

Agrégation interne d'anglais

Session 2018

Épreuve EPC

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

EPC

510

Ce sujet comprend 4 documents :

- **Document 1** : 1 A - William Morris, "Chapter XXIX: A Resting-Place On the Upper Thames", *News From Nowhere*, 1890
1 B - William Morris, "Chapter XXX: The Journey's End", *News From Nowhere*, 1890
- **Document 2** : Eleanor Doughty, "How to spot a Capability Brown landscape at 100 yards", www.telegraph.co.uk, February 26, 2016
- **Document 3** : An interview of Dr James Fox on "Paul Nash – War, Surrealism and British Landscapes", tate.org.uk, November 8, 2016

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 A : William Morris, "Chapter XXIX: A Resting-Place On the Upper Thames", *News From Nowhere*, 1890, pp.210-211

Presently at a place where the river flowed round a headland of the meadows, we stopped a while for rest and victuals, and settled ourselves on a beautiful bank which almost reached the dignity of a hill-side: the wide meadows spread before us, and already the scythe was busy amidst
5 the hay. One change I noticed amidst the quiet beauty of the fields – to wit, that they were planted with trees here and there, often fruit-trees, and that there was none of the niggardly begrudging of space to a handsome tree which I remembered too well; and though the willows were often polled (or shrowded, as they call it in that countryside), this
10 was done with some regard to beauty: I mean that there was no polling of rows on rows so as to destroy the pleasantness of half a mile of country, but a thoughtful sequence in the cutting, that prevented a sudden bareness anywhere. To be short, the fields were everywhere treated as a garden made for the pleasure as well as the livelihood of all, as old
15 Hammond told me was the case.

On this bank or bent of the hill, then, we had our mid-day meal; somewhat early for dinner, if that mattered, but we had been stirring early: the slender stream of the Thames winding below us between the garden of a country I have been telling of; a furlong from us was a
20 beautiful little islet begrown with graceful trees; on the slopes westward of us was a wood of varied growth overhanging the narrow meadow on the south side of the river; while to the north was a wide stretch of mead rising very gradually from the river's edge. A delicate spire of an ancient building rose up from out of the trees in the middle distance, with a few
25 grey houses clustered about it; while nearer to us, in fact not half a furlong from the water, was a quite modern stone house — a wide quadrangle of one story, the buildings that made it being quite low. There was no garden between it and the river, nothing but a row of pear-trees still quite young and slender; and though there did not seem to be much
30 ornament about it, it had a sort of natural elegance, like that of the trees themselves.

Document 1 B : William Morris, "Chapter XXX: The Journey's End",
News From Nowhere, 1890, pp.218-219

Presently we saw before us a bank of elm-trees, which told us of a house amidst them, though I looked in vain for the grey walls that I expected to see there. As we went, the folk on the bank talked indeed, mingling their kind voices with the cuckoo's song, the sweet strong whistle
5 of the blackbirds, and the ceaseless note of the corn-crake as he crept through the long grass of the mowing-field; whence came waves of fragrance from the flowering clover amidst of the ripe grass. [...]

I disentangled myself from the merry throng, and mounting on the cart-road that ran along the river some feet above the water, I looked
10 round about me. The river came down through a wide meadow on my left, which was grey now with the ripened seeding grasses; the gleaming water was lost presently by a turn of the bank, but over the meadow I could see the mingled gables of a building where I knew the lock must be, and which now seemed to combine a mill with it. A low wooded ridge
15 bounded the river-plain to the south and south-east, whence we had come, and a few low houses lay about its feet and up its slope. I turned a little to my right, and through the hawthorn sprays and long shoots of the wild roses could see the flat country spreading out far away under the sun of the calm evening, till something that might be called hills with a look of
20 sheep-pastures about them bounded it with a soft blue line. Before me, the elm-boughs still hid most of what houses there might be in this river-side dwelling of men; but to the right of the cart-road a few grey buildings of the simplest kind showed here and there.

Document 2 : Eleanor Doughty, "How to spot a Capability Brown landscape at 100 yards", www.telegraph.co.uk, February 26, 2016.

<http://www.telegraph.co.uk/gardening/gardens-to-visit/how-to-spot-a-capability-brown-landscape-at-100-yards/>

Say you've gone for a walk in the countryside. It's the weekend, the winter sun is shining, and, oh look, you've come across a lovely landscape. You're aware that this year, 2016, is the tercentenary of the birth of Lancelot 'Capability' Brown, the man who is widely credited with transforming the English landscape garden, but you're not sure exactly how to tell a Brown from a Kent. (...) Here are some of the clues to look out for when walking in the countryside and happening on a landscape that may or may not be Brownian. Think of it as checklist for a gold star in Brown studies.

Ha ha ha ha... Ha-has: Watch out for the ha-has. Except, it's not very funny if you fall in one. Brown loved a ha-ha, a ditch used to separate the garden around the house from the estate (eg agricultural land) without restricting views. Typically used to prevent access to a garden by livestock, the ha-ha is an ancient idea at its roots, being a feature of English deer parks. [...]

Naturalistic landscape: Far from being a trope of Brown's work, the naturalistic landscape was his work. Indeed, his whole working scheme was based on the idea that landscapes should be natural, but look as though they had been tended by hand, by estate workers. Everything about a Brownian design was governed by this idea, even the projects he started near the end of his life. [...]

Great lakes: Brown frequently used great expanses of water to create 'rivers' across his landscapes. These were not actually rivers, as they appeared to be, but a combination of lakes, pushed together to give the appearance of a single body of water running through the landscape. Often on different levels with complex lock systems, Brown's 'lakes' are a principal feature of his landscaping. These combination lakes are often referred to as 'serpentine' lakes, owing to their curved shape that wraps around the property.

Cross that bridge: Wherever you go in a Brown landscape, you'll see bridges. They provide passages over the large patches of water he created but also lead the eye through the design, controlling a sequence of views that he had carefully planned. [...]

Eye-spy and immersive theatre: Although not every landscape that Brown worked on had the same treatment, the extras that some commissioning landowners acquired were particularly sweet. Often these were small eye-catchers that could range from follies and small temples about the park, to rotundas and grottos. These offered Brown the

40 opportunity to build a theatrical landscape. In one moment the eye-
catcher would be visible; the next, it would vanish. [...] Brown often
employed the same tactics with the main property, creating peekaboo
gaps around trees and hills where the house in question could be suddenly
seen, and then unseen. Walking through the park to Burghley House, this
45 is shown to great effect: one second you see the Elizabethan spires, the
next, they're gone.

Document 3 : An interview of Dr James Fox on "Paul Nash – War, Surrealism and British Landscapes", [tate.org.uk](http://www.tate.org.uk), November 8, 2016

<http://www.tate.org.uk/whats-on/tate-britain/exhibition/paul-nash>

Document vidéo (3'02") à consulter sur la tablette multimédia fournie.