

SESSION 2026



**CAPES
CONCOURS EXTERNE ET CAFEP
(BAC + 3)**

Attention, le sujet du concours externe étant différent du sujet du troisième concours, merci de vérifier que vous composez bien au titre du recrutement auquel vous concourez.

**SECTION : LANGUES VIVANTES ÉTRANGÈRES
ANGLAIS**

ADMISSIBILITÉ : ÉPREUVE 1

L'épreuve consiste en une composition en langue étrangère à partir d'un sujet s'appuyant sur un dossier constitué de documents de nature variée. L'épreuve porte sur une question inscrite au programme. Elle vise à la vérification des connaissances disciplinaires du candidat. Elle permet d'évaluer la maîtrise de la langue et la connaissance des cultures de l'aire linguistique concernée.

Durée : 5 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.

Tournez la page S.V.P.

A

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
LBE	0422E	101	4061

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

Concours	Section/option	Epreuve	Matière
LBF	0422E	101	4061

Après avoir pris connaissance du dossier support de l'épreuve (en pages 2, 3 et 4) composé des documents A et B,

- 1. vous proposerez, **en anglais**, un commentaire littéraire du Document A, qui comprendra une introduction, un développement structuré et une conclusion ;*

ET

- 2. vous répondrez, **en anglais**, à la consigne suivante, portant sur le Document B :*
Discuss consumption and gender roles in the United States in the 1920s using your analysis of document B to illustrate your remarks.

Remarques :

- les deux exercices (1. et 2.) de cette composition sont indépendants l'un de l'autre.*
- le jury recommande aux candidats de consacrer :*
 - 3 heures à 3 heures 30 au premier exercice (1.) ;*
 - 1 heure 30 à 2 heures au second exercice (2.).*

Document A

There was a small picture of Gatsby, also in yachting costume, on the bureau—Gatsby with his head thrown back defiantly—taken apparently when he was about eighteen.

“I adore it,” exclaimed Daisy. “The pompadour! You never told me you had a pompadour—or a yacht.”

5 “Look at this,” said Gatsby quickly. “Here’s a lot of clippings—about you.”

They stood side by side examining it. I was going to ask to see the rubies when the phone rang, and Gatsby took up the receiver. “Yes... Well, I can’t talk now... I can’t talk now, old sport ... I said a *small* town... He must know what a small town is... Well, he’s no use to us if Detroit is his idea of a small town...”

10 He rang off.

“Come here *quick!*” cried Daisy at the window.

The rain was still falling, but the darkness had parted in the West, and there was a pink and golden billow of foamy clouds above the sea.

15 “Look at that,” she whispered, and then after a moment: “I’d like to just get one of those pink clouds and put you in it and push you around.”

I tried to go then, but they wouldn’t hear of it; perhaps my presence made them feel more satisfactorily alone.

“I know what we’ll do,” said Gatsby, “we’ll have Klipspringer play the piano.”

20 He went out of the room calling “Ewing!” and returned in a few minutes accompanied by an embarrassed, slightly worn young man, with shell-rimmed glasses and scanty blond hair. He was now decently clothed in a “sport shirt,” open at the neck, sneakers, and duck trousers of a nebulous hue.

“Did we interrupt your exercise?” inquired Daisy politely.

25 “I was asleep,” cried Mr. Klipspringer, in a spasm of embarrassment. “That is, I’d *been* asleep. Then I got up...”

“Klipspringer plays the piano,” said Gatsby, cutting him off. “Don’t you, Ewing, old sport?”

“I don’t play well. I don’t—hardly play at all. I’m all out of prac—”

“We’ll go downstairs,” interrupted Gatsby. He flipped a switch. The gray windows disappeared as the house glowed full of light.

30 In the music-room Gatsby turned on a solitary lamp beside the piano. He lit Daisy’s cigarette from a trembling match, and sat down with her on a couch far across the room, where there was no light save what the gleaming floor bounced in from the hall.

When Klipspringer had played “The Love Nest” he turned around on the bench and searched unhappily for Gatsby in the gloom.

35 “I’m all out of practice, you see. I told you I couldn’t play. I’m all out of prac—”

“Don’t talk so much, old sport,” commanded Gatsby. “Play!”

*“In the morning,
In the evening,
Ain’t we got fun—”*

40 Outside the wind was loud and there was a faint flow of thunder along the Sound. All the lights were going on in West Egg now; the electric trains, men-carrying, were plunging home through the rain from New York. It was the hour of a profound human change, and excitement was generating on the air.

45 *“One thing’s sure and nothing’s surer
The rich get richer and the poor get—children.
In the meantime,
In between time—”*

50 As I went over to say goodbye I saw that the expression of bewilderment had come back into Gatsby’s face, as though a faint doubt had occurred to him as to the quality of his present happiness. Almost five years! There must have been moments even that afternoon when Daisy tumbled short of his dreams—not through her own fault, but because of the colossal vitality of his illusion. It had gone beyond her, beyond everything. He had thrown himself into it with a creative passion, adding to it all the time, decking it out with every bright feather that drifted his way. No amount of fire or freshness can challenge what a man can store up in his ghostly heart.

55 As I watched him he adjusted himself a little, visibly. His hand took hold of hers, and as she said something low in his ear he turned toward her with a rush of emotion. I think that voice held him most, with its fluctuating, feverish warmth, because it couldn’t be over-dreamed—that voice was a deathless song.

60 They had forgotten me, but Daisy glanced up and held out her hand; Gatsby didn’t know me now at all. I looked once more at them and they looked back at me, remotely, possessed by intense life. Then I went out of the room and down the marble steps into the rain, leaving them there together.

Francis Scott FITZGERALD, *The Great Gatsby*
New York, Penguin Books, 2021 [1925], Chapter 5



★

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