

SESSION 2026

## CAPES CONCOURS EXTERNE ET CAFEP

SECTION : LANGUES VIVANTES ÉTRANGÈRES

ANGLAIS

### ÉPREUVE ÉCRITE DISCIPLINAIRE APPLIQUÉE

L'épreuve place le candidat en situation de choisir des documents, d'en produire une analyse critique, puis de construire une séquence d'enseignement à partir du sujet remis par le jury. Elle permet d'évaluer la capacité du candidat à concevoir et mettre en œuvre une séquence d'enseignement permettant la structuration des apprentissages à un niveau visé et au regard des instructions officielles.

L'épreuve, rédigée en langue française, prend appui sur des supports de natures différentes (texte, document audio présenté sous forme de script, iconographie, extrait de manuel, etc.) en lien avec le thème ou l'axe proposé au candidat et susceptibles d'être utilisés dans la cadre d'une séquence pédagogique au niveau ou dans les conditions d'enseignement indiqués par le sujet. Ils peuvent être accompagnés de documents annexes destinés à en faciliter la mise en perspective.

Parmi ces supports, le candidat opère des choix. Sur la base de l'étude et de la mise en relation des documents qu'il sélectionne, il conçoit et présente la séquence pédagogique qu'il envisage. Il mentionne ses objectifs (linguistiques, communicationnels, culturels, éducatifs, etc.) et les moyens et stratégies qu'il compte mettre en œuvre pour les atteindre en fonction de la classe.

Les textes en langue étrangère qui figurent parmi les supports proposés à la réflexion du candidat comportent une sélection de faits de langue, signalés par un soulignement. Le candidat décrit, analyse et explicite en français, selon les indications mentionnées par le sujet, un ou des faits de langue dans la perspective du travail en classe lors de cette séquence pédagogique.

Durée : 6 heures

*L'usage de tout ouvrage de référence, de tout dictionnaire et de tout matériel électronique (y compris la calculatrice) est rigoureusement interdit.*

*Il appartient au candidat de vérifier qu'il a reçu un sujet complet et correspondant à l'épreuve à laquelle il se présente.*

*Si vous repérez ce qui vous semble être une erreur d'énoncé, vous devez le signaler très lisiblement sur votre copie, en proposer la correction et poursuivre l'épreuve en conséquence. De même, si cela vous conduit à formuler une ou plusieurs hypothèses, vous devez la (ou les) mentionner explicitement.*

**NB : Conformément au principe d'anonymat, votre copie ne doit comporter aucun signe distinctif, tel que nom, signature, origine, etc. Si le travail qui vous est demandé consiste notamment en la rédaction d'un projet ou d'une note, vous devrez impérativement vous abstenir de la signer ou de l'identifier. Le fait de rendre une copie blanche est éliminatoire.**

## INFORMATION AUX CANDIDATS

Vous trouverez ci-après les codes nécessaires vous permettant de compléter les rubriques figurant en en-tête de votre copie.

Ces codes doivent être reportés sur chacune des copies que vous remettrez.

► **Concours externe du CAPES de l'enseignement public :**

Concours	Section/option	Epreuve	Matière
E B E	0 4 2 2 E	1 0 2	9 3 1 2

► **Concours externe du CAFEP/CAPES de l'enseignement privé :**

Concours	Section/option	Epreuve	Matière
E B F	0 4 2 2 E	1 0 2	9 3 1 2





Après avoir pris connaissance de l'intégralité des consignes ci-dessous, vous traiterez les différentes questions dans l'ordre proposé, en français.

Axe : « Créer et recréer »  
Classe de seconde

À partir du corpus proposé, vous constituerez votre dossier, composé obligatoirement du document A, d'un document B, d'un document C et d'un document D. Vous annoncerez brièvement, sans le justifier, le choix opéré.

- 1) Pour chaque document de votre dossier, vous proposerez une présentation et une analyse critique, puis vous mettrez les documents en relation en précisant comment ils s'inscrivent dans l'axe retenu.
- 2) Questions portant uniquement sur le document A :
  - a) Phonologie : vous transcrirez la voyelle soulignée de chacun des mots suivants, puis vous en justifierez la prononciation : *rare* (l. 1), *furm* (l. 7), *America* (l. 14), *shaving* (l. 38)
  - b) Analyse linguistique : pour chacun des points suivants, vous décrierez le segment souligné, et en proposerez une analyse en contexte :
 

Point 1 : [...] *they traded in their homemade trail clothes—straw or felt hats, flannel shirts, durable pants—for what some called the “working costume” of the cowboy: ten-gallon Stetsons, fancy shirts, leather chaps, star-topped boots, and sometimes a fancy pistol.* (l. 39-41)

Point 2 : [...] *repetitious chores caused cowboys to feel “adrift on these great, vague, and melancholy prairies.”* (l. 33-34)
  - c) Perspective pédagogique : en vous appuyant sur le segment analysé dans le point 2 de l'analyse linguistique, vous identifierez un objectif langagier adapté au niveau d'enseignement. Vous justifierez votre choix.
- 3) Question portant sur l'ensemble de votre dossier : vous exposerez les objectifs (culturels, linguistiques, communicationnels, éducatifs) que vous pourriez envisager dans le cadre d'une séquence et préciserez et justifierez l'ordre dans lequel vous proposeriez les documents aux élèves pour atteindre ces objectifs. Vous exposerez la séquence en présentant la mise en œuvre retenue (nombre de séances, objectifs et compétences travaillées, intégration de faits de langue dans la mise en œuvre, pistes envisageables d'évaluation).

## DOCUMENT A

Tim Lehman, “The Making of the Cowboy Myth”, *The Saturday Evening Post*, January 21, 2020. <<https://www.saturdayeveningpost.com/2020/01/the-making-of-the-cowboy-myth/>>

5 It is rare to find cowboys on the silver screen who spend much time performing the humdrum labor—herding cattle—that gave their profession its name. Westerns suggest that cowboys are gun-toting men on horseback, riding tall in the saddle, unencumbered by civilization, and, in Teddy Roosevelt’s words, embodying the “hardy and self-reliant” type who possessed the “manly qualities that are invaluable to a nation.”

10 But real cowboys—who worked long cattle drives in lonely places like Texas—mostly led lives of numbing tedium, usually on the fringes of society. They were the formerly enslaved, poor farm boys, and downtrodden Native Americans. They enjoyed little autonomy on the trail. It was Hollywood, and men like Roosevelt, who whitewashed the cowboy, elevating him to the epitome of personal freedom, manly courage, and rugged independence.

15 For centuries, whether in the British Isles, the Iberian Peninsula, or the Americas, herding livestock to market put meat on the tables of city dwellers and money in the pockets of rural livestock owners. “Drove roads,” the term for routes through which livestock were driven, laced the countryside of rural England and Colonial America, connecting local communities to urban centers and generating millions of dollars in trade.

20 While turning cattle into capital could be lucrative for livestock owners, herding this “cash on the hoof” remained the job of low-status workers. In southern Appalachia during the 18<sup>th</sup> and 19<sup>th</sup> centuries, “cow keepers” used whips and dogs to control their herds, and if the term “cowboy” was used it was almost certainly pejorative. During the same era, in Mexico, the task of herding cattle fell to vaqueros, a multiracial, low-status group who transformed what had been a pedestrian chore into an equestrian art. Their *lazo* (rope with a slip knot) became a lasso, *chaparajos* became chaps, and *sombrero* became the ten-gallon hat. Because vaqueros were largely of indigenous descent, one could say that all of these early cowboys were in fact “Indians.” [...]

25 Most riders on the drives were out-of-work farmers’ sons, some as young as 12 years old, who saw the opportunity to trail cattle as both a rare paying job and a rite of passage. African-American cowboys earned less and were often required to take on more dangerous tasks. Vaqueros also worked the herds. Bosses recognized their superior roping and riding skills but paid them less than Anglo riders. A few women went up the trail, mostly as wives in wagons accompanying the herds. In 1888 a young girl named Willie Matthews disguised herself as a boy and worked, rode, and  
30 roped along with the rest of the crew.

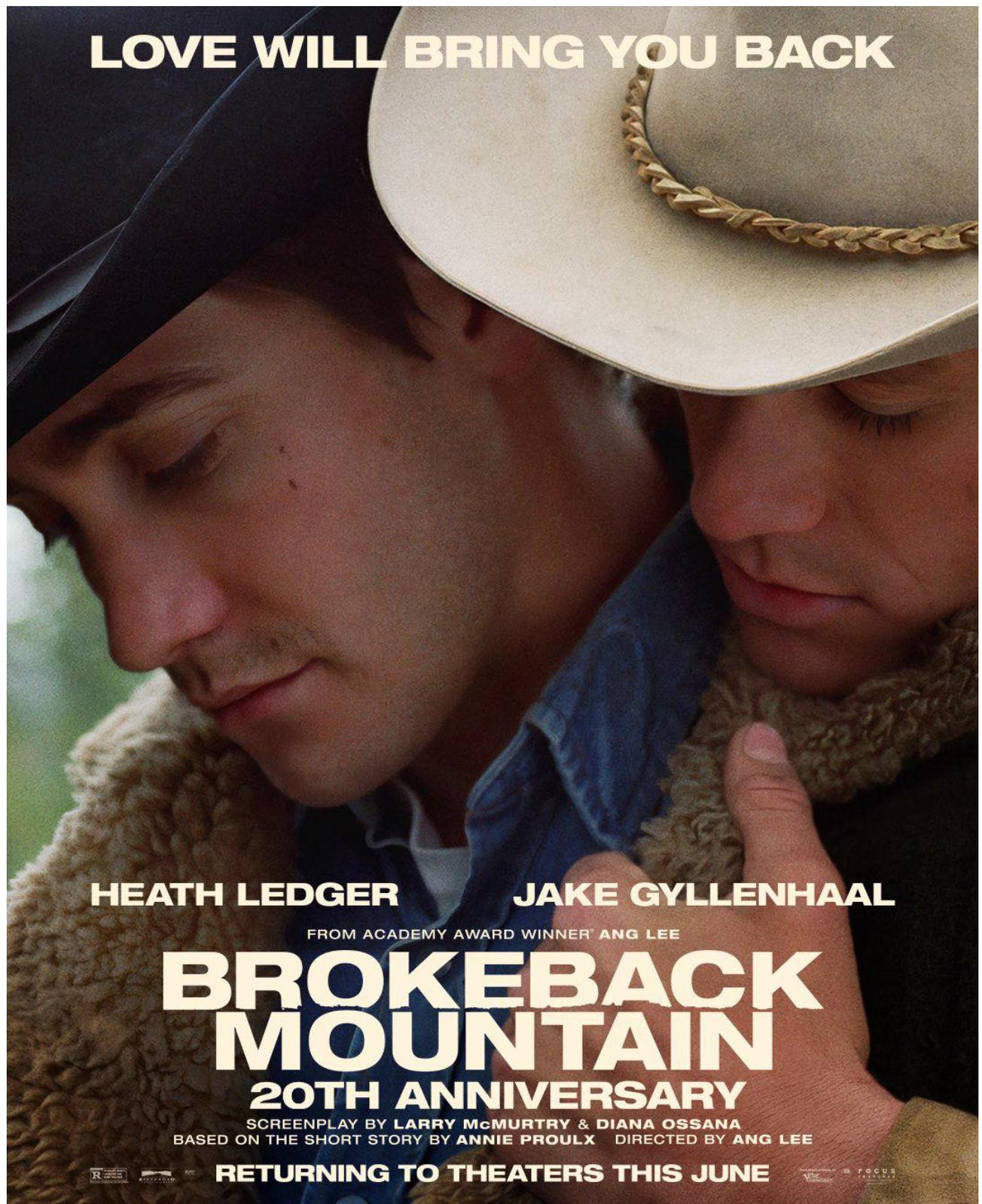
35 These diverse workers, a proletariat on horseback, shared in the grinding monotony of the trail—and often said as much. According to 19<sup>th</sup>-century Kansas journalist Henry King, who interviewed many trail riders as they arrived in Dodge City, repetitious chores caused cowboys to feel “adrift on these great, vague, and melancholy prairies.” One cowboy complained, “The trip that was once so exciting and thick with adventure has come to be an unspeakably cheerless and tiresome thing.” [...]

There was one way in which actual cowboys helped forge the cowboy myth—in the downtime herders enjoyed as soon as they arrived in Kansas cattle towns. After bathing and shaving, but before heading to the saloon, they traded in their homemade trail clothes—straw or felt hats, flannel shirts, durable pants—for what some called the “working costume” of the cowboy: ten-gallon Stetsons, fancy shirts, leather chaps, star-topped boots, and sometimes a fancy pistol. Thus styled, they went to the photographer, posing for photos that wound up in newspapers, galleries, and archives across the country.

This visual legacy is about as accurate as using high school prom pictures to portray the typical attire of today’s teenager. But it made an indelible impression. Through popular culture, fictional cowboys became the antidote to worrisome urbanization and soul-killing industrialization that Gilded Age Americans needed.

**DOCUMENTS B**

**B-1.** A poster for the twentieth anniversary of the movie *Brokeback Mountain*, June, 2025  
(Credit: Focus Features).



**B-2. Charles M. Russell, *Smoking Cattle Out of the Breaks*,<sup>1</sup> 1912. Oil on canvas, 76.8 x 83.8 cm. Wichita Art Museum, M. C. Naftzger Collection.**

<https://wam.org/our-collection/collection/smoking-cattle-out-of-the-breaks/>



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<sup>1</sup> *Breaks* : ici, « ravins ».

## DOCUMENTS C

**C-1. Theodore Roosevelt, *Ranch Life and the Hunting-Trail*, New York: The Century Co., 1888, pp. 54-56.**

There is no eight-hour law in cowboy land: during round-up time we often count ourselves lucky if we get off with much less than sixteen hours; but the work is done in the saddle, and the men are spurred on all the time by the desire to outdo one another in feats of daring and skillful horsemanship. There is very little quarreling or fighting; and though the fun often takes the form of rather rough horse-play, yet the practice of carrying dangerous weapons makes cowboys show far more rough courtesy to each other and far less rudeness to strangers than is the case among, for instance, Eastern miners, or even lumbermen. When a quarrel may very probably result fatally, a man thinks twice before going into it: warlike people or classes always treat one another with a certain amount of consideration and politeness. The moral tone of a cow-camp, indeed, is rather high than otherwise. Meanness, cowardice, and dishonesty are not tolerated. There is a high regard for truthfulness and keeping one's word, intense contempt for any kind of hypocrisy, and a hearty dislike for a man who shirks his work. Many of the men gamble and drink, but many do neither; and the conversation is not worse than in most bodies composed wholly of male human beings. A cowboy will not submit tamely to an insult, and is ever ready to avenge his own wrongs; nor has he an overwrought fear of shedding blood. He possesses, in fact, few of the emasculated, milk-and-water moralities admired by the pseudo-philanthropists; but he does possess, to a very high degree, the stern, manly qualities that are invaluable to a nation.

**C-2. Michael Winn Johnson, "How *Yellowstone* and *1883* Celebrate Dutton Women Through the Generations," *Den of Geek*, February 7, 2022.**

<https://www.denofgeek.com/tv/yellowstone-1883-beth-margaret-elsa-dutton/>

On the surface, Taylor Sheridan, Paramount's golden-boy and keystone to the neo-Western, is one of the most prolific new voices for male moviegoers and television viewers. His works are visceral, raw, violent, and he's been responsible for creating some of the toughest of tough guys in his television work like *Mayor of Kingstown*, *Yellowstone*, and *1883*. Yet Sheridan has also been praised for his creation of strong female leads; modern women who are equal to their male partners and counterparts. These women, such as Beth (Kelly Reilly) from *Yellowstone* and her ancestors Margaret (Faith Hill) and Elsa (Isabel May) from *1883* have become unlikely role models because of how they stand out in these testosterone-driven shows.

In the prequel, we follow the origins of the Duttons coming to Montana to begin their family dynasty, and along the way see the connections between two generations of the Dutton family. It becomes fairly clear that Dutton women (even those who marry into the family as Margaret would have) possess some notable similar characteristics that make them who they are. For audiences, it's been an enjoyable study of these generations, 140 years apart; to see the specific wood these Dutton women are carved from. [...]

Call it strength, call it drive, call it the iconic Dutton "take no crap" attitude, Margaret, Elsa and Beth all have it. Beth has become iconic in her own right to audiences because of how little she cares what others think [...].

## DOCUMENTS D

D-1. Carine Marty, Pascal Bouvet (coord.), *On Your Marks! Anglais 2<sup>de</sup>*, Paris : Belin Éducation, 2025.

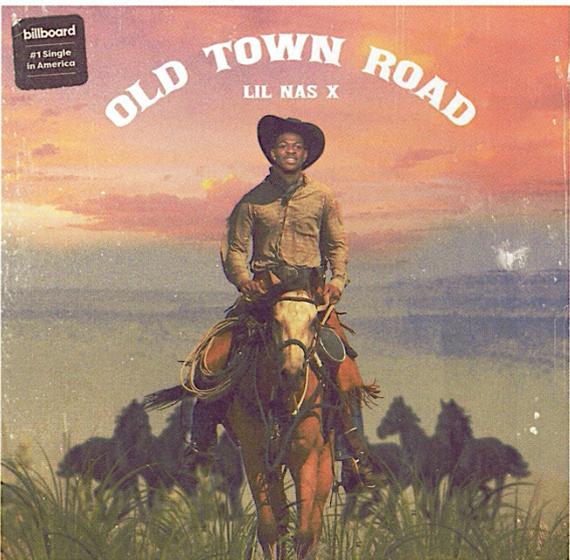
Les éléments surlignés en jaune dans le texte sont accompagnés d'aides lexicales apparaissant sur la page suivante du manuel.

GROUP

A

# The Forgotten Cowboys



Cover of the single "Old Town Road" by Lil Nas X, 2019

1 Americans increasingly defined the cowboy as white, straight, and male. So successful was the equation of the cowboy with whiteness, that well into the 21<sup>st</sup> century, artists like Beyoncé are not just performing for their audiences but educating them on their **right** to exist in country-western, cowboy spaces. [...]

After the Mexican-American War of 1846-48, [...] an enslaved black workforce, alongside some of the most powerful horse-based Indigenous tribes, helped adapt Hispanic vaquero culture into **mounted** North American **herding** practices. Historians estimate black **drovers**, trainers, **breeders**, and herders—who were collectively **referred to** as cowboys—made up as much as a **quarter** of working ranch hands.

[Cowboys] were reinvented as **rugged** cultural heroes in the American consciousness in the early 20<sup>th</sup> century through dime novels, rodeos, movies, and more. Cowboys became an amalgamation of American rural identity [...].

Yet, the country music industry and fans have regularly questioned the credibility of black artists, continuing the **gatekeeping** traditions of the 20<sup>th</sup> century. After just one week on the Hot Country Songs chart in 2019, Billboard removed Lil Nas X's "Old Town Road" from the list, arguing it "does not embrace enough elements of today's country music [...]."

"Beyoncé backlash is part of a century of cowboy gatekeeping", TIME magazine, 2024

1
Let's start!

Create a "Wild West: Myth vs. Reality" chart. Fill it in progressively as you discover the true identity of cowboys.

2
Read the text

**A2+**

a. In the 1<sup>st</sup> and 3<sup>rd</sup> paragraphs, find words connected to cowboy stereotypes. Where do these cowboy clichés come from?

b. Focus on the verbs to understand how the two singers mentioned in the 1<sup>st</sup> and 4<sup>th</sup> paragraphs experience their entry into country music.

Now → Say what the text is about!

**B1+**

c. Find the dates in the text and draw a timeline.

d. Focus on the 2<sup>nd</sup> paragraph. What is the origin of the word "cowboy"?

e. List the ways in which black cowboys contributed to cowboy culture.

Connect the dots!

Explain why black cowboys are in the spotlight in today's America.

3
Collaborate & Share

Use your notes to comment on these lyrics from Lil Nas X's song "Old Town Road": who is he speaking to and what message is he trying to convey?



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#### PLACES TO VISIT

- American Museum of Western Art, Colorado
- National Cowboy and Western Heritage Museum, Oklahoma
- Black Cowboy Museum, Texas
- Dollywood Theme Park

#### ARTISTS

- Cowboy Artists of America
- Frederic Remington
- Laura Goodson
- Tim Cox

## PHONOLOGY Intonations et unités de sens > Précis, p. 219



- Les phrases déclaratives se concluent généralement par une intonation **descendante**, qui en signale la fin :  
*He looks like a cowboy.* ↘

- Les différentes informations d'un énoncé sont divisées en **unités de sens** séparées par une brève pause | ; une pause un peu plus longue conclut l'énoncé || :  
*He looks like a cowboy, | but he isn't one. ||*

- L'intonation est **montante** ↗ tant que la phrase ou l'énumération n'est pas terminée, et **descendante** ↘ à la fin :

*A true cowboy must be brave, ↗ | honest, ↗ | confident, ↗ | and loyal to his friends. ↘ ||*

*When she was a little girl, ↗ | back when she lived in Nevada, ↗ | she dreamt of becoming a cowgirl. ↘ ||*

- À l'écrit, on peut repérer les unités de sens grâce à la **punctuation** : une virgule marque toujours une intonation montante ; un point, le plus souvent, une intonation descendante.

### 1 Écoute les phrases et repère les unités de sens.

- a. Being a cowboy isn't just about lassoing, riding a horse, or breeding cattle. It is much more than that.
- b. A modern cowboy will always have a horse but will not always wear pointy boots.

### 2 Écoute les phrases et repère les intonations montantes ↗ et descendantes ↘.

- a. If Lainey Wilson isn't singing at the CMA Fest this year, then I don't know why I should come.
- b. A festival without Lainey isn't a real festival.

### 3 Repère les unités de sens et détermine les intonations. Écoute et vérifie.

- a. I asked my boss to give me three days off because I wanted to go to a country festival, but she said no.
- b. The city is setting up an exhibition to honour cowgirls and the women who contributed to developing the old West.
- c. There are cowboys who still ride in open spaces and live the old way.
- d. Cowboys work hard and live by a strong code of honour, integrity and respect.