

ÉPREUVE DE LEÇON

Première partie :

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

Seconde partie :

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

À partir de ces supports, vous définirez des objectifs communicationnels, culturels et linguistiques pouvant être retenus dans une séquence pédagogique en classe de Seconde, 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 story takes place in Chromatacia, an alternate, dystopian version of the United Kingdom wherein social class is determined by one's ability to perceive colour. People without the ability to see colour are called 'Greys' and are lowest in the social order. Narrator and protagonist Eddie Russett is a 'Red'.

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I noticed also that despite the lack of any Rules regarding seat plans in “non-hue-specific” venues, the guests had unconsciously divided the room along strictly Chromatic lines. The one Ultraviolet was respectfully given a table all to himself, and several Greys stood at the door waiting patiently for an empty table even though there were places available. We were sharing our table with a Green couple. They were of mature years and wealthy enough to wear artificially green clothes so that all could witness their enthusiastic devotion to their hue, a proudly expensive and tastelessly ostentatious display that was doubtless financed by the sale of their child allocation. Our clothes were dyed in a conventional shade visible only to other Reds, so to the Greens sitting opposite we had only our Red Spots to set us apart from the Greys, and were equally despised. When they say red and green are complementary, it doesn't mean we like each other. In fact, the only thing that Reds and Greens can truly agree on is that we dislike Yellows more.

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“You,” said the Green woman, pointing her spoon at me in an exceptionally rude manner, “fetch me some marmalade.”

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I dutifully complied. The Green woman's bossy attitude was not atypical. We were three notches lower in the Chromatic scale, which officially meant we were subservient. But although lower in the Order, we were still Prime within the long-established Red-Yellow-Blue Colour Model, and a Red would always have a place in the village Council, something the Greens, with their bastard Blue-Yellow status could never do. It irritated them wonderfully. Unlike the dopey Oranges, who accepted their lot with a cheery, self-effacing good humour, Greens never managed to rise above the feeling that no one took them seriously enough. The reason for this was simple: They had the colour of the natural world almost exclusively to themselves, and felt that the scope of their sight-gift should reflect their importance within the Collective. Only the Blues could even *begin* to compete with this uneven share of the Spectrum, as they owned the sky, but this was a claim based mainly on surface area rather than a variety of shades, and when it was overcast, they didn't even have that.

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[...] I fetched the jar from the sideboard, gave it to the Green, nodded respectfully, then returned to the postcard I was writing. It was of Vermillion's old stone bridge and had been given a light blue wash in the sky for five cents extra. I could have paid ten and had one with greened grass, too, but this was for my potential fiancée, Constance Oxblood, and she considered overcolorization somewhat vulgar. The Oxbloods were strictly old-colour and preferred muted tones of paint wherever possible, even though they could have afforded to decorate their house to the highest chroma. Actually, much to them was vulgar, and that included the Russetts, whom they regarded as *nouveau couleur*. Hence my status as “potential fiancé”. Dad had negotiated what we called a “half promise,” which meant I was first-
optioned to Constance. The agreement fell short of being reciprocal, but it was a good deal — a concession that, despite being a Russett and three generations from Grey, I might be able to see a goodly amount of red, so couldn't be ignored completely.

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Lamb with Dill Sauce
à la Raymond Chandler

1kg lean leg of lamb, cut into large chunks
1 onion, sliced
1 carrot, cut into sticks
1 tablespoon crushed dill seeds, or 3-4 sprigs fresh dill

- 5 *1 bay leaf*
12 peppercorns
Half a teaspoon salt
850ml chicken stock
50g butter
10 *1 tablespoon plain flour*
1 egg yolk
3 tablespoons cream
2 teaspoons lemon juice

15 I sipped on my whiskey sour, ground out my cigarette on the chopping board and watched a bug trying to crawl out of the basin. I needed a table at Maxim's, a hundred bucks and a gorgeous blonde; what I had was a leg of lamb and no clues. I took hold of the joint. It felt cold and damp, like a coroner's handshake. I took out a knife and cut the lamb into pieces.

20 Feeling the blade in my hand I sliced an onion, and before I knew what I was doing a carrot lay in pieces on the slab. None of them moved. I threw the lot into a pan with a bunch of dill stalks, a bay leaf, a handful of peppercorns and a pinch of salt. They had it coming to them, so I covered them with chicken stock and turned up the heat. I wanted them to boil slowly, just about as slowly as anything can boil. An hour and a half and a half-pint of bourbon later they weren't so tough and neither was I. I separated the meat from the vegetables and covered it. The knife was still in my hand but I couldn't hear any sirens.

25 In this town the grease always rises to the top, so I strained the juice and skimmed off the fat. I added more water and put it back on the heat. It was time to deal with the butter and flour, so I mixed them together into a paste and added it to the stock. There wasn't a whisk, so using my blackjack I beat out any lumps until the paste was smooth. It started to boil, so I let it simmer for two minutes.

30 I roughed up the egg yolk and cream and mixed in some of the hot sauce before putting the lot back into the pan. I put the squeeze on a lemon and it soon juiced. It was easy. It was much too easy, but I knew if I let the sauce boil the yolk was gonna scramble.

35 By now I was ready to pour the sauce over the meat and serve, but I wasn't hungry. The blonde hadn't showed. She was smarter than I thought. I went outside to poison myself, with cigarettes and whisky.

Document C



Jean-Michel Basquiat, *Mona Lisa*, 1983.