

SESSION 2024

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**CAPES  
TROISIÈME CONCOURS  
ET CAFEP CORRESPONDANTS**

Attention, le sujet du 3<sup>e</sup> concours étant différent du sujet du concours externe, merci de vérifier que vous composez bien au titre du recrutement auquel vous concourez.

**SECTION : LANGUES VIVANTES ÉTRANGÈRES**

**ANGLAIS**

**ÉPREUVE D'ADMISSIBILITÉ**

Durée : 6 heures

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## INFORMATION AUX CANDIDATS

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

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► **Troisième concours du CAPES de l'enseignement public :**

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

► **Troisième concours CAFEP/CAPES de l'enseignement privé :**

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





## 1ère partie – Composition en langue étrangère

Write a commentary on the two documents. Considering their specificities and cultural background, analyse the power of words and the danger of censorship, and discuss the role of teachers in the development of pupils' critical thinking.

### Document 1

'How is the Dictionary getting on?' said Winston, raising his voice to overcome the noise.

'Slowly,' said Syme. 'I'm on the adjectives. It's fascinating.'

He had brightened up immediately at the mention of Newspeak. He pushed his pannikin aside, took up his hunk of bread in one delicate hand and his cheese in the other, and leaned across the table so as to be able to speak without shouting.

'The Eleventh Edition is the definitive edition,' he said. 'We're getting the language into its final shape – the shape it's going to have when nobody speaks anything else. When we're finished with it, people like you will have to learn it all over again. You think, I dare say, that our chief job is inventing new words. But not a bit of it! We're destroying words – scores of them, hundreds of them, every day. We're cutting the language down to the bone. The Eleventh Edition won't contain a single word that will become obsolete before the year 2050.'

He bit hungrily into his bread and swallowed a couple of mouthfuls, then continued speaking, with a sort of pedant's passion. His thin dark face had become animated, his eyes had lost their mocking expression and grown almost dreamy.

'It's a beautiful thing, the destruction of words. Of course the great wastage is in the verbs and adjectives, but there are hundreds of nouns that can be got rid of as well. It isn't only the synonyms; there are also the antonyms. After all, what justification is there for a word which is simply the opposite of some other word? A word contains its opposite in itself. Take "good", for instance. If you have a word like "good", what need is there for a word like "bad"? "Ungood" will do just as well – better, because it's an exact opposite, which the other is not. Or again, if you want a stronger version of "good", what sense is there in having a whole string of vague useless words like "excellent" and "splendid" and all the rest of them? "Plusgood" covers the meaning; or "doubleplusgood" if you want something stronger still. Of course we use those forms already, but in the final version of Newspeak there'll be nothing else. In the end the whole notion of goodness and badness will be covered by only six words – in reality, only one word. Don't you see the beauty of that, Winston? It was B.B.'s idea originally, of course,' he added as an afterthought.

A sort of vapid eagerness flitted across Winston's face at the mention of Big Brother. Nevertheless Syme immediately detected a certain lack of enthusiasm.

'You haven't a real appreciation of Newspeak, Winston,' he said almost sadly. 'Even when you write it you're still thinking in Oldspeak. I've read some of those pieces that you write in *The Times* occasionally. They're good enough, but they're translations. In your heart you'd prefer to stick to Oldspeak, with all its vagueness and its useless shades of meaning. You don't grasp the beauty of the destruction of words. Do you know that Newspeak is the only language in the world whose vocabulary gets smaller every year?'

Winston did know that, of course. He smiled, sympathetically he hoped, not trusting himself to speak. Syme bit off another fragment of the dark-coloured bread, chewed it briefly, and went on:

'Don't you see that the whole aim of Newspeak is to narrow the range of thought? In the end we shall make thoughtcrime literally impossible, because there will be no words in which to express it. Every concept that can ever be needed, will be expressed by exactly *one* word, with its meaning rigidly defined and all its subsidiary meanings rubbed out and forgotten. Already, in the Eleventh

Edition, we're not far from that point. But the process will still be continuing long after you and I are dead. Every year fewer and fewer words, and the range of consciousness always a little smaller.

George Orwell, *Nineteen Eighty-Four*. London: Penguin Books (first published in 1949)

## Document 2

### Roald Dahl: The fierce debate over rewriting children's classics

**Recent revisions made to Roald Dahl's children's novels sparked a controversy over censorship. However, the rewriting and editing of books is nothing new, writes Neil Armstrong.**

5 Sir Salman Rushdie had his say. The UK Prime Minister Rishi Sunak weighed in. The New York Times published a piece debating the pros and cons. Steven Spielberg offered his opinion. Even the Queen seemed to refer to it. When The Telegraph revealed earlier this year that hundreds of changes had been made to the original text of Roald Dahl's children's novels in their latest editions, the news caused quite a stir. The newspaper found that *Charlie and the Chocolate Factory*, *The Witches*, *Matilda* and more than a dozen other titles had words relating to weight, height, mental health, gender and skin colour removed. Some of the changes seemed baffling.

10 For example, "You've gone white as a sheet!" in *The BFG* was now "You've gone still as a statue!" and nor could the BFG wear a "black" cloak. *James and the Giant Peach*'s "Cloud-Men" had become "Cloud-People". "Aunt Sponge, the fat one, tripped over a box" in the same novel was now "Aunt Sponge tripped over a box". In fact, the word "fat" had been excised from every book. And lines not written by Dahl had been inserted. In *The Witches*, a reference to the fact that witches are bald and wear wigs was now followed by the new line: "There are plenty of other reasons why women might wear wigs and there is certainly nothing wrong with that." Rushdie described the changes as "absurd censorship". A spokesman for the Prime Minister said: "It is important that works of literature, works of fiction, are preserved and not airbrushed."

20 In the New York Times, Suzanne Nossel, the chief executive of the free speech charity, PEN America, was quoted as saying: "You want to think about the precedent that you're setting, and what would happen if someone of a different predisposition or ideology were to pick up the pen and start crossing things out." Asked about the changes, Spielberg responded: "For me, it is sacrosanct. It's our history, it's our cultural heritage. I do not believe in censorship in that way." And during a reception for authors at Clarence House, even Queen Camilla appeared to criticise the changes. "Please remain true to your calling, unimpeded by those who may wish to curb the freedom of your expression or impose limits on your imagination," she said.

30 Although Dahl's reputation is not what it once was – his family apologised after his death for these anti-Semitic remarks – the broad consensus seemed to be that this was the first step on the path to a literary wasteland of bland, boring identikit texts. Revisions such as these, some maintained, were inimical to the idea that literature might challenge or provoke. If every text were stripped of every single thing that someone might conceivably be offended by, there wouldn't be much left. After all, even Maurice Sendak's *Where the Wild Things Are*, ranked number one on BBC Culture's recent children's book poll, met with some opposition on publication on the grounds that sensitive children might find it frightening.

Neil Armstrong, *BBC.com*, 31<sup>st</sup> May 2023

## 2ème partie - Traduction

Les candidats traduiront les deux textes ci-dessous.

### Thème

5 Elle regarda de nouveau par la fenêtre. Le jour se levait, le mouvement de la ville s'était intensifié. La circulation était plus dense, des hommes et des femmes surgissaient de plus en plus nombreux des bouches de métro. Vues de haut, leurs silhouettes semblaient glisser sous la bruine. Au bas de l'immeuble, le tramway passait à intervalles réguliers, laissant entrer et sortir les voyageurs par grappes. Des gens pressés, parfois usés, mais fidèles à leur routine. Des gens dont la vie n'avait pas sombré dans un océan d'angoisse. Mélanie resta ainsi un moment, le nez collé à la vitre. Puis elle se retourna vers la chambre et observa son mari en train de dormir. Bruno était allongé sur le dos, un bras le long du corps, l'autre en équerre, posé au-dessus de la couette. Son front, ses paupières, ses sourcils étaient parcourus de minuscules sursauts. Sous l'effet d'images, d'impressions ou de rêves dont il ne  
10 garderait sans doute aucun souvenir – comme autant d'infimes décharges d'électricité –, son visage ne pouvait trouver le repos.

Delphine de Vigan, *Les enfants sont rois*. Paris : Editions Folio, 2021

### Version

5 Outside, she practically needed sunglasses against the glare. Sound was muffled. At first, it felt like she was under miles of clear water. Then the shuffling of wheels and footsteps on the snow became normal. The first snow, even though it meant more and more snow, always lifted Millie's spirits. The bus was warm, and nearly empty, which was a relief. As she walked from her stop, her eyes got used to the brilliant world. When she entered the train station it was like a green drape fell across her vision. Blinded, she had to stop right out of the revolving door and someone bumped into Millie before her eyes adjusted. She strongly disliked being jostled by strangers. After she recovered, she took care to walk with a special alertness, dodging people in advance, yet keeping an even pace, until she reached the ticket window.

Louise Erdrich, *The Night Watchman*. New York: Harper Collins, 2021