others. It is more winning than grace or beauty, and creates sentiments of love at first sight.

When conversing with your partner, let it be done in an outer tone, avoiding affectation, frowning, quizzing, or the slightest indication of ill-temper, and, particularly, criticising the dress or appearance of others.

10 While dancing, a lady should consider herself engaged to her partner, and therefore not at liberty to hold a flirtation, between the figures, with another gentleman; and should recollect that it is the gentleman's part to lead her, and hers to follow his directions.

Pay strict attention to the dance, but not so marked as to appear as if that attention were necessary to prevent a mistake.

15 At a private ball or party, a lady should not manifest preference for a particular partner, but should dance with any gentle man who properly asks her company.

At a public ball, if a gentleman. without a proper introduction, asks a lady to dance, she should positively refuse.

20 When a gentleman, having been properly introduced, requests the honor of dancing with a lady, she should not refuse without explaining her reason for so doing.

Document 4 : *Black Swan*, directed by Darren Aronofsky, 2010

Document vidéo (2'21") à consulter sur la tablette multimédia fournie.