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AGREGATION EXTERNE D'ANGLAIS

ÉPREUVE HORS PROGRAMME

Première partie (*en anglais, durée maximale : 40 minutes*)

Vous procéderez à l'étude et à la mise en relation argumentée des trois documents du dossier proposé (A, B, C non hiérarchisés). Votre présentation ne dépassera pas 20 minutes et sera suivie d'un entretien de 20 minutes maximum.

Deuxième partie (*en français, durée maximale : 5 minutes*)

À l'issue de l'entretien de première partie, et à l'invitation du jury, vous vous appuierez sur l'un des trois documents du dossier pour proposer un projet d'exploitation pédagogique dans une situation d'enseignement que vous aurez préalablement définie. Cette partie ne donnera lieu à aucun échange avec le jury.

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DOCUMENT A

Jack Kerouac. *On the Road* [1957], London: Penguin Books, 1972, pp. 185-187.

A bunch of coloured men in Saturday-night suits were whooping it up in front. It was a sawdust saloon with a small bandstand on which the fellows huddled with their hats on, blowing over people's heads, a crazy place; crazy floppy women wandered around sometimes in their bathrobes, bottles clanked in alleys. In back
5 of the joint in a dark corridor beyond the splattered toilets scores of men and women stood against the wall drinking wine-spodioidi and spitting at the stars—wine and whisky. The behatted tenorman was blowing at the peak of a wonderfully satisfactory free idea, a rising and falling riff that went from 'EE-yah!' to a crazier 'EE-de-lee-yah!' and blasted along to the rolling crash of butt-scarred drums
10 hammered by a big brutal Negro with a bullneck who didn't give a damn about anything but punishing his busted tubs, crash, rattle-ti-boom, crash. Uproars of music and the tenorman *had it* and everybody knew he had it. Dean was clutching his head in the crowd, and it was a mad crowd. They were all urging that tenorman to hold it and keep it with cries and wild eyes, and he was raising himself from a
15 crouch and going down again with his horn, looping it up in a clear cry above the furore. A six-foot skinny Negro woman was rolling her bones at the man's hornbell, and he just jabbed it at her, 'Ee! ee! ee!'

Everybody was rocking and roaring. Galatea and Marie with beer in their hands were standing on their chairs, shaking and jumping. Groups of coloured
20 guys stumbled in from the street, falling over one another to get there. 'Stay with it, man!' roared a man with a foghorn voice, and let out a big groan that must have been heard clear out in Sacramento, ah-haa! 'Whoo!' said Dean. He was rubbing his chest, his belly; the sweat splashed from his face. Boom, kick, that drummer was kicking his drums down the cellar and rolling the beat upstairs with
25 his murderous sticks, rattlety-boom! A big fat man was jumping on the platform, making it sag and creak. 'Yoo!' The pianist was only pounding the keys with spread-eagled fingers, chords, at intervals when the great tenorman was drawing his breath for another blast—Chinese chords, shuddering the piano in every timber, chink, and wire, boing! The tenorman jumped down from the platform and
30 stood in the crowd, blowing around; his hat was over his eyes; somebody pushed it back for him. He just hauled back and stamped his foot and blew down a hoarse, baughing blast, and drew breath, and raised the horn and blew high, wide, and screaming in the air. Dean was directly in front of him with his face lowered to the bell of the horn, clapping his hands, pouring sweat on the man's keys, and the
35 man noticed and laughed in his horn a long quivering crazy laugh, and everybody else laughed and they rocked and rocked; and finally the tenorman decided to blow his top and crouched down and held a note in high C for a long time as everybody else crashed along and the cries increased and I thought the cops would come swarming from the nearest precinct. Dean was in a trance. The tenorman's
40 eyes were fixed straight on him; he had a madman who not only understood but cared and wanted to understand more and much more than there was, and they began duelling for this; everything came out of the horn, no more phrases, just cries, cries, 'Baugh' and down to 'Beep!' and up to 'EEEEEE!' and down to clinkers

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45 and over to sideways-echoing horn-sounds. He tried everything, up, down, sideways, upside down, horizontal, thirty degrees, and finally he fell back in somebody's arms and gave up and everybody pushed around and yelled, 'Yes! Yes! He blew that one!' Dean wiped himself with his handkerchief.

Then up stepped the tenorman on the bandstand and asked for a slow beat and looked sadly out the open door over people's heads and began singing 'Close
50 Your Eyes.' Things quieted down a minute. The tenorman wore a tattered suede jacket, a purple shirt, cracked shoes, and zoot pants without press; he didn't care. He looked like a Negro Hassel. His big brown eyes were concerned with sadness, and the singing of songs slowly and with long, thoughtful pauses. But in the second chorus he got excited and grabbed the mike and jumped down from the bandstand
55 and bent to it. To sing a note he had to touch his shoetops and pull it all up to blow, and he blew so much he staggered from the effect, and only recovered himself in time for the next long slow note. 'Mu-u-u-usic pla-a-a-a-a-a-ay!' He leaned back with his face to the ceiling, mike held below. He shook, he swayed. Then he leaned in, almost falling with his face against the mike. 'Ma-a-a-ake it
60 dream-y for dan-cing'—and he looked at the street outside with his lips curled in scorn, Billie Holiday's hip sneer—'while we go roman-n-n-cing'—he staggered sideways—'Lo-o-o-ove's holid-a-a-ay'—he shook his head with disgust and weariness at the whole world—'Will make it seem'—what would it make it seem? everybody waited; he mourned—'O-kay.' The piano hit a chord. 'So baby come on
65 just clo-o-o-ose your pretty little ey-y-y-y-es'—his mouth quivered, he looked at us, Dean and me, with an expression that seemed to say, Hey now, what's this thing we're all doing in this sad brown world?—and then he came to the end of his song, and for this there had to be elaborate preparations, during which time you could send all the messages to Garcia around the world twelve times and what
70 difference did it make to anybody? because here we were dealing with the pit and prunejuice of poor beat life itself in the god-awful streets of man, so he said it and sang it, 'Close—your—' and blew it way up to the ceiling and through to the stars and on out—'Ey-y-y-y-y-es'—and staggered off the platform to brood. He sat in the corner with a bunch of boys and paid no attention to them. He looked down
75 and wept. He was the greatest.

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DOCUMENT B

Ralph J. Gleason. Liner notes to Miles Davis's *Bitches Brew* album, 1970, New York City: Columbia Records.

there is so much to say about this music. i don't mean so much to explain about it because that's stupid, the music speaks for itself, what i mean is that so much flashes through my mind when i hear the tapes of this album that if i could i would write a novel about it full of life and scenes and people and blood and sweat and love.

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and sometimes i think maybe what we need is to tell people that this is here because somehow in this plasticized world they have the automatic reflex that if something is labeled one way then that is all there is in it and we are always finding out to our surprise that there is more to blake or more to ginsberg or more to 'trane or more to stravinsky than whatever it was we thought was there in the first place.

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so be it with the music we have called jazz and which i never knew what it was because it was so many different things to so many different people each apparently contradicting the other and one day i flashed that it was music. that's all, and when it was great music it was great art and it didn't have anything at all to do with labels and who says mozart is by definition better than sonny rollins and to whom.

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so lenny bruce said there is only what is and that's a pretty good basis for a start. this music is. this music is new. this music is new music and it hits me like an electric shock and the word "electric" is interesting because the music is to some degree electric music either by virtue of what you can do with tapes and by the process by which it is preserved on tape or by the use of electricity in the actual making of the sounds themselves.

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electric music is the music of this culture and in the breaking away (not the breaking down) from previously assumed forms a new kind of music is emerging. the whole society is like that. the old forms are inadequate, not the old eternal verities but the old structures. and new music isn't new in that sense either, it is still creation which is life itself and it is only done in a new way with new materials.

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so we have to reach out to the new world with new ideas and new forms and in music that has meant leaving the traditional forms of bars and scales, keys and chords and playing something else altogether which maybe you can't identify and classify yet but which you recognise when you hear it and which when it makes it, really makes it, it is the true artistic turn on.

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sometimes it comes by accident. serendipity. with the ones who are truly valuable, the real artists, it comes because that is what they are here to do even if they can say as miles says of his music i don't know what it is, what is it? they make music like they make those poems and those pictures and the rest because if they do not they cannot sleep nor rest nor, really, live at all. this is how they live, the true ones, by making the art which is creation.

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sometimes we are lucky enough to have one of these people like miles, like dylan, like duke, like lenny here in the same world at the same time we are and we can live this thing and feel it and love it and be moved by it and it is a wonderful and rare experience and we should be grateful for it.

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45 i started to ask teo how the horn echo was made and then i thought how silly what difference does it make? and it doesn't make any difference what kind of brush picasso uses and if the art makes it we don't need to know and if the art doesn't make it knowing is the most useless thing in life.

50 look. miles changed the world. more than once. that's true you know. out of the cool was first. then when it all went wrong miles called all the children home with walkin'. he just got up there and blew it and put it on an LP and all over the world they stopped in their tracks when they heard it. they stopped what they were doing and they listened and it was never the same after that. just never the same.

55 it will never be the same again now, after in a silent way and after *BITCHES BREW*. listen to this. how can it ever be the same? i don't mean you can't listen to ben. how silly. we can always listen to ben play funny valentine, until the end of the world it will be beautiful and how can anything be more beautiful than hodes playing passion flower? he never made a mistake in 40 years. it's not more beautiful, just different. a new beauty. a different beauty. the other beauty is still beauty. this is new and right now it has the edge of newness and that snapping
60 fire you sense when you go out there from the spaceship where nobody has ever been there before.

65 what a thing to do! what a great thing to do. what an honest thing to do there in the studio to take what you know to be true, to hear it, use it and put it in the right place. when they are concerned only with the art that's when it really makes it. miles hears and what he hears he paints with. when he sees he hears, eyes are just an aid to hearing if you think of it that way. it's all in there, the beauty, the terror and the love, the sheer humanity of life in this incredible electric world which is so full of distortion that it can be beautiful and frightening in the same instant.

70 listen to this. this music will change the world like the cool and walkin' did and now that communication is faster and more complete it may change it more deeply and more quickly. what is so incredible about what miles does is whoever comes after him, whenever, wherever, they have to take him into consideration. they have to pass him to get in front. he laid it out there and you can't avoid it.
75 it's not just the horn. it's a concept. it's a life support system for a whole world. and it's complete in itself like all the treasures have always been.

music is the greatest of the arts for me because it cuts through everything, needs no aids. it is... it simply is. and in contemporary music miles defines the terms. that's all. it's his turf.

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DOCUMENT C

Rev. Deacon Mark Dukes. *Saint John the Divine Sound Baptist*, 1989-91. Acrylic and gold leaf on wood panel, 35 x 38 inches. Icon located in the St. John Coltrane African Orthodox Church (San Francisco).

