

CAPES/CAFEP EXTERNE D'ANGLAIS SESSION 2024

ÉPREUVE DE LEÇON

Première partie (en anglais)

En lien avec les éléments de contexte donnés, vous analyserez et commenterez le Document A. Au cours de votre exposé, vous en restituerez le passage demandé.

En complément du Document A, vous choisirez le Document B1 ou le Document B2, que vous analyserez brièvement à la fin de votre exposé, pour justifier votre choix.

Le Document A est à écouter sur le lecteur MP4 qui vous a été remis.

Seconde partie (en français)

En lien avec le thème / l'axe retenu, vous présenterez vos propositions d'exploitation didactique et pédagogique du Document A et du Document B que vous aurez retenu en première partie (B1 ou B2).

Vous montrerez l'apport de la séance par rapport aux objectifs de la tâche de fin de projet ; vous identifierez les principaux objectifs de la séance ; vous en présenterez les étapes de mise en œuvre et les modalités de travail.

Éléments de contexte

Niveau :	Cycle terminal – Classe de Terminale
Thème / axe :	Spécialité LLCER Anglais Expression et construction de soi – Initiation, apprentissage
Problématique de la séquence :	Have we dramatically changed the way we construct and present ourselves over time?
Tâche de fin de projet :	You are taking part in a competition at your school’s book club in which you have to record a podcast arguing how individual identity is impacted by the social environment.

Document A

“POOR THINGS (2023) Behind-the-Scenes Who Is Bella Baxter?”, *FilmIsNow Movie Bloopers & Extras*, November 30, 2023

<https://www.youtube.com/watch?v=HZhn5XaCJUw>

Passage à restituer :

de 1'03" (“forth into waters.” |→) à 2'12" (←| “We will need...”)

Document B1

Mary Shelley, *Frankenstein; or, The Modern Prometheus*, Chapter 12, The Project Gutenberg ebook, 1818

<https://www.gutenberg.org/files/84/84-h/84-h.htm>

5 “I lay on my straw, but I could not sleep. I thought of the occurrences of the day. What chiefly struck me was the gentle manners of these people, and I longed to join them, but dared not. I remembered too well the treatment I had suffered the night before from the barbarous villagers, and resolved, whatever course of conduct I might hereafter think it right to pursue, that for the present I would remain quietly in my hovel, watching and endeavouring to discover the motives which influenced their actions.

“The cottagers arose the next morning before the sun. The young woman arranged the cottage and prepared the food, and the youth departed after the first meal.

10 “This day was passed in the same routine as that which preceded it. The young man was constantly employed out of doors, and the girl in various laborious occupations within. The old man, whom I soon perceived to be blind, employed his leisure hours on his instrument or in contemplation. Nothing could exceed the love and respect which the younger cottagers exhibited towards their venerable companion. They performed towards him every little office of affection and duty with gentleness, and he rewarded them by his benevolent smiles.

15 “They were not entirely happy. The young man and his companion often went apart and appeared to weep. I saw no cause for their unhappiness, but I was deeply affected by it. If such lovely creatures were miserable, it was less strange that I, an imperfect and solitary being, should be wretched. Yet why were these gentle beings unhappy? They possessed a delightful house (for such it was in my eyes) and every luxury; they had a fire to warm them when chill and delicious viands when hungry; they were dressed in excellent clothes; and, still more, they enjoyed one another’s company and speech, interchanging each day looks of affection and kindness. What did their tears imply? Did they really express pain? I was at first unable to solve these questions, but perpetual attention and time explained to me many appearances which were at first enigmatic.

25 “A considerable period elapsed before I discovered one of the causes of the uneasiness of this amiable family: it was poverty, and they suffered that evil in a very distressing degree.”

Document B2

Norman Rockwell, *Girl at Mirror*, 1954. Oil on canvas, 31 1/2 x 29 1/2 in, The Norman Rockwell Museum, Stockbridge

<https://www.artchive.com/artwork/girl-at-mirror-norman-rockwell-1954/>

