

Agrégation interne d'anglais
Session 2025
Épreuve EPC
Exposé de la préparation d'un cours

EPC
321

Ce sujet comprend 4 documents :

- Document 1 : Alisa Hufsky, CuCo Creative, "Throwback Thursday to Cuco's Branding Work for London Dungeons Tourist Attraction", cucocreative.co.uk, 2013.
- Document 2 : Richard Jones, "Jack the Ripper TV – Channel trailer", Jack the Ripper Tour Channel, [YouTube.com](https://www.youtube.com), 7 June 2023.
- Document 3 : Bethan McKernan, "A Jack the Ripper historian reviewed the Jack the Ripper museum. It didn't exactly go well", indy100.com news., 30 September 2015.
- Document 4 : Book Raider, "The 9 Best Whodunnit Novels for Fans of Victorian Literature", review of "Dust and Shadow: An Account of the Ripper Killings" by Lyndsay Faye, bookraid.com, Saturday 7 October 2023.

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: Alisa Hufsky, "Throwback Thursday to Cuco's Branding Work for London Dungeons Tourist Attraction", www.cucocreative.co.uk, 2013.



Document iconographique également consultable sur la tablette multimédia fournie.

Document 2: Richard Jones, "Jack the Ripper TV – Channel trailer", *Jack the Ripper Tour Channel*, YouTube.com, 7 June 2023.

Document vidéo (1'55") à consulter sur la tablette multimédia fournie.

Document 3: Bethan McKernan, "A Jack the Ripper historian reviewed the Jack the Ripper museum. It didn't exactly go well", indy100.com news, 30 September 2015.

A historian has reviewed East London's controversial new Jack the Ripper museum, and she wasn't exactly impressed with what she saw.

5 After noticing the museum's PR man had questioned Jack the Ripper's legacy as a misogynist killer, Fern Riddell, who specialises in the period and is a consultant on the BBC's *Ripper Street*, took to Twitter on Wednesday to set the record straight.

10 Staff at the museum have said that the museum doesn't "celebrate the crimes of Jack the Ripper" and that it is dedicated to "telling the story from the perspective of women".

But that's not what Fern found.

She posted a room-by-room account of her trip to the tourist attraction, which she told *i100.co.uk* was:

15 **"Absolutely opposite to what I think would be a factual or authentic retelling of the lives of the women and what was happening in the lives of women in the East End at the time."**

Riddell was aware of the initial protests, but as a historian, she said, she decided to give the museum a chance before she wrote it off.

20 She said that the staff were very nice to her.

But wondered if they were on edge because of the piped soundtrack of "women screaming".

Riddell went up to the first exhibition room, which recreates what the bedroom of one of Ripper victims would have looked like.

25 And it was surprisingly good, complete with biographies of the women who died.

However, things quickly went downhill after that.

Onto the next room: the 'Police Station'.

30 Riddell said there were only one or two objects in the room which claimed to be "authentic".

Then on to 'Jack's Room' which contained 19th century gynaecological instruments for no apparent reason.

35 Riddell was also puzzled by how sure the museum seemed of the Ripper's identity - when it's a question she and many other historians think will never be solved, and the myth glamourises the horrific violence the Ripper inflicted on innocent women.

At this point, she's pissed off.

So a room with a historically inaccurate waxwork of a dead woman in it didn't exactly change her mind.

40 The 'mortuary' could have redeemed the museum a little bit...
...but it didn't.

All in all, Riddell was, it's safe to say, underwhelmed.

45 Among the blood-splashed Ripper branded shot glasses, coffee mugs, whistles and top hats for sale in the gift shop, Fern found one book about women's (rather than Jack's) history. But it looked like it might have been left there by accident.

She told *i100.co.uk* that the museum had a shot at being good if it had stuck to “even half” of what was in the original proposal.

50 **“But the way they’ve done it is laughable. You can’t say you’re promoting a story from womens' points of view when you have three A4 pieces of paper dedicated to the women in the first room and the rest is fantasy.**

55 **I was horrified that there was so little contextualisation... it was just nameless violence inflicted on nameless women.”**

Document 4 : Book Raider, "The 9 Best Whodunnit Novels for Fans of Victorian Literature", review of "Dust and Shadow: An Account of the Ripper Killings" by Lyndsay Faye, bookraid.com, 7 October 2023.

Dust and Shadow: An Account of the Ripper Killings

by Lyndsay Faye

Why Dust and Shadow: An Account of the Ripper Killings is on this list: *If you love the Victorian era, a good mystery, and gritty true crime stories, then 'Dust and Shadow' is right up your dark, gas-lit alley. It's an immersive whodunnit, set against the backdrop of one of history's most infamous unsolved crimes - the Jack the Ripper murders.*

'Dust and Shadow' spins the gripping tale of Sherlock Holmes being pitted against Jack the Ripper. Our favourite detective, accompanied by faithful Dr. Watson, stumbles upon the gruesome Ripper murders and sets his brilliant mind to solving them. However, suspicion is a tricky thing, especially when Holmes himself becomes a potential suspect. Suddenly he's caught in a double pursuit - for truth and for his own safety. So, buckle up for a rollercoaster ride through foggy London full of danger, mystery and deduction.

What readers like: Readers rave about how Faye faithfully captures the essence of Arthur Conan Doyle's beloved characters while weaving a tale that's wholly her own. They appreciate the vivid and atmospheric description of Victorian London, the well-researched representation of the horrifying Ripper saga, and the surprising twists in Holmes' investigation. While the book brims with suspense and gloom, a pinch of dry British humor only makes it more palatable. So if you have a taste for clues, cloaks, cobblestones and clandestine affairs, this book is likely your perfect cup of tea.

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EPC
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Document 1 : Emmeline Pankhurst, "Freedom or Death", *Iowa State University, Archives of Women's Political Communication*, 13 November 1913.

- Document 2 :

Document 2A: Christopher Cormack, "A member reads the newspaper in the lounge at the Garrick club", *The Guardian*, theguardian.com, 6 July 2015.

Document 2B: Robert Dex, "Garrick Club victory for Women is 'a win for the long road to gender equality'", *The Standard*, standard.co.uk, 8 May 2024.

- Document 3 : Emma Watson, "Gender equality is your issue too", *UNWomen.org*, United Nations Headquarters, New York, 20 September 2014.

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 : Emmeline Pankhurst, "Freedom or Death", *Iowa State University, Archives of Women's Political Communication*, 13 November 1913.

Now, I want to say to you who think women cannot succeed, we have brought the government of England to this position, that it has to face this alternative: either women are to be killed or women are to have the vote. I ask American men in this meeting, what would you say if in your state
5 you were faced with that alternative, that you must either kill them or give them their citizenship - women, many of whom you respect, women whom you know have lived useful lives, women whom you know, even if you do not know them personally, are animated with the highest motives, women
10 who are in pursuit of liberty and the power to do useful public service? Well, there is only one answer to that alternative; there is only one way out of it, unless you are prepared to put back civilization two or three generations: you must give those women the vote. Now that is the outcome of our civil war.

You won your freedom in America when you had the revolution, by
15 bloodshed, by sacrificing human life. You won the civil war by the sacrifice of human life when you decided to emancipate the negro. You have left it to women in your land, the men of all civilized countries have left it to women, to work out their own salvation. That is the way in which we women of England are doing. Human life for us is sacred, but we say if any life is
20 to be sacrificed it shall be ours; we won't do it ourselves, but we will put the enemy in the position where they will have to choose between giving us freedom or giving us death.

Document 2A: Christopher Cormack, "A member reads the newspaper in the lounge at the Garrick club", *The Guardian*, theguardian.com, 6 July 2015.



📷 A member reads the newspaper in the lounge at the Garrick Club. Photograph: Christopher Cormack/Corbis

Document iconographique également consultable sur la tablette multimédia fournie.

Document 2B: Robert Dex, "Garrick Club victory for Women is 'a win for the long road to gender equality'", *The Standard*, standard.co.uk, 8 May 2024.

THE
STANDARD 

Garrick Club victory for women 'is a win on the long road to gender equality'

Private members club's decision to allow female members for the first time in its 193-year history welcomed by campaigner



FASHION ENTREPRENEUR EMILY BENDELL WELCOMED THE DECISION SAYING THE CLUB HAD "FINALLY BEEN DRAGGED INTO THE 21ST CENTURY"

Document iconographique également consultable sur la tablette multimédia fournie.

Document 3 : Emma Watson, "Gender equality is your issue too", *UNWomen.org*, United Nations Headquarters, New York, 20 September 2014.

In 1995, Hillary Clinton made a famous speech in Beijing about women's rights. Sadly many of the things she wanted to change are still a reality today.

- 5 But what stood out for me the most was that only 30 per cent of her audience were male. How can we affect change in the world when only half of it is invited or feel welcome to participate in the conversation?

Men—I would like to take this opportunity to extend your formal invitation. Gender equality is your issue too.

- 10 Because to date, I've seen my father's role as a parent being valued less by society despite my needing his presence as a child as much as my mother's.

- I've seen young men suffering from mental illness unable to ask for help for fear it would make them look less "macho"—in fact in the UK suicide is the biggest killer of men between 20-49 years of age; eclipsing road accidents, cancer and coronary heart disease. I've seen men made fragile and insecure by a distorted sense of what constitutes male success. Men don't have the benefits of equality either.
- 15

- We don't often talk about men being imprisoned by gender stereotypes but I can see that they are and that when they are free, things will change for women as a natural consequence.
- 20

If men don't have to be aggressive in order to be accepted women won't feel compelled to be submissive. If men don't have to control, women won't have to be controlled.

- Both men and women should feel free to be sensitive. Both men and women should feel free to be strong... It is time that we all perceive gender on a spectrum not as two opposing sets of ideals.
- 25

If we stop defining each other by what we are not and start defining ourselves by what we are—we can all be freer and this is what HeForShe is about. It's about freedom.

- 30 I want men to take up this mantle. So their daughters, sisters and mothers can be free from prejudice but also so that their sons have permission to be vulnerable and human too—reclaim those parts of themselves they abandoned and in doing so be a more true and complete version of themselves.

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- Document 1 : Karlo Mila, "Poem for the Commonwealth 2018", addastories.org/poem-commonwealth, 2018.
- Document 2 : National Army Museum, "What do 'Commonwealth' and 'British Empire' mean to you?", ww1.nam.ac.uk, 6 November 2015.
- Document 3 : Commonwealth Secretariat, "Map of Commonwealth countries", thecommonwealth.org, September 2022.
- Document 4 : Kenneth Mohammed, "Sunak was brutally honest, so let me return the favour: the Commonwealth today is irrelevant", *The Guardian*, 2 May 2023.

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Document 1 : Karlo Mila, "Poem for the Commonwealth 2018", addastories.org/poem-commonwealth, 2018.

"adda is the online literary magazine of the Commonwealth Foundation. It publishes creative work by writers and illustrators from across the Commonwealth.", addastories.org/about

We gather here
and feel the weight of the world
on our shoulders.
It does not feel like
5 we've inherited
commonwealth.
But rather
common problems.

If we are to heed the words of poets
10 Ben Okri said yesterday,
"We have entered the garden
of nightmares and wonders
the giants have woken
and they are stirring
15 we need to be roused
from the beauty
of our sleep."

Indeed, we've entered this
strange garden
20 in this city,
epicentre of epitaph,
epitome of empire.

The stones in the squares
remind us
25 that we all died for this.
The war memorials murmur
numbers not names.

We bring our dead with us
and they are already here.

30 Not just the ones marked by marble.
But our ancestors,
the original inhabitants
of the lands 'discovered'.
Who lie in the unmarked graves

35 and unmentioned massacres,
 in battles unspoken of
 in untaught wars

 We carry them like stones
 in our bodies.

40 They too contribute
 towards this commonwealth.

 They gave more
 than they should have.

 Commonwealth.

45 We come with twinned sides
 of the same story.
 Either trauma or gain.

 Both of it pain.
 Two sides

50 of the same coin,
 heads or tails,
 the head is the same
 on most of our money.

 The commonwealth.

55 Some days
 it does not feel like riches,
 Although we gather
 to speak
 of fairer futures.

60 Truth be told,
 It is the fear of future
 that we most have in common.

 I did not come to sing a siren song
 on the sinking ship of empire,

65 I come to sing of sinking islands
 in the South Pacific,
 on the blue continent
 where I come from. [...]

Document 2 : National Army Museum, "What do 'Commonwealth' and 'British Empire' mean to you?", ww1.nam.ac.uk, 6 November 2015.

Document vidéo (2'30") à consulter sur la tablette multimédia fournie.

Document 3 : Commonwealth Secretariat, “Map of Commonwealth countries”, thecommonwealth.org, September 2022.

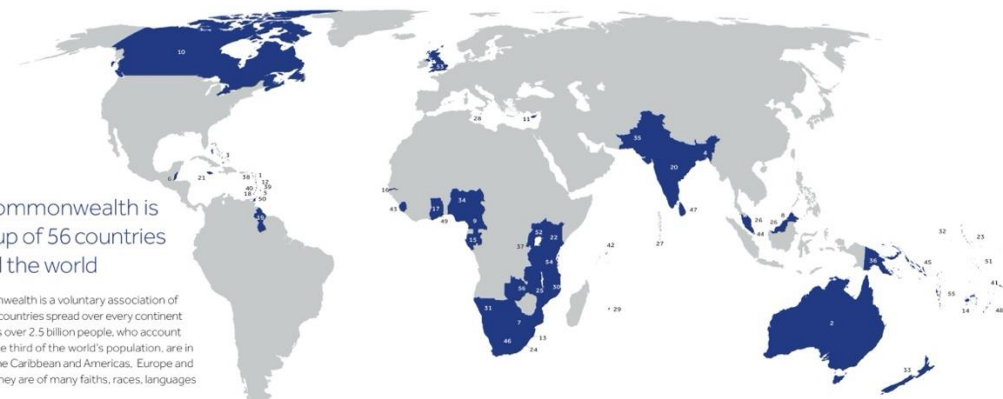


The Commonwealth is made up of 56 countries around the world

The Commonwealth is a voluntary association of independent countries spread over every continent and ocean. Its over 2.5 billion people, who account for almost one third of the world's population, are in Africa, Asia, the Caribbean and Americas, Europe and the Pacific. They are of many faiths, races, languages and cultures.

The Commonwealth promotes peace and international co-operation, democracy and good governance, respect for human rights and the rule of law, and the improvement of lives through economic and social development.

These values and aspirations are described in the Charter of the Commonwealth. The Charter expresses the commitment of member countries to the development of free and democratic societies and the promotion of peace and prosperity to improve the lives of all Commonwealth people. It also acknowledges the role of civil society in supporting the goals and values of the Commonwealth.



MEMBER COUNTRY	CAPITAL	MEMBER COUNTRY	CAPITAL	MEMBER COUNTRY	CAPITAL
1 ANTIGUA AND BARBUDA	St John's	21 JAMAICA	Kingston	40 ST VINCENT AND THE GRENADINES	Kingstown
2 AUSTRALIA	Canberra	22 KENYA	Nairobi	41 SAMOA	Apia
3 THE BAHAMAS	Nassau	23 KIRIBATI	Tarawa	42 SEYCHELLES	Victoria
4 BANGLADESH	Dhaka	24 LESOTHO	Maseru	43 SIERRA LEONE	Freetown
5 BARBADOS	Bridgetown	25 MALAWI	Lilongwe	44 SINGAPORE	Singapore
6 BELIZE	Belize City	26 MALAYSIA	Kuala Lumpur	45 SLOVENIA	Ljubljana
7 BOTSWANA	Gaborone	27 MALDIVES	Malé	46 SOUTH AFRICA	Pretoria
8 BRUNEI DARUSSALAM	Bandar Seri Begawan	28 MALTA	Valletta	47 SRI LANKA	Columbo
9 CAMBODIA	Phnom Penh	29 MAURITIUS	Port Louis	48 TONGA	Nuku'alofa
10 CANADA	Ottawa	30 MOZAMBIQUE	Maputo	49 TOGO	Lomé
11 CHINA	Beijing	31 NAMIBIA	Windhoek	50 TRINIDAD AND TOBAGO	Port of Spain
12 COLOMBIA	Bogotá	32 NAURU	Nauru	51 TUNISIA	Tunis
13 COSTA RICA	San José	33 NEW ZEALAND	Wellington	52 UGANDA	Kampala
14 CUBA	Havana	34 NIGERIA	Abuja	53 UNITED KINGDOM	London
15 CYPRUS	Nicosia	35 PARAGUAY	Asunción	54 UNITED REPUBLIC OF TANZANIA	Dodoma
16 DEMOCRATIC REPUBLIC OF THE CONGO	Kinshasa	36 PERU	Lima	55 VANUATU	Port Vila
17 DOMINICA	Roseau	37 RWANDA	Kigali	56 ZAMBIA	Lusaka
18 ECUADOR	Quito	38 SAUDI ARABIA	Riyadh		
19 EGYPT	Cairo	39 SAINT LUCIA	Castries		
20 ETHIOPIA	Addis Ababa				

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of its authorities or concerning the delimitation of its borders
or boundaries.

Information correct as of date of printing, September 2022
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Document iconographique également consultable sur la tablette multimédia fournie.

Document 4 : Kenneth Mohammed, "Sunak was brutally honest, so let me return the favour: the Commonwealth today is irrelevant", *The Guardian*, 2 May 2023.

Rishi Sunak's shockingly dismissive words last week will no doubt return to haunt him, as such words have done for previous prime ministers and members of the royal family. He gave a resounding "no" to a request by the MP Bell Ribeiro-Addy for an apology and a commitment to reparatory justice for the UK's barbaric role in slavery. [...]

Caribbean and African leaders will no doubt sit upright in their comfort zones as members of this 56-nation farcical institution continue to be a support group for countries set back for centuries by slavery, indentureship and colonialism. By "set back", I refer to the ladder of generational wealth of these displaced people that was for ever broken. Inherited wealth matters. The footprints of slavery, and the profits it bequeathed to generations in the west, still shape our present world. [...]

In the face of all of the unresolved issues of Britain's colonial past – not just in the Caribbean but in African and Asian former colonies too – what really is the purpose of the Commonwealth if it will not engage with the past?

Its original purpose was one of economic benefit for members as well as having a collective voice, shared values and principles, and cultural and educational exchange. Some may also argue that it has been a favourable platform for soft power, a bridge between the global north and south, a tool for development and even a symbol of independence.

Critics, however, have countered that its legacy of colonialism and now neocolonialism has undermined its legitimacy and relevance, and that it is dominated by a few powerful members, such as the UK, India, and Canada, which has created unequal power dynamics and limited the representation and influence of smaller or less influential members.

More importantly, the Commonwealth's ability to address critical issues, such as poverty, inequality, corruption and the climate crisis, has been questionable, as it has failed to take concrete actions or deliver tangible results.

Membership of the Commonwealth can be costly for some countries, particularly poor ones, and the organisation's bureaucracy and administrative processes are slow and inefficient. It is simply a vessel of former colonies, with the former imperial master still at its helm. [...]

In 2014, several Caribbean countries attempted to sue the British government for reparations for four centuries of slavery, and Britain used jurisdiction issues arising from the Commonwealth to block the claim. [...]

40 It is hard to defend the existence of the Commonwealth in 2023, especially on economic grounds post-Brexit. Philip Murphy, former director of the Institute for Commonwealth Studies at London University, called it “an irrelevant institution wallowing in imperial amnesia”. [...]

Kenneth Mohammed is a freelance writer, Caribbean analyst and senior adviser

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334

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- Document 1 : Charles Dickens, "Chapter Eight", *Great Expectations*, 1860-1861, Newcastle upon Tyne: CGP Classics, 2010.
- Document 2 : William Shakespeare, *Measure for Measure* (1604), Act 3, scene 1, The New Oxford Shakespeare: Oxford World's Classics, 2024.
- Document 3 : John William Waterhouse, *Mariana in the South*, 1897, oil on canvas, 114 cm × 74 cm, artuk.org.

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Document 1 : Charles Dickens, "Chapter Eight", *Great Expectations*, 1860-1861, Newcastle upon Tyne: CGP Classics, 2010, pp.47-48.

I entered, therefore, and found myself in a pretty large room, well lighted with wax candles. No glimpse of daylight was to be seen in it. It was a dressing-room, as I supposed from the furniture, though much of it was of forms and uses then quite unknown to me. But prominent in it was a draped
5 table with a gilded looking-glass, and that I made out at first sight to be a fine lady's dressing-table.

Whether I should have made out this object so soon if there had been no fine lady sitting at it, I cannot say. In an arm-chair, with an elbow resting on the table and her head leaning on that hand, sat the strangest lady I
10 have ever seen, or shall ever see.

She was dressed in rich materials,—satins, and lace, and silks,—all of white. Her shoes were white. And she had a long white veil dependent from her hair, and she had bridal flowers in her hair, but her hair was white. Some bright jewels sparkled on her neck and on her hands, and some other
15 jewels lay sparkling on the table. Dresses, less splendid than the dress she wore, and half-packed trunks, were scattered about. She had not quite finished dressing, for she had but one shoe on,—the other was on the table near her hand,—her veil was but half arranged, her watch and chain were not put on, and some lace for her bosom lay with those trinkets, and with
20 her handkerchief, and gloves, and some flowers, and a Prayer-Book all confusedly heaped about the looking-glass.

It was not in the first few moments that I saw all these things, though I saw more of them in the first moments than might be supposed. But I saw that everything within my view which ought to be white, had been white
25 long ago, and had lost its lustre and was faded and yellow. I saw that the bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes. I saw that the dress had been put upon the rounded figure of a young woman, and that the figure upon which it now hung loose had shrunk to
30 skin and bone. Once, I had been taken to see some ghastly waxwork at the Fair, representing I know not what impossible personage lying in state. Once, I had been taken to one of our old marsh churches to see a skeleton in the ashes of a rich dress that had been dug out of a vault under the church pavement. Now, waxwork and skeleton seemed to have dark eyes
35 that moved and looked at me. I should have cried out, if I could.

Document 2 : William Shakespeare, *Measure for Measure* (1604), Act 3, scene 1, The New Oxford Shakespeare: Oxford World's Classics, 2024, pp.116–118.

The Duke is disguised as a friar, when he addresses Isabella, who has to sacrifice her virginity to Angelo if she wants to free her brother Claudio.

DUKE Virtue is bold, and goodness never fearful. Have you not heard speak of Mariana, the sister of Frederick, the great soldier who miscarried at sea?

ISABELLA I have heard of the lady, and good words went with her name.

DUKE She should this Angelo have married, was affianced to her oath, and
5 the nuptial appointed; between which time of the contract and limit of the solemnity, her brother Frederick was wrecked at sea, having in that perished vessel the dowry of his sister. But mark how heavily this befell to the poor gentlewoman. There she lost a noble and renowned brother, in his love toward her ever most kind and natural; with him the portion and sinew
10 of her fortune, her marriage dowry; with both, her combinate husband, this well-seeming Angelo.

ISABELLA Can this be so? Did Angelo so leave her?

DUKE Left her in her tears, and dried not one of them with his comfort; swallowed his vows whole, pretending in her discoveries of dishonour; in
15 few, bestowed her on her own lamentation, which she yet wears for his sake, and he, a marble to her tears, is washed with them, but relents not.

ISABELLA What a merit were it in death to take this poor maid from the world! What corruption in this life, that it will let this man live! But how out of this can she avail?

20 DUKE It is a rupture that you may easily heal, and the cure of it not only saves your brother, but keeps you from dishonour in doing it.

ISABELLA Show me how, good father.

DUKE This forenamed maid hath yet in her the continuance of her first affection. His unjust unkindness, that in all reason should have quenched
25 her love, hath, like an impediment in the current, made it more violent and unruly. Go you to Angelo, answer his requiring with a plausible obedience, agree with his demands to the point; only refer yourself to this advantage: first, that your stay with him may not be long; that the time may have all shadow and silence in it; and the place answer to convenience. This being
30 granted in course, and now follows all. We shall advise this wronged maid to stand up your appointment, go in your place. If the encounter acknowledge itself hereafter, it may compel him to her recompense; and

here, by this is your brother saved, your honour untainted, the poor Mariana advantaged, and the corrupt deputy scaled. The maid will I frame and make
35 fit for his attempt. If you think well to carry this, as you may, the doubleness of the benefit defends the deceit from reproof. What think you of it?

ISABELLA The image of it gives me content already, and I trust it will grow to a most prosperous perfection.

DUKE It lies much in your holding up. Haste you speedily to Angelo. If for
40 this night he entreat you to his bed, give him promise of satisfaction. I will presently to Saint Luke's; there, at the moated grange, resides this dejected Mariana. At that place call upon me; and dispatch with Angelo, that it may be quickly.

ISABELLA I thank you for this comfort. Fare you well, good father.

Document 3 : John William Waterhouse, *Mariana in the South*, 1897, oil on canvas, 114 cm x 74 cm, artuk.org.



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- Document 1 : Katherine Howells, "Remembering the Crystal Palace fire of 1936", The National Archives, Wednesday 30 November 2022.
- Document 2 : Professor Thomas Leslie, University of Illinois," 'Some Very ordinary Algebra:' Ruskin's Critique of the Crystal Palace and the Aura of Architecture", ResearchGate.net,2019.
- Document 3 :
- Document 3A: The Royal Parks, "Virtual Tour of the Great Exhibition", London, April 27, 2017.
- Document 3B : "The Queen and Prince Albert's visit to the Machinery Department of the Great Exhibition",*The Illustrated Exhibitor, Tribute to the World's industrial Jubilee*, published by John Cassell, London. 1851.

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Document 1 : Katherine Howells, "Remembering the Crystal Palace fire of 1936", *The National Archives*, Wednesday 30 November 2022.

On the evening of 30 November 1936, a fire was discovered within the Crystal Palace, an enormous plate glass and cast-iron building located in the Sydenham area of south London. Multiple fire brigades attended, but the fire grew until it could be seen for miles around. Crowds flocked to the scene, which the Guardian described the next morning as 'like a cup final day'. There was shock and awe as local people came to terms with the utter destruction of this iconic landmark.

The Crystal Palace was famous for being the home of the 1851 Great Exhibition in Hyde Park, visited by over six million people. After the exhibition ended, the Palace was taken apart and reconstructed on Sydenham Hill in South London, opening in 1854. Over the next eight decades, the Crystal Palace experienced a new life attracting crowds to exhibitions, festivals and concerts. Its newly designed gardens were also popular and hosted regular fireworks displays hosted by Brock's Fireworks. The Palace's iconic name began to be used for the area in which it stood.

In 1911, the Palace hosted the Festival of Empire Exhibition, the largest single event ever held at the Palace. The exhibition was an attempt to strengthen the British Empire and encourage emigration, by displaying exhibits focused on different colonies and dominions around the world. While the event was generally well-received at the time, it marked the beginning of a period of financial decline for the Palace. [...]

Fires had broken out in the Crystal Palace before, notably in 1866 and 1923, when parts of the building were severely damaged. However, the fire of 1936 was something different, burning quickly and completely destroying the central transept. [...].'

A poem titled 'Ave atque vale' ('Hail and farewell') penned by 'Algol' was published in *The Morning Post* to mourn the loss of the Palace. Its final stanza reads:

O Crystal Palace, now a smouldering mass,
All beauty perishes, and you, alas,
No more, a stately pleasure house of glass,
Will charm all comers,
You've had your innings-it was none too bad,
And I, although this parting leaves me sad,

35 Recall the joys you held for one small lad
 In bygone summers.

 [...] In files held at The National Archives, there are documents relating to the fire and its aftermath. One contains a booklet called 'Dismantling Crystal Palace' produced by site clearance company Thomas W Ward Ltd, a
40 company employed to clear the site. It contains shocking photographs of the extent of the damage and information about the building and its fate. The booklet states 'Demolition of this famous edifice removes a Victorian monument of structural engineering, the central transept was one of the largest enclosed areas in England.'

45 On 23 December 1936 an inspection was carried out by Messrs. Cowley and Davies and they reported:

 'Confirmation of the extreme vulnerability of unprotected structural steel. As far as could be seen failure took place generally by the breaking of the cast iron supporting columns as a result of the bending stresses
50 induced in them by the deflection of the girders... the transformation of the gravel aggregate to a pink and white colour and the presence of molten glass suggested that considerable temperatures had been attained in the vicinity.'

 Visiting Crystal Palace Park today, you can still see remnants of the old
55 building in the shape of the land and the statues and stonework that still exist.

Document 2 : Professor Thomas Leslie, University of Illinois, " 'Some Very ordinary Algebra': Ruskin's Critique of the Crystal Palace and the Aura of Architecture", ResearchGate.net, 2019.

John Ruskin, (8 February 1819 – 20 January 1900), was an English writer, lecturer, art historian, art critic, draughtsman and philanthropist of the Victorian era.

The first volume of John Ruskin's *Stones of Venice* was published in March, 1851, just weeks before the official opening of the 21-acre Crystal Palace in Hyde Park, designed by Joseph Paxton and realized, in large part, by Derby ironmaker Charles Fox. Publication of Ruskin's book was delayed by several weeks, allowing him time to insert an appendix that confronted the gigantic structure then rising in London. "Before I altogether leave the question of the influence of labor on architectural effect," Ruskin wrote, "the reader may expect from me a word or two respecting the subject which this year must be interesting to all—the applicability, namely, of glass and iron to architecture in general, as in some sort exemplified by the Crystal Palace."

In this, he was taking on a structure that fascinated the world for its scale and its nine month construction—but one that also gave some critics pause. Was the new building a harbinger of "transparent roofs" and "walls combining warmth, durability, cheapness, and strength," as the London Times hoped? Or did it portend darker forces? A strike by glaziers during the final weeks of construction over pay, working conditions, and the building's rapid schedule made it clear that the achievements of such an industrialized building would bring many of the issues then wracking factories throughout the country's industrial belt.

Ruskin returned to his critique of the Crystal Palace in a dedicated pamphlet, written in 1854, when the structure re-opened after being dismantled and rebuilt, with additions, in south London.

Here, Ruskin noted the coincidence of the original Palace's closing with the death of J.M.W. Turner in December, 1851 and the campaign of Gothic reconstruction by Viollet-le-Duc in France, in particular that of Notre-Dame de Paris, which had begun in 1845. For Ruskin, these temporally-linked events cast into sharp focus changing ideals of art and architecture; in particular, he found troubling the industrialized nature of the Crystal Palace and Viollet-le-Duc's "mathematically exact" but—in his view—spiritually impoverished restoration of Notre-Dame.

In these two essays, with the Crystal Palace serving as an illustration and as a rhetorical fulcrum, Ruskin expounded on the deadening mechanization of the building arts inherent in industrial production and reproduction. This extended beyond the repetitive assembly inherent in the Crystal Palace,

however—for Ruskin the very choices of materials by Paxton represented a move away from authentic craft, work, and experience; they portended a capitulation to sensational emphasis on size and insubstantiality. Could an industrially produced structure provide the emotional sustenance of a cathedral? Could workers find fulfillment in the manufacture of such a building? And, could the sublime sensibility that Ruskin so admired in Gothic architecture be instantiated in a secular structure by effect alone, or was it only achievable by the trace of human activity?

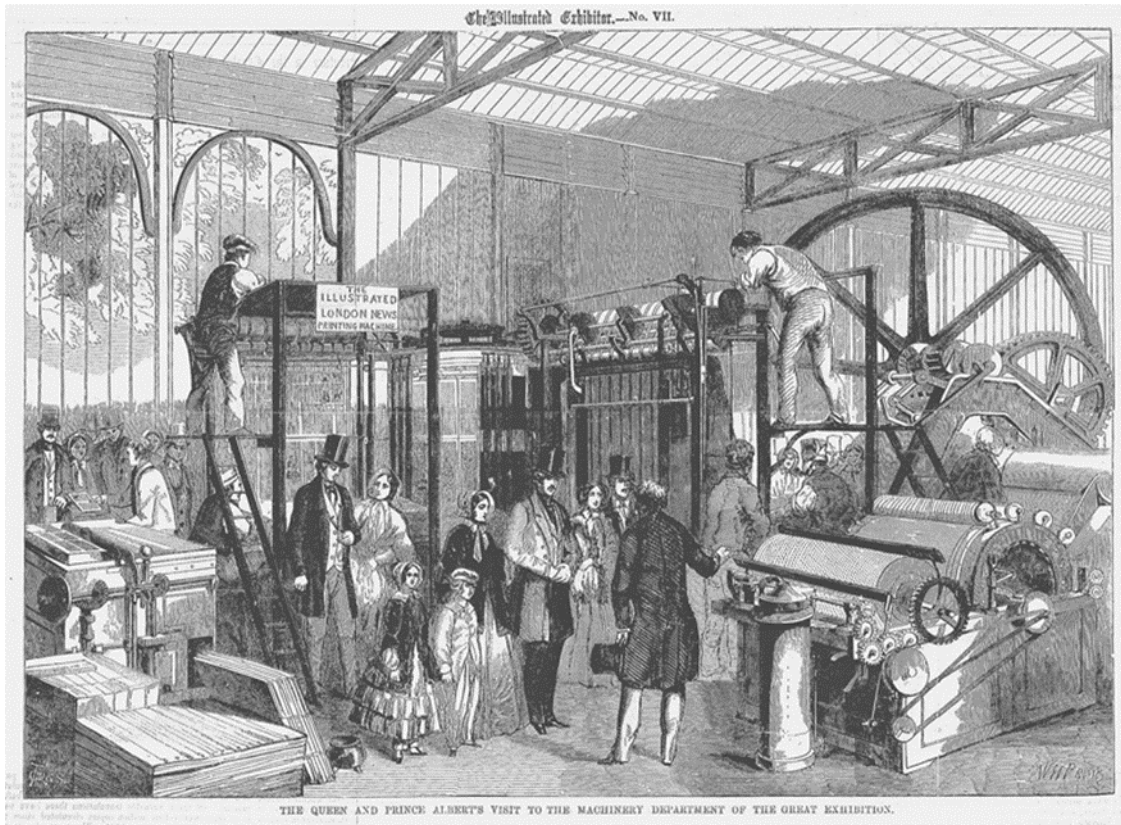
These questions were, in Ruskin's view, all provoked by Paxton and Fox's structure in Hyde Park; in his writings on the Crystal Palace, Ruskin sought to separate the intellectual and productive aspects of building, just as they had been split in the Palace's conception. Ruskin's conclusions would foreshadow many of the next century's most passionate debates in art and architecture, and they suggest reconsideration of the role of morality in design and construction for the present day.

Document 3 :

Document 3A : The Royal Parks, "Virtual Tour of the 1851 Great Exhibition of the Works of Industry of All Nations", London, April 27, 2017.

Document vidéo (3'01") à consulter sur la tablette multimédia fournie.

Document 3B : "The Queen and Prince Albert's visit to the Machinery Department of the Great Exhibition" *The Illustrated Exhibitor, Tribute to the World's industrial Jubilee*, published by John Cassell, London, 1851.



Document iconographique également consultable sur la tablette multimédia fournie.

Agrégation interne d'anglais
Session 2025
Épreuve EPC
Exposé de la préparation d'un cours

EPC 412

Ce sujet comprend 4 documents :

- **Document 1** : Rebecca F. Kuang, *Yellowface*, London: The Borough Press, paperback edition, 2024, pp. 59-60
- **Document 2** : Arthur Dong, "Yellowface, a Hollywood dilemma", extract from *Hollywood Chinese*, DeepFocus Productions, 2007.
- **Document 3** : Harry Kunzru, Kamila Shamsie, Aminatta Forna, AL Kennedy, Philip Hensher and others, "Whose life is it anyway? Novelists have their say on cultural appropriation", *The Guardian*, 1 October 2016.
- **Document 4** : Netflix TV series poster, "Queen Charlotte: A Bridgerton Story", 4 May 2023.

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 : Rebecca F. Kuang, *Yellowface*, London: The Borough Press, paperback edition, 2024, pp. 59-60.

Next, they walk me through their marketing strategy. I'm overwhelmed by how comprehensive it is. They're talking Facebook ads, Goodread ads maybe even metro station ads, although it's not clear if anyone pays attention to those anymore. They're also investing big in bookstore placement, which means that from the day that it's out, my book will be the first thing people see when they walk into any Barnes & Noble across the country.

"This will, for sure, be *the* book of the season," Jessica assures me. "At least, we're doing everything we can to make it so."

I'm speechless. Is it what it was like to be Athena? To be told, from the beginning, that your book will be a success?

Jessica wraps up the marketing plan with some dates and deadlines for when they'll need promotional materials from me. There's a short pause. Emily clicks and double-clicks her pen. "So then the other thing we wanted to ask you is, uh, positioning."

I realize I'm supposed to answer. "Right—sorry, what do you mean?" She and Jessica exchange a glance.

"Well, the thing is, this novel is set in large part in China," says Jessica. "And given the recent conversations about, you know—"

"Cultural authenticity," Emily jumps in. "I don't know if you follow some of the conversations online. Book bloggers and book Twitter accounts can be pretty ... picky about things these days ..."

"We just want to get ahead of any potential blowups, says Jessica." "Or pile-ons, as it were."

"I did hours and hours of research," I say. "It's not like I, you know, wrote from stereotypes; this isn't that kind of book—"

"Of course," Emily says smoothly. "But you're ... that is, you are not..."

I see what she's getting at. "I'm not Chinese," I say curtly. "If that's what you're asking. It's not 'own voices,' or whatever you want to call it. Is that a problem?"

"No, no, not at all, we're just covering our bases. And you're not... anything else?" Emily winces the moment those words leave her mouth, like she knows she shouldn't have said that.

"I am white," I clarify. "Are you saying we'll get in trouble because I wrote this story and I'm white?"

I immediately regret phrasing it like that. I'm being too blunt, too defensive; wearing my insecurities on my sleeve. Both Emily and Jessica begin blinking very quickly, glancing at each other as if hoping the other will speak first.

"Of course not," Emily says finally. "Of course, everyone should be able to tell any kind of story."

Document 2 : Arthur Dong, "Yellowface, a Hollywood dilemma", extract from *Hollywood Chinese*, DeepFocus Productions, 2007.

Document vidéo (2'09") à consulter sur la tablette multimédia fournie.

Document 3 : Harry Kunzru, Kamila Shamsie, Aminatta Forna, AL Kennedy, Philip Hensher and others, "Whose life is it anyway? Novelists have their say on cultural appropriation", *The Guardian*, 1 October 2016.

Jonathan Franzen claimed he won't write about race because of limited 'firsthand experience', while Lionel Shriver hopes objection to 'cultural appropriation is a passing fad'. So should there be boundaries on what a novelist can write about? [...]

5 **Naomi Alderman**

Of course fiction writers can write whatever they want, no matter their backgrounds. I've written male characters, people older than me, people gayer than me, people who lived and died 2,000 years ago. My new novel *The Power* has a 21-year-old male Nigerian journalist as a viewpoint character as well as a New England politician in her 50s.

But here's the thing: you have to try to do it well. You have to be familiar with whatever tropes might apply to your character: racist, sexist, homophobic, sizeist, ableist, antisemitic and anything else. It's not OK, for example, to make your Chinese character shift and inscrutable or your fat character stupid and lazy: you need to have learned enough to understand where these false ideas come from and why it's pernicious to replicate them. Do better. Treat your characters as human beings. Write them as people not ideas or stereotypes.

Here's another thing – you need to accept that you'll fail at some level, and be humble when you do. I come from the Orthodox Jewish world: I could write an essay on precise messages communicated by the clothing of each individual person on the Golders Green Road. I can't do the same for people in Lagos. I do my research, I work hard, and I accept that I'll get some things wrong. I hope people will point out my mistakes to me, and then I'll apologise and try to do better next time. People criticising your writing is not a violation of your freedom of speech, it is a gift freely given and should be accepted with gratitude.

And if a few people decide they only want to read books about minority groups written by members of that group, I think that's a perfectly reasonable preference. It's not one I share, but I can certainly understand why a person might feel a rule like that would broaden and deepen their reading for a time.

No one has a right to be read. No one has a right to be above criticism. When you publish a book, you enter the ring and you're going to take some punches. The sting when they hit tells you that you're where you want to be. [...]

Document 4 : Netflix TV series poster, "Queen Charlotte: A Bridgerton Story", 4 May 2023.



Document iconographique également consultable sur la tablette multimédia fournie.

Agrégation interne d'anglais
Session 2025
Épreuve EPC
Exposé de la préparation d'un cours

EPC 421

Ce sujet comprend 3 documents :

- Document 1 : Richard Powers, *Playground*, Hutchinson Heinemann, 2024.
- Document 2 : "Welcome to UC San Diego's Scripps Institution of Oceanography", Scripps Oceanography YouTube Channel, 24 June 2024.
- Document 3 : Philip Hoare, "Cetology: How science inspired *Moby-Dick*", *Nature* Vol. 493, 10 January 2013.

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 : Richard Powers, *Playground*, Hutchinson Heinemann, 2024, pp.329-330.

ANSWERING THE LETTERS proved harder than writing the book had been. Chained to her desk again, slaving over the urgencies of strangers, she answered questions she was shaky on and gave aid and comfort that she was not qualified to dispense. It came to her that this was why she had always shied away from human love. To give it was always to incur a growing obligation: someone else's gratitude.

"My girlfriends love it," her daughter said. "You're their hero." It took all Evie's willpower to keep from shouting, *But what about you?* Dora had read it. That gift was enough.

"I never knew most of that stuff," Danny told her. It was the most affection her son had shown her since he was ten.

For a year and a half, Evelyne talked on the radio and gave interviews for newspapers and magazines. She went on television and accepted invitations to give keynotes around the country. She hated it all. Every seat on an airplane was an exercise in soul-strengthening misery. She would be sick to her stomach in her hotel rooms before each event. And then some other creature would take control of her body and she would breeze out onstage in front of hundreds of people, somehow able, for an hour, to make them laugh, gasp, and cry over the ocean, the source of all amazement.

Her disconcertment was not helped when Bart came to her with more news.

"Enrollment is up at Scripps. And we're not alone. I checked. Ocean studies programs around the country are reporting significant bumps. Woods Hole is blaming you."

It made her want never to step out of the house again.

But she had discharged her obligation to the Earth. She could retire, give up everything, do nothing but dive and look in silence for the rest of her days.

Then the letter came from the White House asking her to serve on the President's national advisory board on the oceans. It was followed by another, asking if she would help to run the United States Office of National Marine Sanctuaries. The invitation came from Dr. Earle, her former captain on the Tektite mission and now the first female chief scientist at NOAA. Evie revered the woman too much to turn her down. Earth was losing whole ecosystems before people could discover what was in them. And it fell to her flawed, powerless, bureaucratic agency to try to slow that down.

Administration. Washington. Trapped in a terrestrial life, among bickering humans. The brutal penalties of success were now complete.

Document 2 : "Welcome to UC San Diego's Scripps Institution of Oceanography", Scripps Oceanography YouTube Channel, 24 June 2024

Document vidéo (3'26") à consulter sur la tablette multimédia fournie.

Document 3 : Philip Hoare, "Cetology: How science inspired *Moby-Dick*", *Nature* Vol. 493, 10 January 2013, pp.160–161.

Philip Hoare tracks the scientific influences and insights that breach throughout Herman Melville's epic novel.

More than a century and a half after it was published, Herman Melville's *Moby-Dick* remains a key cultural bridge between human history and natural history — expressed in the vast and ominous shape of the whale. This epic novel is a laboratory of literature, created in an age before art and science became strictly demarcated.

Melville wrote his book — which drew on his own youthful experiences on a whaling ship — as a tribute to the first period of modern whaling in the eighteenth to mid-nineteenth centuries, which he claimed to be worth US\$7 million a year to the fledgling United States. At the same time, science was undergoing a sea change as the gentleman scientists and polymaths of the century's start gave way to more specialized and professionalized successors.

Melville's attitude to, and use of, science in *Moby-Dick* was in line with the eclectic ethos of that period. Drawing on the work of luminaries such as William Scoresby, Thomas Beale, Georges Cuvier and Louis Agassiz, Melville used contemporary knowledge of natural history — or the lack of it — to his own ends.

[...] Of course, the greatest scientific figure of the age hovers over Melville. Darwin published *On the Origin of Species* in 1859, eight years after *Moby-Dick* came out. Melville's sole mention of Darwin is a quote — from *Darwin's Voyage of a Naturalist* (sic) — in the extracts at the start of *Moby-Dick*. He had read Darwin's *Voyage of the Beagle* (1839) in preparation for his own 1854 work, *The Encantadas or Enchanted Isles* — as the Galapagos were then known. Melville visited the islands in 1841, six years after Darwin's fateful landing. Darwin's recorded observation of marine iguanas as "imps of darkness" seemed to set the tone for Melville's metaphoric view of the Galapagos, which he saw as "five-and-twenty heaps of cinders ... In no world but a fallen one could such lands exist".

Such dark analogies are in line with a man who declared all human science to be "but a passing fable" — and yet created a fable of his own. In *Moby-Dick*, Ishmael is a perpetually sceptical and questioning figure, a man attuned to science — a stark contrast to the vengeful Ahab and his pursuit of the whale that "dismasted" him. As the critic Eric Wilson, in his essay 'Melville, Darwin, and the Great Chain of Being', notes, a "primary subtext of Melville's novel is the passing of pre-Darwinian, anthropocentric thought, espoused by Ahab, and the inauguration of a version of Darwin's more ecological evolution, proffered by Ishmael".

40 Melville lived through that process. US Transcendentalist Ralph Waldo Emerson's essay *Nature* (1836), with its declaration of moral law at the heart of the cosmos, was the new philosophy of Melville's youth. But as biographer Andrew Delbanco points out, Melville read *A Hazard of New Fortunes* (1890), William Dean Howells's Darwinian-inflected view of
45 society. *Moby-Dick* itself has been seen as a parody of the Transcendentalists' 'back-to-nature' excesses. But Melville does more than lambast philosophy or use science as interior decoration. He achieved a marvellous synthesis of his own poetic and philosophical impulse with the increasingly science-aware ethos of his age. And he did so with a sense of
50 black humour that transcended Transcendentalism to prove that nature — and its science — was much stranger and more wonderful than they had imagined.

Moby-Dick failed to make any impact in Melville's lifetime, and he died forgotten in 1891. But his spirit of enquiry and experiment stood him in
55 good stead as far as literary immortality is concerned. His allusive style chimed with a new century of discovery, and twentieth-century experimentalists of literature such as D. H. Lawrence and Virginia Woolf reappraised him as a modernist who lived before modernism was invented.

Melville's masterpiece also resonates powerfully with today's scientific
60 concerns. *Moby-Dick* contrasts the glory of the whale with the threats posed by humanity. Melville even seems to anticipate the effects of a changing environment. In the moving chapter 'Does The Whale's Magnitude Diminish? — Will He Perish?', Melville wonders about a flooded future, but sees the whale as triumphant, spouting "his frothed defiance to the skies".
65 Yet by the time his book finally came into its own, Melville's vision had turned into a nightmare for the whale.

Agrégation interne d'anglais
Session 2025
Épreuve EPC
Exposé de la préparation d'un cours

EPC 424

Ce sujet comprend 4 documents :

- Document 1 :

Document 1A : Frontpage, "Buffalo Bill's Wildest Ride or the Monster Serpent of the Bad Lands Lake", *The Buffalo Bill Stories*, New York: Street & Smith, July 2nd, 1904.

Document 1B : Frontpage, "Buffalo Bill's Kiowa Foe or Buckskin Sam's Red Hand", *The Buffalo Bill Stories*, New York: Street & Smith, 1905.

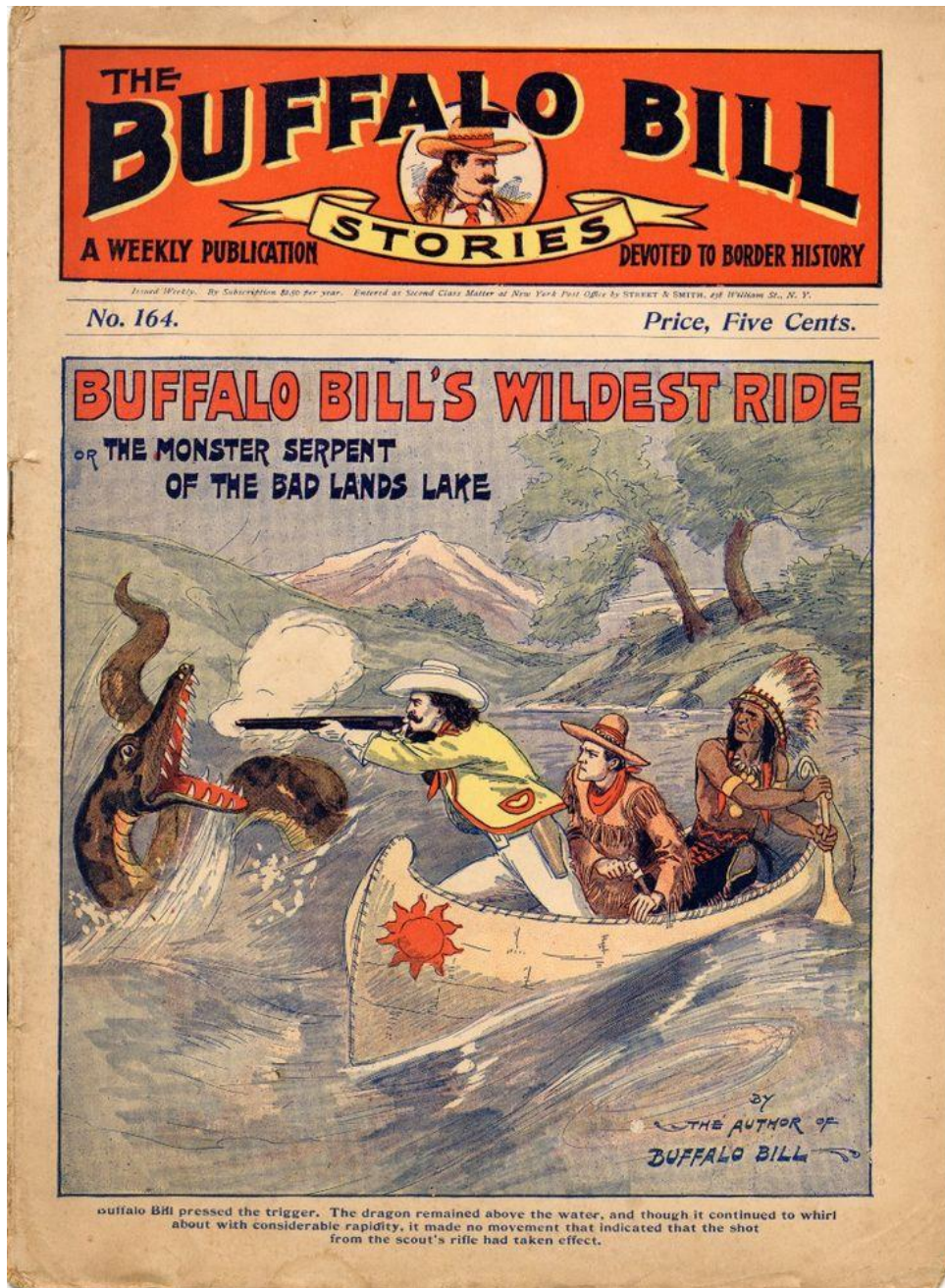
- Document 2 : Philip Durham & Everett L. Jones, "Prologue", *The Negro Cowboys*, Winnipeg: Bison Books Edition, 1983, [University of Nebraska Press, 1965], pp.1-2.

- Document 3 : Sarah V. Burns – director - , *The Real Wild West*, trailer, Roller Coaster Road Production, 2023.

- Document 4 : "The Scary Untold Story of "Buffalo Bill" of the Wild West", *Nutty History Channel*, Nutty History Production, 2022.

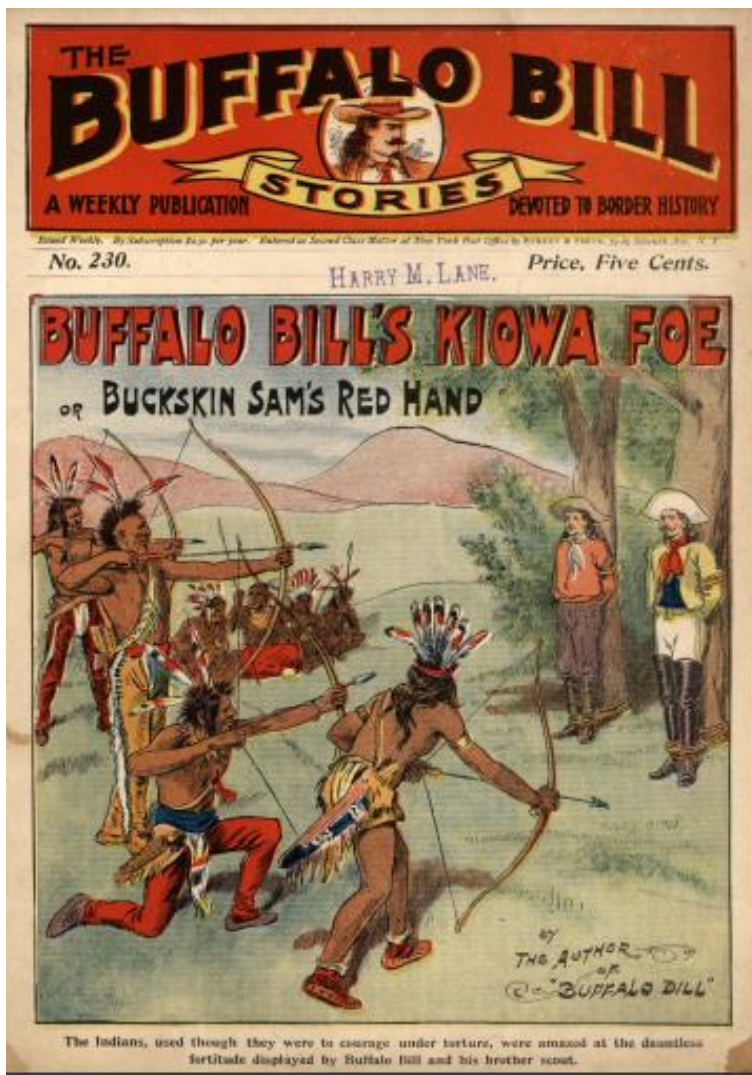
Compte tenu des caractéristiques de ce dossier et des différentes possibilités d'exploitation qu'il offre, vous indiquerez à quel niveau d'apprentissage vous pourriez le destiner et quels objectifs vous vous fixeriez. Vous présenterez et justifierez votre démarche pour atteindre ces objectifs.

Document 1A : "Buffalo Bill's Wildest Ride or the Monster Serpent of the Bad Lands Lake", *The Buffalo Bill Stories* n°164, New York: Street & Smith, July 2nd, 1904.



Document iconographique également consultable sur la tablette multimédia fournie.

Document 1B : "Buffalo Bill's Kiowa Foe or Buckskin Sam's Red Hand", *The Buffalo Bill Stories* n° 230, New York: Street and Smith, 1905.



Document iconographique également consultable sur la tablette multimédia fournie.

Document 2 : Philip Durham & Everett L. Jones, "Prologue", *The Negro Cowboys*, Winnipeg: Bison Books Edition, 1983, [University of Nebraska Press, 1965], pp.1-2.

Now they are forgotten, but once they rode all the trails, driving millions of cattle before them. Some died in stampedes, some froze to death, some drowned. Some were too slow with guns, some too fast. But most of them lived through the long drives to Abilene, to Dodge City, to Ogallala. And many of them drove on to the farthest reaches of the northern range, to the Dakotas, Wyoming and Montana.

They numbered thousands, among them many of the best riders, ropers and wranglers. They hunted wild horses and wolves, and a few of them hunted men. Some were villains, some were heroes. Some were called offensive names, and others were given almost equally offensive compliments. But even when one of them was praised as "the whitest man I've ever known," he was not white.

For they were the Negro cowboys.

They rode with white Texans, Mexicans and Indians. All the real cowboys — black, brown, red and white — shared the same jobs and dangers. They ate the same food and slept on the same ground; but when the long drives ended and the great plains were tamed and fenced, the trails ended too. The cattle were fenced in, the Negroes fenced out.

Years later, when history became myth and legend, when the cowboys became folk heroes, the Negroes were again fenced out. They had ridden through the real West, but they found no place in the West of fiction. That was peopled by tall, lean, tanned — though lily-white under the shirt — heroes who rode through purple sage made dangerous by dirty villains, red Indians and swarthy "greasers," only occasionally being helped by "good Indians" and "proud Spanish-Americans." Even the Chinese survived in fiction, if only as pigtailed caricatures who spoke a "no tickee, no washee" pidgin as they shuffled about the ranch houses. Although the stereotypes were sometimes grotesque, all but one of the races and nationalities of the real West appeared in fiction.

All but the Negro cowboy, who had vanished.

Document 3 : Sarah V. Burns – director -, *The Real Wild West*, trailer, Roller Coaster Road Production, 2023.

Document vidéo (1'23") à consulter sur la tablette multimédia fournie.

Document 4 : "The Scary Untold Story of "Buffalo Bill" of the Wild West", Nutty History Channel, Nutty History Production, 2022.

Document vidéo (2'00) à consulter sur la tablette multimédia fournie.

Agrégation interne d'anglais
Session 2025
Épreuve EPC
Exposé de la préparation d'un cours

EPC 425

Ce sujet comprend 3 documents :

Document 1 : "Hobo College About to Open", Chicago Daily Tribune, (1872-1922) December 9, 1916, ProQuest Historical Newspapers TM, ProQuest.Com.

- Document 2 : "The (mostly) true story of Hobo Graffiti", www.vox.com, 2018.

- Document 3 :

- Document 3A: Iain McIntyre – editor-, *On the Fly! Hobo Literature and Songs 1879-1941*, Binghamton: PM Press, 2018.

- Document 3B: Jack London, *The Road*, New York: Macmillan, 1907.

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.

Institution on Washington Boulevard Lacks Only Books.

5 Following registration, classes will be organized and Health Commissioner Robertson will welcome the students by speaking of the dangers which confront them in the lodging houses and will explain how they can cooperate with him in enforcing the law by reporting insanitary conditions whenever they find them.

The college was founded a year ago by the Rev. Irwin St. John Tucker and graduated more than 200 students equipped with a thorough knowledge of vagrancy laws and the principles of first aid and personal hygiene. This year education will be continued along the same lines.

20 This year the faculty of the university consists of Dr. John Cousins and Dr. David Greer, who will instruct classes on personal hygiene and first aid; Michael Walsh, a former newspaper man, will teach English and journalism, and Samuel Holland of the workers' institute, with some law students, will give lectures on vagrancy laws of the different states.

25 Next week the athletic department of the college will be organized.
Dean Walter Pond of the Cathedral of SS. Peter and Paul has offered the
use of the cathedral gymnasium to hobo athletes twice a week.

The hobos are migratory workers, according to the Rev. Mr. Tucker, and the college is going to make the name respectable. The name hobo, he

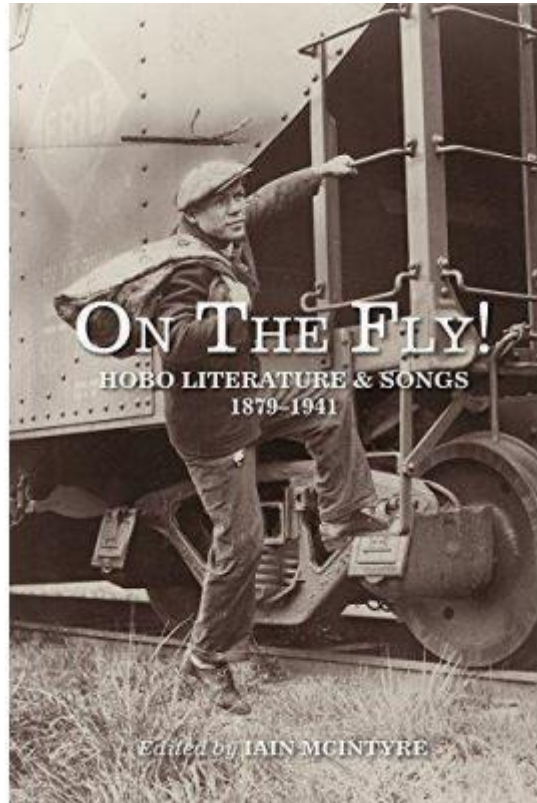
continues, should not be confused with bum or tramp. Hobos have no use
for either of these. The bum never works and stays in one place, while the
35 tramp never works and travels.

Document 2: “The (mostly) true story of Hobo Graffiti”, www.vox.com, 2018.

Document vidéo (3'19") à consulter sur la tablette multimédia fournie.

Document 3 :

Document 3A: Front cover, Iain McIntyre –editor-, *On the Fly! Hobo Literature and Songs 1879-1941*, Binghamton: PM Press, 2018.



Document iconographique également consultable sur la tablette multimédia fournie.

Document 3B: Jack London, *The Road*, New York: Macmillan, 1907, Project Gutenberg, p. 11.

By the time I had lost heart. I passed many houses by without venturing up to them. All houses looked alike, and none looked "good". After walking half a dozen blocks I shook off my despondency and gathered my "nerve". This begging for food was all a game, and if I didn't like the cards, I could
5 always call for a new deal. I made up my mind to tackle the next house. I approached it in the deepening twilight, going around to the kitchen door.

I knocked softly, and when I saw the kind face of the middle-aged woman who answered, as by inspiration came to me the "story" I was to tell. For
10 know that upon his ability to tell a good story depends the success of the beggar. First of all, and on the instant, the beggar must "size up" his victim. After that, he must tell a story that will appeal to the peculiar personality and temperament of that particular victim. And right here arises the great difficulty: in the instant that he is sizing up the victim he must begin his
15 story. Not a minute is allowed for preparation. As in a lightning flash he must divine the nature of the victim and conceive a tale that will hit home. The successful hobo must be an artist. He must create spontaneously and instantaneously—and not upon a theme selected from the plenitude of his own imagination, but upon the theme he reads in the face of the person
20 who opens the door, be it man, woman, or child, sweet or crabbed, generous or miserly, good-natured or cantankerous, Jew or Gentile, black or white, race-prejudiced or brotherly, provincial or universal, or whatever else it may be. I have often thought that to this training of my tramp days is due much of my success as a story-writer. In order to get the food
25 whereby I lived, I was compelled to tell tales that rang true. At the back door, out of inexorable necessity, is developed the convincingness and sincerity laid down by all authorities on the art of the short-story. Also, I quite believe it was my tramp-apprenticeship that made a realist out of me. Realism constitutes the only goods one can exchange at the kitchen door for grub.

30 After all, art is only consummate artfulness, and artfulness saves many a "story".

Agrégation interne d'anglais
Session 2025
Épreuve EPC
Exposé de la préparation d'un cours

EPC 426

Ce sujet comprend 4 documents :

- Document 1 : Grace Chopra Whitten, "The Polarization of Late Night Comedy", *Berkeley Political Review*, UC Berkeley, 8 February, 2020.
- Document 2 : Jennifer Keishin Armstrong, "How Jon Stewart changed the world", BBC, 6 August 2015.
- Document 3 : "The Politics", *Behind the Desk: The Story of Late Night*, a CNN podcast, 13 May, 2021.
- Document 4 : Frank Pallotta, "'SNL' has Baldwin's Trump and Carrey's Biden go head to head in the final debate", *CNN Business*, 25 October, 2020.

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 : Grace Chopra Whitten, "The Polarization of Late Night Comedy", *Berkeley Political Review*, UC Berkeley, 8 February, 2020.

[C]omedians like [Stephen] Colbert have been at the epicenter of fueling the industry's transformation since the election of President Trump in 2016. Although Colbert and Jon Stewart have been known for their explicitly liberal and incisive political commentary for years, a rising tide of others
5 like Jimmy Kimmel, Samantha Bee, John Oliver and Seth Meyers are beginning to follow similar paths, morphing the industry into what CNN media analyst Bill Carter calls the "voice of the resistance."

To fully grasp this present state, one must revisit the norms that preceded it. In years past, networks almost seemed to require a degree of non-
10 partisanship, or when they leaned left, they always made a point to mock their own side as well. It was up to the viewer to decide which jabs hit harder. In a 2012 interview with Regis Philbin, David Letterman speaks candidly on this, saying, "a case could be made that we are leaning one side or the other, but it's not driven by anything more serious than who's easier
15 to make fun of."

This sense of impartiality has vanished from the modern late-night landscape. Mr. Carter, again, argues, "There's no example of any kind of sustained attack like this on a politician. There's a horde of writers writing jokes about Donald Trump every single night." While one could argue that
20 this may be no different than just following the material like those before them, there is a sense of intellectual and moral superiority at play here that is unique to the present era and extends beyond the bounds of attacks on the President to include Republicans at large. [...]

This all prompts the question: why does this matter? It's just comedy. But
25 the impact of this industry is more powerful than one might assume. In a study published by Oxford University Press, data analysis from the 2000 presidential campaign demonstrated potential for late-night comedy to influence its viewership. Particularly, "viewers were more likely than non-viewers to base their evaluations of George W. Bush on character traits
30 after he appeared on The Late Show with David Letterman." In the week after Bush's appearance on the show, "viewers' favorability rating was significantly higher than non-viewers'." [...] These shows matter. They affect their audience's opinions, perceptions of their role in democracy and motivation to engage in it.

That aside, it is pretty clear to see the consequences of comedy and how it
35 has intensified in this increasingly polarized comedic climate just by attempting to understand how a Republican would experience these shows. A writer from The Atlantic summarizes this most adeptly, arguing when

40 Republicans see these jokes made by “Jimmy Kimmel, Stephen Colbert and
Seth Meyers — they don’t just see a handful of comics mocking them. They
see HBO, Comedy Central, TBS, ABC, CBS and NBC. In other words, they
see exactly what Donald Trump has taught them: that the entire media
landscape loathes them, their values, their family and their religion”.

45 From Alec Baldwin’s impersonations to Pete Davidson’s mocking of war
veterans and now Congressman Dan Crenshaw, the persistent dismissal of
any and all forms of conservatism by the late-night community has
effectively alienated Republicans and instilled into the minds of liberals that
they are both smarter and morally superior. This does not help create a
climate for productive political dialogue, something America is in desperate
50 need of. [...]

Document 2 : Jennifer Keishin Armstrong, "How Jon Stewart changed the world", BBC, 6 August 2015.

The US TV host always claimed he was a "fake newsman" but his global influence has been greater than many real ones, writes Jennifer Armstrong.

5 Jon Stewart fidgets more prominently with his pen than usual. The studio audience in front of him is dead quiet. He stammers a little. There is an audible catch in his throat. "I'm sorry to do this to you," he says. "It's another entertainment show beginning with an overwrought speech of a shaken host... It's unfortunately something we do for ourselves so that we can drain whatever abscess is in our hearts and manage to move on to making people laugh, which we haven't been able to do very effectively lately."

15 It is the host's first day back at his desk at The Daily Show after 11 September 2001. He is humble and sincere at just the right moment, apologising to us for being inadequate while giving us exactly what we need. He feels what we feel, and he expresses it better than we could. We want to crawl through our TV screens and hug him, maybe cry a little on the lapel of his grey suit jacket. We are sure he wouldn't mind – and that is what makes him such an indispensable figure through the tumultuous decade and a half to follow.

20 When Stewart announced in February that he'd be leaving The Daily Show after 17 years as its host, it was the kind of pop culture shock that brings home the impermanence of life. It hadn't occurred to most of us that we might ever have to live without Stewart weighing in every night on the issues of the day, deconstructing the absurdity of media coverage and calling politicians on their hypocrisy – all while making us laugh about things that also make us want to cry. Of course he has a staff of writers and producers who expertly edit damning video montages of politicians and pundits to skewer; they also craft many of his lines. But it is his perfect combination of wit, scepticism, passion and outrage that has soothed much of the US, and even the rest of the world, through endless wars, terrorist threats and financial crises. [...]

35 Under Stewart's leadership, The Daily Show evolved from an obviously tongue-in-cheek parody of TV news presenters to a show that seriously critiqued the underlying messages of news programmes themselves and truly skewered those in power, often confronting politicians in person with questions pure news shows were too polite to ask. Stewart has always liked to harp on his status as a "fake newsman", a clever ruse that has allowed him to seem harmless and then strike when necessary. [...]

40 Stewart continued to be a voice of sanity as 24-hour cable news networks,
such as CNN, Fox News and MSNBC, battled more fiercely than ever for
ratings, turning up the volume on partisan bickering throughout the 2000s.
Stewart's Daily Show was uniquely situated to punctuate the empty rhetoric
of those networks and their guests, splicing together its signature montages
45 of anchors and politicians contradicting themselves over time. And Stewart
was morphing more and more from comedian to media critic: the perfect
guide through the insanity, setting up the clips by stating exactly how a
reasonable world should work, then disproving all reason by rolling the
footage.

Document 3 : “The Politics”, *Behind the Desk: The Story of Late Night*, a CNN podcast, 13 May, 2021.

Document audio (2'46") à consulter sur la tablette multimédia fournie.

Document 4 : Frank Pallotta, “‘SNL’ has Baldwin’s Trump and Carrey’s Biden go head to head in the final debate”, *CNN Business*, 25 October, 2020.



Alec Baldwin, Jim Carrey and Maya Rudolph on ‘SNL’ Saturday, October 24.

Document iconographique également consultable sur la tablette multimédia fournie.

Agrégation interne d'anglais
Session 2025
Épreuve EPC
Exposé de la préparation d'un cours

EPC 428

Ce sujet comprend 4 documents :

- Document 1 : Lee Friedlander, *Mount Rushmore, South Dakota*, Gelatin silver print, 1969.
- Document 2 : Todd David Epp, "Alfred Hitchcock's "Expedient Exaggerations" and the Filming of North by Northwest at Mount Rushmore" *South Dakota History*, vol.23, no. 3, fall 1993, pp. 181-196.
- Document 3 : Clarence Major, " Mt. Rushmore ", published in *The New Yorker*, 2 November, 2020.
- Document 4 : "The Slow Carving Of The Crazy Horse Monument", *NPR*, 1 January, 2013.

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.

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Document 2 : Todd David Epp, "Alfred Hitchcock's "Expedient Exaggerations" and the Filming of North by Northwest at Mount Rushmore" *South Dakota History*, vol.23, no. 3, fall 1993, pp. 181-196.

Ah, Maggie, in the world of advertising, there's no such thing as a lie, there's only the expedient exaggeration. You ought to know that! — Cary Grant as Roger Thornhill, protagonist in Alfred Hitchcock's *North by Northwest* (1959)

- 5 The National Park Service would have done well to have reached the same conclusion before it dealt with Alfred Hitchcock, Metro-Goldwyn-Mayer, and the world of movie-making! Plenty of "expedient exaggerations" surrounded the filming of scenes for Hitchcock's acclaimed thriller *North by Northwest* at Mount Rushmore in 1958. While the controversy the Mount
- 10 Rushmore scenes caused appears humorous today, it was, at the time, a serious matter for the officials of the National Park Service and the Department of the Interior and for South Dakota's United States senator Karl E. Mundt. The reason for the controversy lay in one simple fact: master film director Alfred Hitchcock had long wanted to film a movie involving the
- 15 "Shrine of Democracy," but the Park Service had concerns about the memorial's potential "desecration." Like Gutzon Borglum, the artistic genius who had preceded him into the South Dakota wilderness and whose creation he longed to use as a backdrop, Hitchcock would not let the federal government or its minions stop him from achieving his dream.
- 20 South Dakotans first learned of Hitchcock's intent to film at the site from a 15 May 1958 Associated Press report datelined Hollywood and printed in the *Rapid City Daily Journal*: "Alfred Hitchcock says he expects to realize his long ambition — filming a chase over the Mount Rushmore Monument. He may be spoofing, but you never can tell about Hitchcock.
- 25 After all, he has made use of the Statue of Liberty, and tilted liner Normandie, and other landmarks in his long and distinguished production of movie thrills." In the past, the film maker had occasionally told colleagues about his dream to shoot at the memorial. "I've always wanted to do a chase sequence across the faces of Mount Rushmore," the master
- 30 of suspense is reported to have said in 1957. Several years earlier, he had remarked, "I want to have one scene of a man hanging onto Lincoln's eyebrows. That's all the picture I have so far." During the summer of 1958, Hitchcock's Rushmore dream took form. [...]

Document 3 : Clarence Major, " Mt. Rushmore ", published in *The New Yorker*, 2 November, 2020.

We're about thirty miles outside Rapid City, South Dakota,
at Keystone's Black Hills or call it Lakota Paha Sapa.

We're here for Borglum's big faces.

They're granite and long-standing under the sun.

5 They're sun-baked and whipped by rain
and loved by tourists.

George gazes into an endless distance.

Tom's sight is set high, bravely staring down the light.

Teddy's in sombre introspection

10 and Abe's in a trance.

Is George daydreaming his youth at Popes Creek
or age eleven getting his first slave,
a man called Trumbull, or is George daydreaming
the comforts of Mount Vernon

15 or the future of America?

Is Tom remembering the importance of dissent
or the frail nature of democracy
(Benjamin's "if you can keep it")

or the swish of Sally Hemings' dress hem

20 or Easton's freedom

or is he daydreaming Shadwell's countryside
or the future of humanity?

Is Teddy riding roughly, galloping really,
or thinking about his parks

25 or a Square Deal for everybody
or railroads or the future of nature?

Is Abe remembering that first telegraph
or his boat and its title or wrestling days
or the new Secret Service or is he thinking
30 about the future of Africans in America
and the future of America?

Document 4 : "The Slow Carving Of The Crazy Horse Monument", *NPR*, January 1, 2013

Document audio (2'56") à consulter sur la tablette multimédia fournie.

Agrégation interne d'anglais
Session 2025
Épreuve EPC
Exposé de la préparation d'un cours

EPC
431

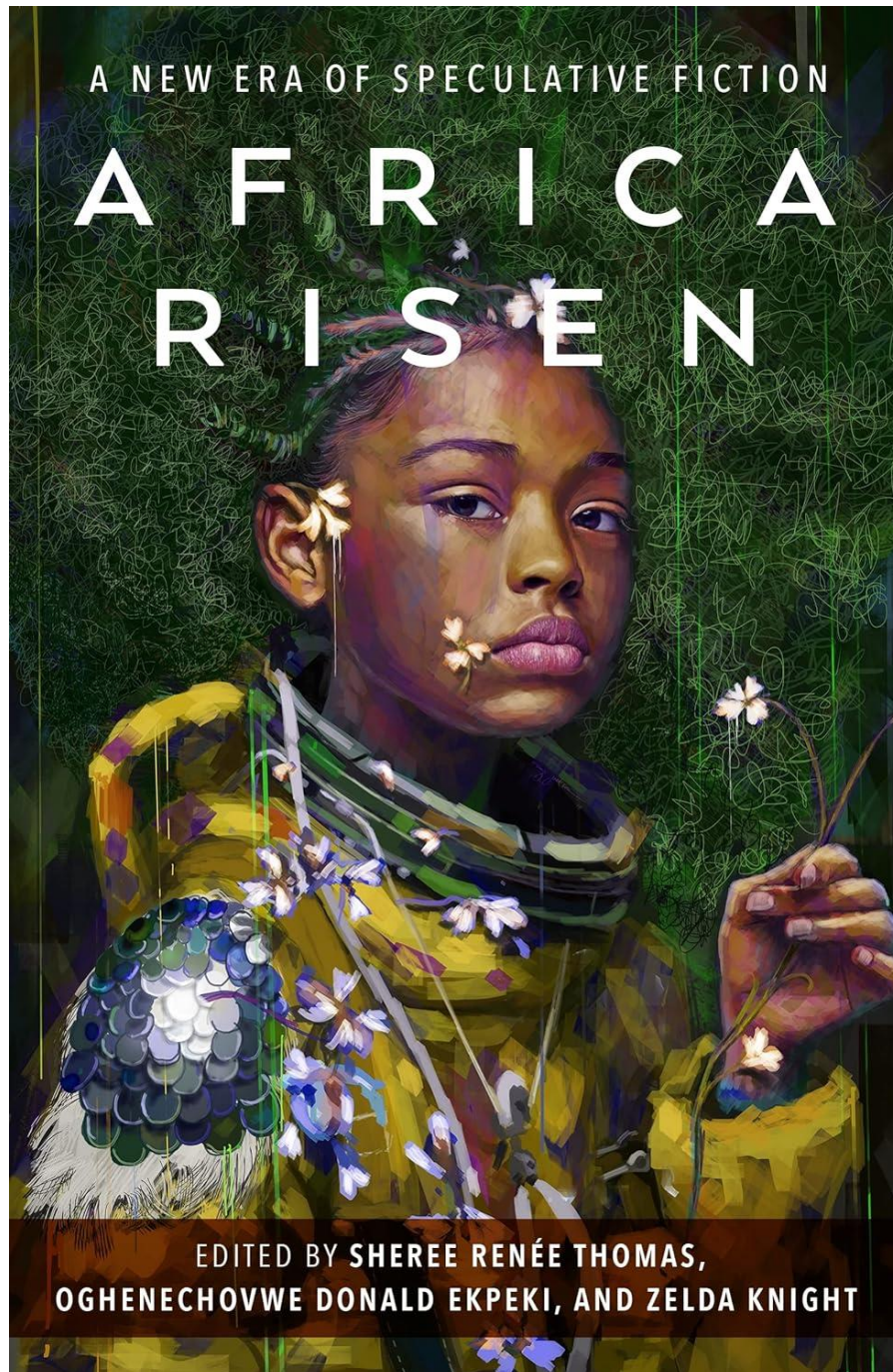
Ce sujet comprend 3 documents :

- Document 1:
- Document 1A: Manzi Jackson, cover of *Africa Risen: A New Era of Speculative Fiction*, a short story collection edited by Sheree Renée Thomas, Oghenechovwe Donald Ekpeki and Zelda Knight, Tor Publishing Group, 2023.
- Document 1B: Steven Barnes, "IRL", in *Africa Risen: A New Era of Speculative Fiction*, a short story collection edited by Sheree Renée Thomas, Oghenechovwe Donald Ekpeki and Zelda Knight, Tor Publishing Group, 2023.
- Document 2: Marya Radhika, "Black characters and stories are finally in the sci-fi and horror spotlight. It's been a long time coming for fans", *CNN online*, 6 August 2023.
- Document 3: "Nichelle Nichols, trailblazing 'Star Trek' actress, dies at 89", CNN channel, YouTube, 2022.

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Document 1B: Steven Barnes, "IRL", in *Africa Risen: A New Era of Speculative Fiction*, a short story collection edited by Sheree Renée Thomas, Oghenechovwe Donald Ekpeki and Zelda Knight, Tor Publishing Group, 2023, p.25-26.

The Void-world of spires and golden domes, flying dragons, magicians and knights in hybrid Zulu-Japanese dress and armor seduced him as always. In Oyo, modeled after a fantasy Nigerian kingdom, he called himself Shango, the man-myth ruler of that ancient land. After a time there slaying the ungodly and commanding his troops, Shango felt the stirring of hunger and reached out, probing for the Realsoy sandwich he'd made earlier and abandoned once voting on the Sri Lankan matter had concluded. When blind fingers could not find it, with an irritated sigh he lifted his goggles.

The kingdom's glamour dissipated like morning mist in the light of dawn. Instantly he was awash in food wrappers and dirty dishes. His IRL bedroom. *In real life*. He hated that term. The Kingdom of Oyo was real life, not this reeking shithole. Shango glimpsed himself in a mirror: a brown-skinned seventeen-year-old round of face and body, X'd with the black bandolier of a Tesla haptic vest. Hulking bad posture and pimply skin. He ravaged his synthetic soy burger for a minute then pushed it aside, and dove back into VR world.

"I've got you," he crowed to Ponty Pool, the guy riding the white stallion opposite him in a European-style joust. Jousts looked cool.

"This ain't nothin'! I got *your* flabby ass, Shango..." Ponty's voice was deep and synthesized. God only knew how it sounded in real life. Or what he looked like. And when it came right down to it, who cared? Ponty was a friend, an equal with his own kingdom, not a vassal. In the Void, they were godlings. Real life sucked.

The door to his bedroom slid open. The man shuffling in looked a bit like Sam Jackson in *Django Unchained*, but shorter and with no sense of personal force or malevolent mischief. A black nimbus cloud of chronic fatigue hovered over him, the kind of physical depression that drags a man down and drowns him. "Please Garrett. I need to sleep."

Shango *screamed* at him. "Don't call me Garrett, asshole. Ess. Aitch. Ay. En. Gee. Oh. Understand? Will you get out of here?" A sudden stab of pain from the haptic vest, right in his breastplate. "Dammit, you made me lose." Ponty had just skewered him. Ouch!

"Please try to be more quiet," the old man said, beaten before the words were fully formed.

35 Shango sneered in response and fluttered chubby fingers dismissively.
“Yeah, right. Whatever. Just get out.”

And his father vanished, like the miserable rabbit he was.

“Asshole,” Shango said.

“Who, your dad?” Ponty asked through the earbuds.

40 “I hate him. He brought the damn Spider in here.”

Sisyphus Bunghole, Canadian, vassal and herald in his joust, broke character. “Shit, man, isn’t that kind of harsh? I mean my brother got it, masks and everything—”

Shango flinched. Yeah, yeah, the pathogen they all call “Spider” for the web
45 of veins that popped up on the faces of its victims shortly before death was
hugely infectious. His father had been an asymptomatic carrier, and his
mother had had an undiagnosed immune issue that collapsed her systems
before the medications could kick in. The doctors had explained all of that.
His father had explained it. Shango didn’t care: Dad had brought it home,
50 Mom had died.

“Yeah, well...” He could hear the gears turning in Ponty’s head, trying to find
the right thing to say. “Screw him.” And they virtually high-fived each other,
whether it made sense or not.

They were more than vassals or allies. They were his boyz, and understood.

Document 2: Marya Radhika, "Black characters and stories are finally in the sci-fi and horror spotlight. It's been a long time coming for fans", *CNN online*, 6 August 2023.

Science-fiction author N.K. Jemisin loved "The Jetsons" as a child, fantasizing about taking a flying car to school thanks to its space-age vision of the 21st century. But while watching reruns as an adult, she noticed that there was "nobody even slightly brown" and that "even the family android sounds white" in a show meant to envision the future.

"Thing is, not-white-people make up most of the world's population, now as well as back in the Sixties when the show was created," Jemisin wrote in a 2013 essay. "So what happened to all those people, in the minds of this show's creators?"

It's a question many have asked about science fiction, a genre that some laud for its progressive imaginings and portrayals of the future, but others have called out for minimizing or erasing people of color — across literature, television and film.

Genres like Afrofuturism have fused sci-fi elements with Black and African culture, the science fiction and fantasy writings of Jemisin and Octavia Butler are highly regarded, and beloved characters like Uhura on "Star Trek" have left a lasting mark on popular culture. However, sci-fi and adjacent categories like horror have often focused on White protagonists and their experiences, and Black audiences have historically been disregarded by mainstream projects.

In recent years, the success of films like "Get Out" and "Black Panther," as well as TV series like HBO's "Watchmen," has shown that there's a hunger for Black stories in sci-fi and horror — and that those narratives have mass appeal. This success and the Black sci-fi and horror titles that have followed also prove that Black fans of these genres — who have long wanted to see such stories onscreen — have been here all along. [...]

Newer "Star Trek" shows such as "Discovery," with Sonequa Martin-Green as the franchise's first Black female lead, feature "fully raced characters and break with accepted 'Star Trek' canon in interesting ways," said Isiah Lavender III, Sterling Goodman Professor of English at the University of Georgia, who specializes in race and ethnicity in science fiction.

However, there are other areas where science fiction faces questions around its treatment of race.

"Science fiction deeply overlaps with race and racism with its aliens, artificial people and scenarios," Lavender said in an email. "Why is the creator of Skynet in the 'Terminator' franchise a Black geek, but the human resistance leaders are White, the heroine is White and the terminator itself White?"

Document 3: “Nichelle Nichols, trailblazing 'Star Trek' actress, dies at 89”, CNN channel, YouTube, 2022.

Document vidéo (2'47") à consulter sur la tablette multimédia fournie.

Agrégation interne d'anglais
Session 2025
Épreuve EPC
Exposé de la préparation d'un cours

EPC 432

Ce sujet comprend 3 documents :

- Document 1 : Thomas Cole, "The Arcadian or Pastoral State", part of the series *The Course of Empire*. Oil on canvas, 1834, 39 ½ x 63 ½ in. Collection of The New-York Historical Society.
- Document 2 : Ralph Waldo Emerson, "Nature" [1836], *Essays and Lectures*, New-York: The Library of America, 1983.
- Document 3 : "Louisa May Alcott's Diary at Fruitlands" [1843], *Bronson Alcott's Fruitlands*, Boston: The Riverside Press, 1915.

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Document iconographique également consultable sur la tablette multimédia fournie.

Document 2 : Ralph Waldo Emerson, "Nature" [1836], *Essays and Lectures*, New-York: The Library of America, 1983, pp. 1-2.

TO GO into solitude, a man needs to retire as much from his chamber as from society. I am not solitary whilst I read and write, though nobody is with me. But if a man would be alone, let him look at the stars. The rays that come from those heavenly worlds, will separate between him and what he touches. One might think the atmosphere was made transparent with this design, to give man, in the heavenly bodies, the perpetual presence of the sublime. Seen in the streets of cities, how great they are! If the stars should appear one night in a thousand years, how would men believe and adore; and preserve for many generations the remembrance of the city of God which had been shown! But every night come out these envoys of beauty, and light the universe with their admonishing smile.

The stars awaken a certain reverence, because though always present, they are inaccessible; but all natural objects make a kindred impression, when the mind is open to their influence. Nature never wears a mean appearance. Neither does the wisest man extort her secret, and lose his curiosity by finding out all her perfection. Nature never became a toy to a wise spirit. The flowers, the animals, the mountains, reflected the wisdom of his best hour, as much as they had delighted the simplicity of his childhood.

When we speak of nature in this manner, we have a distinct but most poetical sense in the mind. We mean the integrity of impression made by manifold natural objects. It is this which distinguishes the stick of timber of the wood-cutter, from the tree of the poet. The charming landscape which I saw this morning, is indubitably made up of some twenty or thirty farms. Miller owns this field, Locke that, and Manning the woodland beyond. But none of them owns the landscape. There is a property in the horizon which no man has but he whose eye can integrate all the parts, that is, the poet. This is the best part of these men's farms, yet to this their warranty-deeds give no title.

To speak truly, few adult persons can see nature. Most persons do not see the sun. At least they have a very superficial seeing. The sun illuminates only the eye of the man, but shines into the eye and the heart of the child. The lover of nature is he whose inward and outward senses are still truly adjusted to each other; who has retained the spirit of infancy even into the era of manhood. His intercourse with heaven and earth, becomes part of his daily food. In the presence of nature, a wild delight runs through the man, in spite of real sorrows.

Document 3 : “Louisa May Alcott’s Diary at Fruitlands” [1843], *Bronson Alcott’s Fruitlands*, Boston: The Riverside Press, 1915, pp.106–109.

September 1st. — I rose at five and had my bath. I love cold water! Then we had our singing-lesson with Mr. Lane. After breakfast I washed dishes, and ran on the hill till nine, and had some thoughts,— it was so beautiful up there. Did my lessons,— wrote and spelt and did sums; and Mr. Lane
5 read a story, “The Judicious Father”. How a rich girl told a poor girl not to look over the fence at the flowers, and was cross to her because she was unhappy. The father heard her do it, and made the girls change clothes. The poor one was glad to do it, and he told her to keep them. But the rich one was very sad; for she had to wear the old ones a week, and after that
10 she was good to shabby girls. I liked it very much, and I shall be kind to poor people.

Father asked us what was God’s noblest work. Anna said *men*, but I said *babies*. Men are often bad; babies never are. We had a long talk, and I felt better after it, and *cleared up*.

15 We had bread and fruit for dinner. I read and walked and played till supper-time. We sung in the evening. As I went to bed the moon came up very brightly and looked at me. I felt sad because I have been cross to-day, and did not mind Mother. I cried, and then I felt better, and said that piece from Mrs. Sigourney, “I must not tease my mother.” I get to sleep saying
20 poetry,—I know a great deal.

Thursday, 14th. — Mr. Parker Pillsbury came, and we talked about the poor slaves. I had a music lesson with Miss P. I hate her, she is so fussy. I ran in the wind and played be a horse, and had a lovely time in the woods with Anna and Lizzie. We were fairies, and made gowns and paper wings. I “fled”
25 the highest of all. In the evening they talked about travelling. I thought about Father going to England, and said this piece of poetry I found in Byron’s poems:—

“When I left thy shores, O Naxos,
Not a tear in sorrow fell;
30 Not a sigh or faltered accent
Told my bosom’s struggling swell.”

It rained when I went to bed, and made a pretty noise on the roof.

Sunday, 24th.— Father and Mr. Lane have gone to N. H. to preach. It was very lovely.... Anna and I got supper. In the eve I read “Vicar of Wakefield.” I was cross to-day, and I cried when I went to bed. I made good
35 resolutions, and felt better in my heart. If I only *kept* all I make, I should be the best girl in the world. But I don’t, and so am very bad.

(Poor little sinner! She says the same at fifty.— L. M. A.)

40 *October 8th.*— When I woke up, the first thought I got was, "It's Mother's birthday: I must be very good." I ran and wished her a happy birthday, and gave her my kiss. After breakfast we gave her our presents. I had a moss cross and a piece of poetry for her.

45 We did not have any school, and played in the woods and got red leaves. In the evening we danced and sung, and I read a story about "Contentment." I wish I was rich, I was good, and we were all a happy family this day. [...]

Thursday, 12th. — After lessons I ironed. We all went to the barn and husked corn. It was good fun. We worked till eight o'clock and had lamps. Mr. Russell came. Mother and Lizzie are going to Boston. I shall be very
50 lonely without dear little Betty, and no one will be as good to me as Mother. I read in Plutarch. I made a verse about sunset: —

55 "Softly doth the sun descend
To his couch behind the hill,
Then, oh, then, I love to sit
On mossy banks beside the rill."

Anna thought it was very fine; but I didn't like it very well.

Friday, Nov. 2nd.— Anna and I did the work. In the evening Mr. Lane asked us, "What is man?" These were our answers: A human being; an animal with a mind; a creature; a body; a soul and a mind. After a long talk
60 we went to bed very tired.

(No wonder, after doing the work and worrying their little wits with such lessons.— L. M. A.)

Agrégation interne d'anglais
Session 2025
Épreuve EPC
Exposé de la préparation d'un cours

EPC
521

Ce sujet comprend 3 documents :

- Document 1 : Aimee Ortiz, "Halloween's Mutation: From Humble Holiday to Retail Monstrosity", *The New York Times*, 19 October 2024.
- Document 2 : Tourism Ireland, "Tourism Ireland collaborated with Clodagh Doyle, from the Irish Folklife Division of the National Museum of Ireland, to trace the origins of Halloween.", *Ireland Home of Halloween campaign 2024*, 2024.
- Document 3 :
- Document 3A : Michael Jackson, Rod Temperton, Quincy Jones, "Thriller", lyrics, *Thriller*, Epic Records, 30 November 1982.
- Document 3B : Michael Jackson, Vincent Price (singers), John Landis (director), "Thriller", video, Optimum Productions, 2 December 1983.

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Document 1 : Aimee Ortiz, "Halloween's Mutation: From Humble Holiday to Retail Monstrosity", *The New York Times*, 19 October 2024.

On Nov. 1, 1876, *The New York Times* declared Halloween "departed," destined for the grave.

In 2024, consumers are expected to spend \$11.6 billion celebrating the holiday, up from \$3.3 billion in 2005. Perhaps it is time to eat some crow.

5 Halloween, steeped in tradition, has transformed from a pagan feast to a celebration with lovingly homemade costumes and treats to one of the largest consumer spending holidays in the United States. Every October — or even earlier — millions of Americans are spending on costumes, decorating their homes and lawns with garish skeletons and spiders and
10 doling out candy bars to little superheroes and witches. But how did this holiday with humble origins become an economic juggernaut with growing global appeal?

Halloween is a marketer's dream, said Tom Arnold, a finance professor and retail expert at the University of Richmond. It falls on the same day every
15 year, Halloween items are largely consumable (candy needs to be replenished every year and kids outgrow costumes), and pop culture trends can help predict which costumes will be the must-haves each season.

Professor Arnold said the 1970s brought mass-manufactured costumes and individually wrapped candy that made the holiday explode in popularity. It
20 also shifted from a more religious holiday to a secular one.

Even when consumers are worried about their finances, they'll still open their wallets for holidays like Halloween and Christmas, Professor Arnold said, because "it creates a unique experience at a particular time of the year." [...]

25 **A holiday with Catholic and Celtic roots comes to America**

Halloween itself is a combination of two holidays: All Saints' Day, which was a Catholic holiday that was moved to Nov. 1 to co-opt the other, Samhain, an old Celtic pagan holiday, said Lisa Morton, author of "Trick or Treat: A History of Halloween." In fact, the holiday's name is a shortened version of
30 "All Hallows' Eve," with "hallow" meaning saint.

Samhain (pronounced *saa-wn*) was the New Year's festival for Irish Celtic tribes, held at a time when they were entering their long, cold winter. They celebrated it with a three-day festival and scary stories, which is most likely the source of Halloween's macabre side.

35 Halloween made its way to the United States in the 1840s with Scottish and Irish immigrants who brought their favorite holidays with them as they fled

from famine. Magazines, a nascent industry at the time, published stories about “quaint Irish and Scottish celebrations” that caught the attention of American mothers who started hosting Halloween parties for their children.

40 Trick-or-treating came about as a way to distract children who, by 1900, had taken over the holiday. [...]

Candy and costumes go commercial

When trick-or-treating became widespread, costuming also gained in popularity. Costumes had been a part of the fun dating back to the 19th
45 century, Ms. Morton said, but they took off in the 1950s, when big retailers and costume stores got involved. [...]

Candy, the most popular spending category for the holiday today, took off in the '50s, too, Ms. Morton said, as the end of World War II meant sugar was back in stock. [...] Spending on candy is expected to reach \$3.5 billion
50 this year while spending on costumes and decorations is predicted to hit \$3.8 billion each. Greeting cards (yes, people do give Halloween greeting cards) account for \$500 million. Consumers are expected to spend an average of \$103.63 per person this year.

Young adults join the party

55 Halloween spending has been rising for years, a trend that can be largely attributed to millennial and Generation Z consumers who love the holiday, said Katherine Cullen, the vice president of industry and consumer insights at the National Retail Federation.

60 “We’re at a point where almost three-quarters of adults celebrate Halloween, which is really impactful,” she said, noting that more people are making Halloween purchases earlier in the season. [...]

Can’t wait for Halloween? Shop in April, celebrate ‘Summerween’

[...] Michaels and Home Depot are among other retailers that have started previewing and selling frightful wares earlier and earlier — a phenomenon
65 called “holiday creep.” There’s now “Summerween,” a pastel-hued and hot-weather-infused celebration for those who can’t wait for October. Halloween superfans will gleefully post on social media under #codeorange at the earliest signs of holiday shopping.

70 The modern, Americanized Halloween is spreading, gaining footholds outside English-speaking countries, where it bends to local traditions, said Ms. Morton, the author of “Trick or Treat: A History of Halloween.” She pointed to Hong Kong, where a big amusement park creates Halloween mazes every year.

75 “One of the interesting things about Halloween is the way it continually morphs,” Ms. Morton said. “We see it change almost from century to century.” [...]

Document 2 : Tourism Ireland, "Tourism Ireland collaborated with Clodagh Doyle, from the Irish Folklife Division of the National Museum of Ireland, to trace the origins of Halloween.", *Ireland Home of Halloween campaign 2024*, tourismireland.com, 2024.

Document vidéo (3'06") à consulter sur la tablette multimédia fournie.

Document 3 :

Document 3A : Michael Jackson, Rod Temperton, Quincy Jones, "Thriller", lyrics, *Thriller*, Epic Records, 30 November 1982.

[1st verse]

It's close to midnight and something evil's lurkin' in the dark
Under the moonlight you see a sight that almost stops your heart
You try to scream but terror takes the sound before you make it
You start to freeze as horror looks you right between the eyes,
5 You're paralyzed

[Chorus]

'Cause this is thriller, thriller night
And no one's gonna save you from the beast about to strike
You know it's thriller, thriller night
You're fighting for your life inside a killer, thriller
10 Tonight

[2nd verse]

You hear the door slam and realize there's nowhere left to run
You feel the cold hand and wonder if you'll ever see the sun
You close your eyes and hope that this is just imagination
But all the while you hear a creature creepin' up behind
15 You're outta time

[Chorus]

'cause this is thriller, thriller night
There ain't no second chance against the thing with forty eyes, girl
Thriller, thriller night
You're fighting for your life inside of killer, thriller tonight

[Bridge]

20 Night creatures call
And the dead start to walk in their masquerade
There's no escaping the jaws of the alien this time
(they're open wide)
This is the end of your life

[3rd verse]

25 They're out to get you, there's demons closing in on every side
They will possess you unless you change that number on your dial
Now is the time for you and I to cuddle close together, yeah
All through the night I'll save you from the terror on the screen,
I'll make you see

[Chorus]

30 That this is thriller, thriller night

'Cause I can thrill you more than any ghost could ever dare try
Thriller, thriller night
So let me hold you tight and share a killer, diller, chiller
Thriller here tonight

[Chorus]

35 'Cause this is thriller, thriller night
Girl, I can thrill you more than any ghost could ever dare try
Thriller, thriller night
So let me hold you tight and share a killer, thriller

[Rap Performed By Vincent Price]

Darkness falls across the land
40 The midnight hour is close at hand
Creatures crawl in search of blood
To terrorize y'all's neighborhood
And whomsoever shall be found
Without the soul for getting down
45 Must stand and face the hounds of hell
And rot inside a corpse's shell
The foulest stench is in the air
The funk of forty thousand years
And grisly ghouls from every tomb
50 Are closing in to seal your doom
And though you fight to stay alive
Your body starts to shiver
For no mere mortal can resist
The evil of the Thriller

Document 3B: Michael Jackson, Vincent Price, (singers), John Landis (director), "Thriller" (music video extract), Optimum Productions, 2 December 1983.

Document vidéo (3'04") à consulter sur la tablette multimédia fournie.

Agrégation interne d'anglais
Session 2025
Épreuve EPC
Exposé de la préparation d'un cours



Ce sujet comprend 3 documents :

- **Document 1** : James Carmichael, "The North Berwick Witches meet the Devil in the local kirkyard", *Newes from Scotland-declaring the damnable life and death of Dr. Fian, a notable sorcerer*, London, 1591.
- **Document 2** : Donald Tyson, "Preface", *The Demonology of King James I* [1597], Llewellyn Publications, 2011.
- **Document 3** : Natalie Don MSP, "Foreword", *Consultation on a proposed Witchcraft Convictions (Pardons) (Scotland) Bill*, www.parliament.scot, 23 June 2022.

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.

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Document iconographique également consultable sur la tablette multimédia fournie.

Document 2 : Donald Tyson, "Preface", *The Demonology of King James I* [1597], Llewellyn Publications, 2011, p. 45-47.

THE PREFACE
to the Reader

The fearful abounding at this time, in this country, of these detestable slaves of the Devil, the witches or enchanters, has moved me (beloved reader) to dispatch in the post, this following treatise of mine, not in any way (as I protest) to serve for a show of my learning and ingenuity, but only (moved by conscience) to press thereby, so far as I can, to resolve the doubting hearts of many both that such assaults of Satan are most certainly practiced, and that the instruments thereof merit most severely to be punished, against the damnable opinions of two principally in our age. Whereof, the one called Scot, an Englishman, is not ashamed in public print to deny that there can be such a thing as witchcraft, and so maintains the old error of the Sadducees in denying spirits. The other called Wierus, a German physician, sets out a public apology for all these craftsfolk, whereby, procuring for their impunity, he plainly betrays himself to have been one of that profession.

And to make this treatise more pleasant and easy, I have put it in the form of a dialogue, which I have divided into three books: the first speaking of magic in general and necromancy in particular, the second of sorcery and witchcraft, the third containing a discourse of all these kinds of spirits and specters that appear and trouble persons, together with a conclusion of the whole work.

My intention in this labor is only to prove two things, as I have already said: the one, that such devilish arts have been and are; the other, what exact trial and severe punishment they merit. And therefore I reason what kind of things are possible to be performed in these arts, and by what natural causes they may be: not that I touch every particular thing of the Devil's power, for they are infinite, but only, to speak scholastically (since this cannot be spoken in our language), I reason upon *genus*, leaving *species* and *differentia* to be comprehended therein.

As, for example, speaking of the power of magicians in the first book, sixth chapter, I say that they can suddenly cause to be brought unto them all kinds of dainty dishes by their familiar spirit, since as a thief he delights to steal, and as a spirit he can subtly and suddenly enough transport the same. Now, under this *genus* may be comprehended all particulars, depending thereupon, such as bringing wine out of a wall (as we have heard of to have been practiced) and such things, which particulars are sufficiently proved by reasons of the general. And similarly, in the second book of witchcraft in particular, the fifth chapter, I say and prove by diverse arguments that

witches can, by the power of their Master, cure or cast on diseases. Now, by these same reasons that prove their power by the Devil of diseases in general, is as well proved their power in particular, as of weakening the nature of some men to make them unable for women, and making it to abound in others more than the ordinary course of nature would permit, and such like in all other particular sicknesses.

But one thing I will pray you to observe in all these places where I reason upon the Devil's power, which is the different ends and scopes that God as the first cause, and the Devil as his instrument and second cause, shoots at in all these actions of the Devil (as God's hangman): for where the Devil's intention in them is ever to kill either the soul or the body, or both of them, that he is so permitted to deal with, God by the contrary draws ever out of that evil, glory to himself, either by the wreck of the wicked in his justice, or by the trial of the patient and amendment of the faithful, being wakened up with that rod of correction.

Having thus declared to you then, my full intention in this treatise, you will easily excuse, I doubt not, as well my omitting to declare the whole particular rites and secrets of these unlawful arts, and also their infinite and wonderful practices, as being neither of them pertinent to my purpose, the reason whereof is given in the latter part of the first chapter of the third book.

He who likes to be curious of these things may read, if he will hear of their practices, Bodin's *Demonomania*, collected with greater diligence than written with judgement, together with their confessions, that have been at this time apprehended. If he would know what has been the opinion of the ancients concerning their power, he shall see it well described by Hyperius and Hemmingius, two late German writers, besides innumerable other modern theologians that write at length upon that subject. And if he would know what are the particular rites and curiosities of these black arts (which is both unnecessary and perilous), he will find it in the *Fourth Book* of Cornelius Agrippa, and in Wierus who spoke of it. And so, wishing my pains in this treatise (beloved reader) to be effectual in arming all those that read the same against these above mentioned errors, and recommending my good will to your friendly acceptance, I bid you hearty farewell.

James, Regent

Document 3 : Natalie Don MSP, “Foreword”, *Consultation on a proposed Witchcraft Convictions (Pardons) (Scotland) Bill*, www.parliament.scot, 23 June 2022.

To build the fairer, more equal, and forward-thinking Scotland that we all want to see, we must address the historic abuses of our past.

Under the Witchcraft Act 1563, an estimated 3,837 people were accused of witchcraft in Scotland, with approximately 2,500 executed between 1563 and 1736. Those accused of witchcraft were often tortured to obtain a confession. These inhumane methods included sleep deprivation, pricking of the skin and searching the body for a “witches mark.” Once found guilty, or forced to confess, the method of execution was often by way of strangulation and then burning at the stake.

It is widely accepted that such allegations and subsequent convictions were wrong. Those convicted and executed as witches suffered a terrible miscarriage of justice; innocent, vulnerable people caught up in a time where allegations of witchcraft were widespread and deadly. History should properly reflect this.

My proposed Member’s Bill would give Scotland the chance to revisit these injustices and pardon all those convicted under the Witchcraft Act 1563.

The symbolic nature of a formal pardon could have far-reaching impacts. Misogyny remains an issue worldwide in modern society and the prejudices that led to the execution of those accused of witchcraft still exist today. At the time of the Witchcraft Act 1563, women in Scotland were seen to be weak, inferior beings who were more susceptible to the Devil’s charms, leading to the high number of women accused of witchcraft. Research suggests that once the church gave credit to this theory, the hysteria around witchcraft greatly increased. Of those who were accused in Scotland, 84% were women, demonstrating that this was very much a gendered issue.

In modern Scotland, while women are no longer persecuted as “witches”, I believe many still feel the brunt of men’s anger, including women who may seem unconventional, those who are poor, those who are outspoken or those in positions of power. A pardon for those convicted as witches could help to highlight that these attitudes which have manifested over time were wrong then and are still wrong today.

Witch-hunts and executions still take place in countries across the world today. I believe that my proposed Member’s Bill, if passed, could send a strong global message that these practices are not acceptable and could help make Scotland a world leader at recognising the injustices of our past.

40 I believe that those convicted should no longer be recorded in history as criminals and that a legislative pardon would recognise convicted “witches” as victims of a miscarriage of justice. Thank you for taking the time to engage with my proposal and I very much welcome your response to the consultation.

Agrégation interne d'anglais
Session 2025
Épreuve EPC
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Ce sujet comprend 4 documents :

- Document 1 : Tim Graham, a photo of Princess Diana arriving at a Vanity Fair party at the Serpentine Gallery, London, 29 June 1994.
- Document 2 : Thomas Gainsborough, "Portrait of Georgiana, Duchess of Devonshire", oil on canvas, 127 cm X 101,5 cm, Chatsworth House, 1785-1787.
- Document 3 : David Frankel, extract from *The Devil Wears Prada*, 20th Century Fox, 2006.
- Document 4 : Georgiana Spencer Cavendish, Duchess of Devonshire, "Letter VIII", *The Sylph*, The Gutenberg Project, 1778.

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.

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Document iconographique également consultable sur la tablette multimédia fournie.

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Document 3 : David Frankel, extract from *The Devil Wears Prada*, 20th Century Fox, 2006.

Document vidéo (2'07") à consulter sur la tablette multimédia fournie.

Document 4 : Georgiana Spencer Cavendish, Duchess of Devonshire, "Letter VIII", *The Sylph*, 1778. Project Gutenberg.

Surrounded with mantua-makers, milliners and hair-dressers, I blush to say I have hardly time to bestow on my dear Louisa. What a continual bustle do I live in, without having literally any thing to do! All these wonderful preparations are making for my appearance at court; and, in consequence of that, my visiting all the places of public amusement. I foresee my head will be turned with this whirl of folly, I am inclined to call it, in contradiction to the opinion of mankind.—If the people I am among are of any character at all, I may comprise it in few words: to me they seem to be running about all the morning, and throwing away time, in concerting measures to throw away more in the evening. Then, as to dress, to give an idea of that, I must reverse the line of an old song.

"What was our *shame*, is now our *pride*."

I have had a thousand patterns of silks brought me to make choice, and such colours as yet never appeared in a rainbow. A very elegant man, one of Sir William's friends I thought, was introduced to me the other morning.—I was preparing to receive him as a visitor; when taking out his pocket-book, he begged I would do him the honour to inspect some of the most fashionable patterns, and of the newest taste [...].

Yesterday morning the grand task of my decoration was to commence. Ah! good Lord! I can hardly recollect particulars.—I am morally convinced my father would have been looking for his Julia, had he seen me;—and would have spent much time before he discovered me in the midst of feathers, flowers, and a thousand gew-gaws beside, too many to enumerate. I will, if I can, describe my head, for your edification, as it appeared to me when Monsieur permitted me to view myself in the glass. I was absolutely ready to run from it with fright, like poor Acteon when he had suffered the displeasure of Diana; and, like him, was in danger of running my new-acquired ornaments against every thing in my way.

Monsieur alighted from his chariot about eleven o'clock, and was immediately announced by Griffith, who, poor soul! stared as if he thought him one of the finest men in the world. He was attended by a servant, who brought in two very large caravan boxes, and a number of other things [...].

With a determination of being passive, I sat down under his hands—often, I confess, wondering what kind of being I should be in my metamorphosis,—and rather impatient of the length of time, to say nothing of the pain I felt under the pulling and frizing, and rubbing in the exquisitely-scented *pomade de Venus*. At length the words, "*vous êtes finis, madame, au dernier gout*,"

were pronounced; and I rose with precaution, lest I should discompose my
new-built fabrick, and to give a glance at myself in the glass;—but where,
40 or in what language, shall I ever find words to express my astonishment at
the figure which presented itself to my eyes! what with curls, flowers,
ribbands, feathers, lace, jewels, fruit, and ten thousand other things, my
head was at least from one side to the other full half an ell wide, and from
the lowest curl that lay on my shoulder, up to the top, I am sure I am within
45 compass, if I say three quarters of a yard high; besides six enormous large
feathers, black, white and pink, that reminded me of the plumes which
nodded on the immense casque in the castle of Otranto. "Good God!" I
exclaimed, "I can never bear this." The man assured me I was dressed quite
in taste. "Let me be dressed as I will," I answered, "I must and will be
50 altered. I would not thus expose myself, for the universe." [...]

Your's most sincerely,

JULIA STANLEY.

Agrégation interne d'anglais
Session 2025
Épreuve EPC
Exposé de la préparation d'un cours

EPC
721

Ce sujet comprend 3 documents :

- **Document 1** : Otto Bettmann, "Marilyn Monroe Sings For Troops", Getty Images, 18 February 1954.
- **Document 2** : Adelaide W. Smith, *Reminiscences of an Army Nurse during the Civil War*, Greaves Publishing Company, 1911.
- **Document 3** : HistoryTalks, *The Life of Lee Miller*, HISTORY®, 2024.

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 : Otto Bettmann, "Marilyn Monroe Sings For Troops", Getty Images, 18 February, 1954.



Document iconographique également consultable sur la tablette multimédia fournie.

Document 2 : Adelaide W. Smith, *Reminiscences of an Army Nurse during the Civil War*, Greaves Publishing Company, 1911, pp. 23–25.

My first patient was a bright, cheerful young man, Allan Foote, of Michigan, who had been dangerously wounded by a shot that passed through the left lung and out at his back. Such wounds were then supposed to be fatal. He was, however, convalescent, and later was discharged. When he returned to his home in Michigan he again enlisted, raised a company, and went out once more to the front as captain. This time he served till the end of the war, when he returned to his native State safe and well.

A lady, wishing to say something flattering of him to a visitor, remarked: "Why, he was shot right in his back". Seeing the boy wince at this innocent imputation, I explained that he had received that shot in the breast while facing the enemy in battle.

Among many incidents of his early army life, Allan Foote told me the following:

"I shall never forget his expression when my father gave his written consent to my enlistment in the army in April of '61, as he handed it to me and said, while tears were running down his cheeks, 'My son, do your duty, die if it must be, but never prove yourself a coward'. We can hardly imagine at what cost that was given, and it is now a source of much satisfaction to me to know that God in His mercy so guided me while in the service that no action of mine has ever caused a pain to my father's heart, and when I returned at the close of the war, he seemed as proud of my scars as I was."

John Sherman was a remarkable case of lost identity. He was eighteen years of age, six feet in height, with broad shoulders and a Washingtonian head, and seemed like some great prone statue as he lay perfectly helpless but for one hand, —a gentle fair-haired boy to whom we became much attached. He was evidently refined, and perfectly clear on religious and political subjects. Though without a wound he had been completely paralyzed by concussion caused by a cannon. He could take only infants' food and drank milk, which was all the nourishment he could retain. The mystery was that he claimed to come from Cattaraugus County, N.Y., but when I wrote letters to every possible locality, nothing could be learned of such a boy; nor could the officers of his regiment trace him during this time. Some scamp who claimed to come from his town, was admitted through the carelessness of the hospital attendants, and so deceived the poor boy that he gave him ninety dollars army pay just received, to send home to his father. Of course the scamp was never heard of again. My theory is that he enlisted under an assumed name and town, and had, after the concussion, forgotten his real name and identity. He was sent to the Fifty-second Street

40 hospital, where I saw him a year later, walking alone and quite well, — a finely developed physical form. Though he knew me, he held to his old statement. Later he was cruelly persuaded to ask for a discharge which left him homeless, with no refuge but the poor house.

Document 3 : HistoryTalks, *The Life of Lee Miller*, HISTORY®, 2024.

Document vidéo (3'00") à consulter sur la tablette multimédia fournie.

Agrégation interne d'anglais
Session 2025
Épreuve EPC
Exposé de la préparation d'un cours

EPC
731

Ce sujet comprend 4 documents :

- Document 1 : Salman Rushdie, *Midnight's Children*, Vintage Classics, Penguin, 1981, p. 1-2.
- Document 2 : Charles Dickens, *David Copperfield*, Penguin Classics, 1850, p. 1.
- Document 3 : Barbara Kingsolver, *Demon Copperhead*, Chapter 1, Harper Collins, 2022, p. 1-2.
- Document 4 : Ford Madox-Brown, *Take your Son, Sir!*, 1851-1856, Tate Gallery, London

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 : Salman Rushdie, *Midnight's Children*, Vintage Classics, Penguin, 1981, p. 1-2.

Book One

The perforated sheet

I was born in the city of Bombay... once upon a time. No, that won't do, there's no getting away from the date: I was born in Doctor Narlikar's Nursing Home on August 15th, 1947. And the time? The time matters, too. Well then: at night. No, it's important to be more... On the stroke of
5 midnight, as a matter of fact. Clock-hands joined palms in respectful greeting as I came. Oh, spell it out, spell it out: at the precise instant of India's arrival at independence, I tumbled forth into the world. There were gasps. And, outside the window, fireworks and crowds. A few seconds later, my father broke his big toe; but his accident was a mere trifle when set
10 beside what had befallen me in that benighted moment, because thanks to the occult tyrannies of those blandly saluting clocks I had been mysteriously handcuffed to history, my destinies indissolubly chained to those of my country. For the next three decades, there was to be no escape. Soothsayers had prophesied me, newspapers celebrated my arrival, politicians ratified my authenticity. I was left entirely without a say in the matter. I, Saleem Sinai, later variously called Snotnose, Stainface, Baldy, Sniffer, Buddha and even Piece-of-the-Moon, had become heavily embroiled in Fate – at the best of times a dangerous sort of involvement. And I couldn't even wipe my own nose at the time.

20 Now, however, time (having no further use for me) is running out. I will soon be thirty-one years old. Perhaps. If my crumbling, over-used body permits. But I have no hope of saving my life, nor can I count on having even a thousand nights and a night. I must work fast, faster than Scheherazade, if I am to end up meaning – yes, meaning – something. I
25 admit it: above all things, I fear absurdity.

Document 2 : Charles Dickens, *David Copperfield*, Penguin Classics, 1850, p. 1.

CHAPTER 1. I AM BORN

Whether I shall turn out to be the hero of my own life, or whether that station will be held by anybody else, these pages must show. To begin my life with the beginning of my life, I record that I was born (as I have been informed and believe) on a Friday, at twelve o'clock at night. It was
5 remarked that the clock began to strike, and I began to cry, simultaneously.

In consideration of the day and hour of my birth, it was declared by the nurse, and by some sage women in the neighbourhood who had taken a lively interest in me several months before there was any possibility of our becoming personally acquainted, first, that I was destined to be unlucky in
10 life; and secondly, that I was privileged to see ghosts and spirits; both these gifts inevitably attaching, as they believed, to all unlucky infants of either gender, born towards the small hours on a Friday night.

I need say nothing here, on the first head, because nothing can show better than my history whether that prediction was verified or falsified by the
15 result. On the second branch of the question, I will only remark, that unless I ran through that part of my inheritance while I was still a baby, I have not come into it yet. But I do not at all complain of having been kept out of this property; and if anybody else should be in the present enjoyment of it, he is heartily welcome to keep it.

Document 3 : Barbara Kingsolver, *Demon Copperhead*, Chapter 1, Harper Collins, 2022, p. 1-3.

1

First, I got myself born. A decent crowd was on hand to watch, and they've always given me that much: the worst of the job was up to me, my mother being let's just say out of it.

5 On any other day they'd have seen her outside on the deck of her trailer home, good neighbors taking notice, pestering the tit of trouble as they will. All through the dog-breath air of late summer and fall, cast an eye up the mountain and there she'd be, little bleach-blonde smoking her Pall Malls, hanging on that railing like she's captain of her ship up there and now might be the hour it's going down. This is an eighteen-year-old girl we're
10 discussing, all on her own and pregnant as it gets. The day she failed to show, it fell to Nance Peggot to go bang on the door, barge inside and find her passed out of the bathroom floor with her junk all over the place and me already coming out. A slick fish-colored hostage picking up grit from the vinyl tile, worming and shoving around because I'm still inside the sack that
15 babies float in, pre-real-life.

Mr. Peggot was outside idling his truck, headed for evening service, probably thinking how much of his life he'd spent waiting on women. His wife would have told him the Jesusing could hold on a minute, first she needed to see if the pregnant little gal had got herself liquored up again.
20 Mrs. Peggot being a lady that doesn't beat around the bushes and if need be, will tell Jesus Christ to sit tight and keep his pretty hair on. She came back yelling for him to call 911 because a poor child is in a bathroom trying to punch himself out of a bag.

Like a little blue prizefighter. Those are the words she'd use later on, being
25 not at all shy to discuss the worst day of my mom's life. And if that's how I came across to the first people that laid eyes on me, I'll take it. To me that says I had a fighting chance. Long odds, yes I know. If a mother is lying in her own piss and pill bottles while they're slapping the kid she's shunted out, telling him to look alive: likely the bastard is doomed. Kid born to a
30 junkie is a junkie. [...] Anybody will tell you the born of this world are marked from the get-out, win or lose.

Me though, I was a born sucker for the superhero rescue. Did that line of work exist, in our trailer-home universe? Had they all quit Smallville and gone looking for bigger action? Save or be saved, these are questions. You
35 want to think it's not over till the last page.

Document 4 : Ford Madox-Brown, *Take your Son, Sir!*, 1851-1856, Tate Gallery, London

Document iconographique consultable sur la tablette multimédia fournie.

