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| Agrégation interne d'anglais |
| Session 2018 |
| Épreuve EPC |
| Exposé de la préparation d'un cours |

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Ce sujet comprend 4 documents :

- **Document 1** : Ted Hughes, "Roe Deer", *Moortown Diary*, 1989
- **Document 2** : Nicholas Wroe, "No stone unturned", *The Guardian*, June 28, 2003
- **Document 3** : 3 A – Richard Long, Sculpture
3 B – Richard Long, "NORTH SOUTH EAST WEST", 2017

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 : Ted Hughes, "Roe Deer", *Moortown Diary*, 1989, pp. 19–20.

In the dawn-dirty light, in the biggest snow of the year
Two blue-dark deer stood in the road, alerted.

They had happened into my dimension
The moment I was arriving just there.

5 They planted their two or three years of secret deerhood
Clear on my snow-screen vision of the abnormal

And hesitated in the all-way disintegration
And stared at me. And so for some lasting seconds

10 I could think the deer were waiting for me
To remember the password and sign

That the curtain had blown aside for a moment
And there where the trees were no longer trees, nor the road a road

The deer had come for me.

15 Then they ducked through the hedge, and upright they rode their legs
Away downhill over snow-lonely field

Towards tree dark - finally
Seeming to eddy and glide and fly away up

Into the boil of big flakes.
The snow took them and soon their nearby hoofprints as well.

20 Revising its dawn inspiration
Back to the ordinary.

13 February 1973

Document 2 : Nicholas Wroe, "No stone unturned", *The Guardian*, June 28, 2003

In the winter of 1964, Richard Long was a student at the West of England College of Art in his home town of Bristol. With snow lying on the ground, Long went up to the Downs, where he rolled a snowball down a slope, nudging it to follow the gentle contours of the terrain. Although he
5 then photographed the irregular line he had created, this was not with a view to exhibiting the picture. The work of art was the track itself, and the fact that it would inevitably soon disappear was an integral part of its composition. [...]

10 The underlying principles that underpinned Snowball Track would feature again and again throughout his career: the intimate linking of the work to the earth, the physical intervention of the artist, the impact of time. They are preoccupations that have contributed to a body of work that is today represented in every major museum of modern art in the world. An exhibition of his latest work opened in London earlier this month.

15 His early reputation depended on sculptures made in the landscape in and around Bristol. "But even though I knew I was doing these really interesting and original works, in my naivety I only took one rudimentary photograph with one negative. It wasn't until a few years later, when art
20 was being reinvented, that I realised that the photo itself could be a work of art and presented as such.

I thought of those early works as public freehold, not owned by anyone, but just out there. Then I began to see there were different ways to present my art; through a photograph, a walk, a sculpture or a text." Long's next
25 key work was his 1967 *A Line Made by Walking*, in which he repeatedly walked back and forth over the grass in a London park until he created a distinct line.

The idea that a walk itself could be a work of art soon followed and Long began his continuing programme of increasingly epic walks in
30 wildernesses all over the world. He would drag the heel of his boot in the earth or kick some wood or stones together, creating simple lines or circles in the natural environment which would then be photographed and exhibited. He then began to mark his routes - spirals, circles, straight lines - on maps that could be shown in a gallery. He would record events encountered on the way as text: arrows marking changes in wind direction,
35 the names of rivers crossed or sightings of clouds. He constructed wood and rock sculptures on the floors of galleries as well as leaving patterns of muddy footprints and handprints on the walls. Almost four decades on, Long's art remains challenging. [...]

Document 3 A : Richard Long, Sculpture

http://www.richardlong.org/Documentations/sculpt_views.html



Document iconographique également consultable sur la tablette multimédia fournie.

Document 3 B : Richard Long, "NORTH SOUTH EAST WEST", Houghton Hall Norfolk, 2017

http://www.richardlong.org/Exhibitions/2017/n_s_e_w_0106.html



Document iconographique également consultable sur la tablette multimédia fournie.