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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

Tennessee Williams. *The Glass Menagerie* [1945], in *A Streetcar Named Desire and Other Plays*, London: Penguin Books, 1962, pp. 233-235.

The Wingfield apartment is in the rear of the building, one of those vast hive-like conglomerations of cellular living-units that flower as warty growths in overcrowded urban centres of lower-middle-class population and are symptomatic of the impulse of this largest and fundamentally enslaved section of American society to avoid fluidity and differentiation and to exist and function as one
5 *interfused mass of automatism.*

The apartment faces an alley and is entered by a fire-escape, a structure whose name is a touch of accidental poetic truth, for all of these huge buildings are always burning with the slow and implacable fires of human desperation. The fire-escape
10 *is included in the set—that is, the landing of it and steps descending from it. The scene is memory and is therefore non-realistic. Memory takes a lot of poetic licence. It omits some details; others are exaggerated, according to the emotional value of the articles it touches, for memory is seated predominantly in the heart. The interior is therefore rather dim and poetic.*

15 *[At the rise of the curtain, the audience is faced with the dark, grim rear wall of the Wingfield tenement. This building, which runs parallel to the footlights, is flanked on both sides by dark, narrow alleys which run into murky canyons of tangled clothes-lines, garbage cans, and the sinister lattice-work of neighbouring fire-escapes. It is up and down these alleys that exterior*
20 *entrances and exits are made, during the play. At the end of TOM's opening commentary, the dark tenement wall slowly reveals (by means of a transparency) the interior of the ground floor Wingfield apartment. Downstage is the living-room, which also serves as a sleeping-room for LAURA, the sofa unfolding to make her bed. Upstage, centre, and divided by*
25 *a wide arch or second proscenium with transparent faded portières (or second curtain), is the dining-room. In an old fashioned what-not in the living-room are seen scores of transparent glass animals. A blown-up photograph of the father hangs on the wall of the living-room, facing the audience, to the left of the archway. It is the face of a very handsome young man in a doughboy's*
30 *First World War cap. He is gallantly smiling, ineluctably smiling, as if to say 'I will be smiling forever'.*

The audience hears and sees the opening scene in the dining-room through both the transparent fourth wall of the building and the transparent gauze portières of the dining-room arch. It is during this revealing scene that the
35 *fourth wall slowly ascends out of sight. This transparent exterior wall is not brought down again until the very end of the play, during TOM's final speech. The narrator is an undisguised convention of the play. He takes whatever*
licence with dramatic convention is convenient to his purpose.

40 *TOM enters dressed as a merchant sailor from alley, stage left, and strolls across the front of the stage to the fire-escape. There he stops and lights a cigarette. He addresses the audience.]*

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TOM: Yes, I have tricks in my pocket, I have things up my sleeve. But I am the opposite of a stage magician. He gives you illusion that has the appearance of truth. I give you truth in the pleasant disguise of illusion.

45 To begin with, I turn back time. I reverse it to that quaint period, the thirties, when the huge middle class of America was matriculating in a school for the blind. Their eyes had failed them or they had failed their eyes, and so they were having their fingers pressed forcibly down on the fiery Braille alphabet of a dissolving economy. In Spain there was revolution. Here there was only shouting and confusion.

50 In Spain there was Guernica. Here there were disturbances of labour, sometimes pretty violent, in otherwise peaceful cities such as Chicago, Cleveland, Saint Louis....

This is the social background of the play.

[MUSIC]

55 The play is memory.

Being a memory play, it is dimly lighted, it is sentimental, it is not realistic.

In memory everything seems to happen to music. That explains the fiddle in the wings.

60 I am the narrator of the play, and also a character in it. The other characters are my mother Amanda, my sister Laura and a gentleman caller who appears in the final scenes.

He is the most realistic character in the play, being an emissary from a world of reality that we were somehow set apart from.

65 But since I have a poet's weakness for symbols, I am using this character also as a symbol; he is the long-delayed but always expected something that we live for. There is a fifth character in the play who doesn't appear except in this larger-than-life-size photograph over the mantel.

This is our father who left us a long time ago.

70 He was a telephone man who fell in love with long distances; he gave up his job with the telephone company and skipped the light fantastic out of town....

The last we heard of him was a picture postcard from Mazatlan, on the Pacific coast of Mexico, containing a message of two words—

'Hello—Good-bye!' and no address.

I think the rest of the play will explain itself....

75 [AMANDA'S voice becomes audible through the portières.

LEGEND ON SCREEN: 'OÙ SONT LES NEIGES'.

He divides the portières and enters the upstage area. [...]]

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DOCUMENT B

Samuel D. Warren and Louis D. Brandeis. "The Right to Privacy", *Harvard Law Review*, Vol. 4, No. 5. (15 December 1890), pp. 193-220.

That the individual shall have full protection in person and in property is a principle as old as the common law; but it has been found necessary from time to time to define anew the exact nature and extent of such protection. Political, social, and economic changes entail the recognition of new rights, and the common law, in its eternal youth, grows to meet the new demands of society. Thus, in very early times, the law gave a remedy only for physical interference with life and property, for trespasses *vi et armis*¹. Then the "right to life" served only to protect the subject from battery in its various forms; liberty meant freedom from actual restraint; and the right to property secured to the individual his lands and his cattle. Later, there came a recognition of man's spiritual nature, of his feelings and his intellect. Gradually the scope of these legal rights broadened; and now the right to life has come to mean the right to enjoy life,—the right to be let alone; the right to liberty secures the exercise of extensive civil privileges; and the term "property" has grown to comprise every form of possession—intangible, as well as tangible.

Thus, with the recognition of the legal value of sensations, the protection against actual bodily injury was extended to prohibit mere attempts to do such injury; that is, the putting another in fear of such injury. From the action of battery grew that of assault. Much later there came a qualified protection of the individual against offensive noises and odors, against dust and smoke, and excessive vibration. The law of nuisance was developed. So regard for human emotions soon extended the scope of personal immunity beyond the body of the individual. His reputation, the standing among his fellow-men, was considered, and the law of slander and libel arose. Man's family relations became a part of the legal conception of his life, and the alienation of a wife's affections was held remediable. Occasionally the law halted,—as in its refusal to recognize the intrusion by seduction upon the honor of the family. But even here the demands of society were met. A mean fiction, the action *per quod servitium amisit*², was resorted to, and by allowing damages for injury to the parents' feelings, an adequate remedy was ordinarily afforded. Similar to the expansion of the right to life was the growth of the legal conception of property. From corporeal property arose the incorporeal rights issuing out of it; and then there opened the wide realm of intangible property, in the products and processes of the mind, as works of literature and art, goodwill, trade secrets, and trademarks.

This development of the law was inevitable. The intense intellectual and emotional life, and the heightening of sensations which came with the advance of civilization, made it clear to men that only a part of the pain, pleasure, and profit of life lay in physical things. Thoughts, emotions, and sensations demanded legal recognition, and the beautiful capacity for growth which characterizes the common

¹ "with force and arms" (Merriam-Webster online dictionary)

² The action *per quod servitium amisit* ("whereby he lost the service [of his servant]") permits a person to recover damages for the loss of service from a person who injures the plaintiff's servant. (British Columbia Law Institute website)

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40 law enabled the judges to afford the requisite protection, without the interposition
of the legislature.

Recent inventions and business methods call attention to the next step which
must be taken for the protection of the person, and for securing to the individual
what Judge Cooley calls the right "to be let alone." Instantaneous photographs and
newspaper enterprise have invaded the sacred precincts of private and domestic
45 life; and numerous mechanical devices threaten to make good the prediction that
"what is whispered in the closet shall be proclaimed from the house-tops." For
years there has been a feeling that the law must afford some remedy for the
unauthorized circulation of portraits of private persons; and the evil of the invasion
of privacy by the newspapers, long keenly felt, has been but recently discussed by
50 an able writer. The alleged facts of a somewhat notorious case brought before an
inferior tribunal in New York a few months ago, directly involved the consideration
of the right of circulating portraits; and the question whether our law will recognize
and protect the right to privacy in this and in other respects must soon come before
our courts for consideration.

55 Of the desirability—indeed of the necessity—of some such protection, there
can, it is believed, be no doubt. The press is overstepping in every direction the
obvious bounds of propriety and of decency. Gossip is no longer the resource of
the idle and of the vicious, but has become a trade, which is pursued with industry
as well as effrontery. To satisfy a prurient taste the details of sexual relations are
60 spread broadcast in the columns of the daily papers. To occupy the indolent,
column upon column is filled with idle gossip, which can only be procured by
intrusion upon the domestic circle. The intensity and complexity of life, attendant
upon advancing civilization, have rendered necessary some retreat from the world,
and man, under the refining influence of culture, has become more sensitive to
65 publicity, so that solitude and privacy have become more essential to the
individual; but modern enterprise and invention have, through invasions upon his
privacy, subjected him to mental pain and distress, far greater than could be
inflicted by mere bodily injury. Nor is the harm wrought by such invasions confined
to the suffering of those who may be the subjects of journalistic or other
70 enterprise. In this, as in other branches of commerce, the supply creates the
demand. Each crop of unseemly gossip, thus harvested, becomes the seed of
more, and, in direct proportion to its circulation, results in the lowering of social
standards and of morality. Even gossip apparently harmless, when widely and
persistently circulated, is potent for evil. It both belittles and perverts. It belittles
75 by inverting the relative importance of things, thus dwarfing the thoughts and
aspirations of a people. When personal gossip attains the dignity of print, and
crowds the space available for matters of real interest to the community, what
wonder that the ignorant and thoughtless mistake its relative importance. Easy of
comprehension, appealing to that weak side of human nature which is never wholly
80 cast down by the misfortunes and frailties of our neighbors, no one can be
surprised that it usurps the place of interest in brains capable of other things.
Triviality destroys at once robustness of thought and delicacy of feeling. No
enthusiasm can flourish, no generous impulse can survive under its blighting
influence.

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DOCUMENT C

Edward Hopper. *Night Windows* (1928). Oil on canvas, 73.7 x 86.4 cm, The Museum Of Modern Art, New York.

