



**MINISTÈRE
DE L'ÉDUCATION
NATIONALE,
DE LA JEUNESSE
ET DES SPORTS**

*Liberté
Égalité
Fraternité*

Concours externe du Capes et Cafep-Capes

Section langues vivantes étrangères : anglais

Exemple de sujet pour l'épreuve écrite disciplinaire appliquée (niveau lycée)

À compter de la session 2022, les épreuves du concours externe du Capes et du Cafep-Capes sont modifiées.
[L'arrêté du 25 janvier 2021](#), publié au journal officiel du 29 janvier 2021, fixe les modalités d'organisation du concours et décrit le nouveau schéma des épreuves.

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

| Axe 5, « Fictions et réalités »

| Classe de terminale (cycle terminal), enseignement de tronc commun

A 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 le choix opéré.

Le document annexe proposé est destiné à faciliter la mise en perspective des 4 documents retenus. Les originaux des documents sont en couleur.

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 commenterez les éléments soulignés suivants : *African* (l. 30), *wave* (l. 30), *American* (l. 33)

b) Analyse linguistique : pour chacun des points suivants, vous décrirez et proposerez une analyse en contexte des segments soulignés :

Point 1 : *cast members of the film* (l. 22) **et** *the movie's prominent themes* (l. 24-25)

Point 2 : *One of the people who responded to Garza's post* (l. 18) **et** *white adventurers whose stories play out against the backdrop of non-specific African jungles* (l. 59-60)

c) Perspective pédagogique : en vous appuyant sur les segments analysés 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

Amy Ongiri, “*Black Panther and the Black Panthers*,” *Los Angeles Review of Books*, June 23, 2018. <<https://lareviewofbooks.org/article/black-panther-black-panthers/>>

Just out of sheer curiosity (I might regret this but):

Why are people making comparisons between the Black Panther Party and the movie *Black Panther*? Like where did this expectation come from that because the movie is called *Black Panther* that it should in some way reflect the BPP? What am I missing?

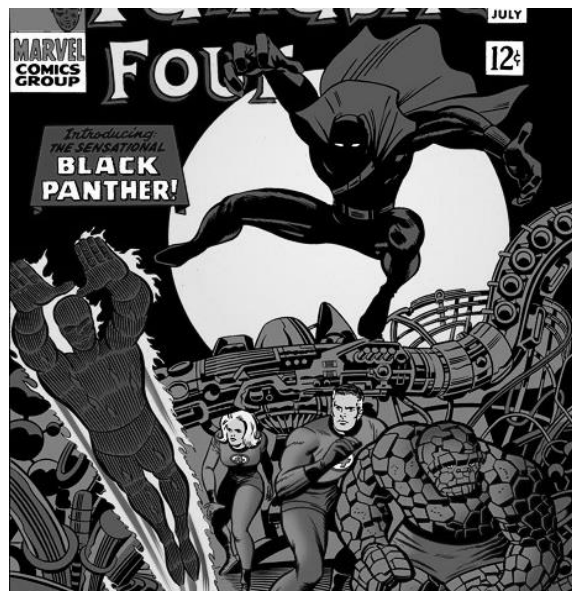
— Alicia Garza, Facebook post, February 20, 2018

WHEN ALICIA GARZA raised the question of the relationship between Ryan Coogler’s 2018 film *Black Panther* and the legacy of the Black Panther Party, intellectuals, activists, and cultural influencers from across the political spectrum of black radicalism answered. Garza, as one of the founders of the Black Lives Matter movement, has a large stake in understanding the relationship of media culture to political culture.

One of the people who responded to Garza’s post, Crystal M. Hayes, is the child of a still-incarcerated member of the BPP, Robert Seth Hayes. Hayes lamented that while a meme showing her father and other still incarcerated members of the BPP superimposed over an image of the movie poster had 50,000 shares on Facebook, she was still having a hard time raising \$10,000 for a legal defense fund. Others noted the ways in which cast members of the film perpetuated and flirted with the legacy of the Party, posing with imagery that invoked it on the covers of *GQ* and *Rolling Stone*. Influential journalist Davey D. Cook noted that given the movie’s prominent themes and its director’s hometown of Oakland, California, which was also the birthplace of the BPP, comparisons between the film and the organization were not only unavoidable but also completely necessary.

The character Black Panther first appeared in 1966 in *Fantastic Four* #52, and he became an Avenger two years later. He was the first black superhero in the Marvel universe, and the first African superhero as well. The Panther was among the first of the wave of black characters who began appearing in mainstream comics in the mid-1960s, in response to the changing climate brought about by the Civil Rights movement and its demand for the integration of African Americans into mainstream American culture.

In 1965, Dell Comics had published *Lobo*, the first US comic series to star an African-American hero. The series was cancelled after just two issues, as it proved too controversial for popular sale. But following the Panther, other black superheroes slowly took the stage. The Falcon, who appeared in *Captain America* #117 in 1969, was Marvel’s first African-American superhero. DC’s *Teen Titans* introduced a recurring (although not initially superpowered) African-American character named Mal Duncan in 1970, and in 1971 the Panther’s co-creator Jack Kirby introduced DC’s first black superhero, the Black Racer, in Kirby’s series *New Gods*. 1972 saw the debuts of Marvel’s Luke Cage and John Stewart, an African-American member of DC’s Green Lantern



Corps. In 1975, the Kenyan mutant Storm — the first black superheroine in mainstream comics — debuted in *Giant-Size X-Men* #1.

45 Though there were many different cultural, political, and social forces shaping the visual rhetoric of the black power movement during this period, the BPP, founded in Oakland in 1966, was one of the first groups to popularize the phrase “Black is Beautiful.” They did so in response to the paucity and stereotypical quality of black images reflected across all forms of popular culture in the United States, including comic books. In 1973, Marvel reacted to the changing climate brought about by the BPP and others by seeking to rebrand one of its comics, called *Jungle Action*, that now seemed too racist for changing times.

55 *Jungle Action* had originated at Marvel’s 1950s predecessor Atlas out of the tropes of the Tarzan movies and other popular jungle serials — tropes that were painfully outdated when Marvel decided to reprint the series in 1972. *Jungle Action*’s characters Lorna Queen of the Jungle, Tharn the Magnificent, and Jann of the Jungle are white adventurers whose stories play out against the backdrop of non-specific African jungles. The Africa that they occupy is peopled by a wide variety of exotic plants and animals, European and American mercenaries, and black characters who — even when they play central roles, such as Lorna’s mentor M’Tuba — are depicted as primitive stereotypes.

70 *Jungle Action* #5, the first to feature the Black Panther on the cover, included a story written by Don McGregor called “The Day of the Man-Ape.” As this title suggests, the issue had its own problems. Its cover features the problematic visual thematics that have historically tied people of African descent to savagery and troubling animal imagery, designating them as inhabiting an evolutionary stage in a human development closer to apes than to other men. The comic also plays on mythical associations of Africa with cannibalism, having the Man-Ape character bathe in the blood of a sacred white ape and eat its flesh in order to gain its strength.

[...].



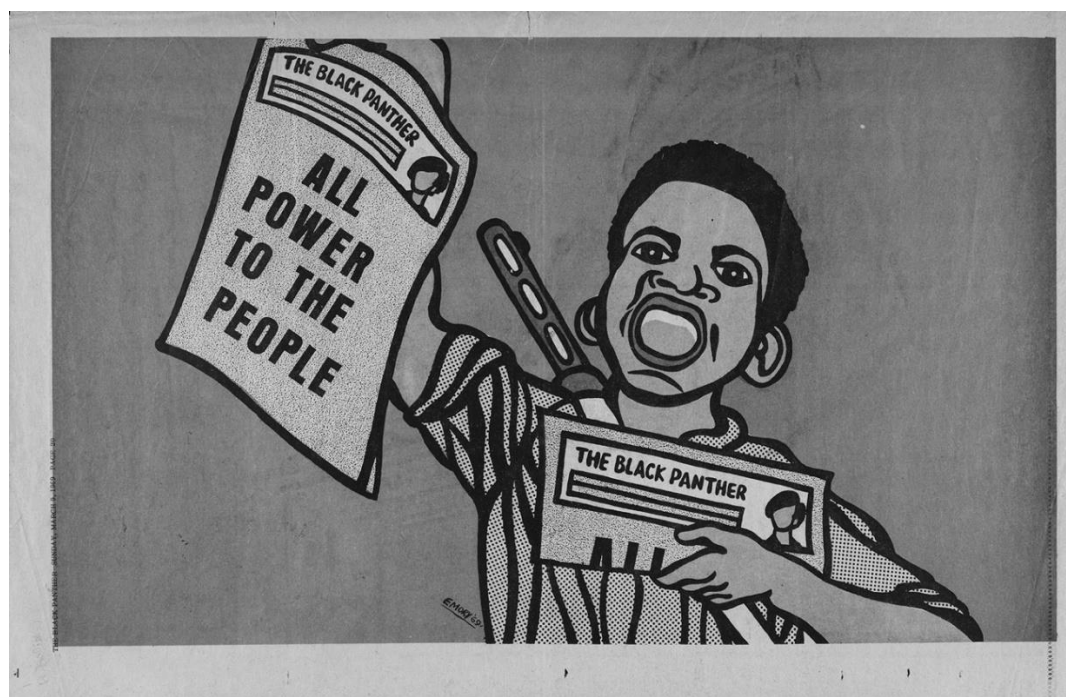
DOCUMENTS B

B-1. Illustration by Anthony Piper for an article entitled “Who’s allowed to wear a Black Panther mask?” *The New York Times*, February 15, 2018. <<https://medium.com/the-new-york-times/whos-allowed-to-wear-a-black-panther-mask-cfda9cdd418>>



B-2. An offset print entitled *All Power to the People* by Emory Douglas, 1969 (Collection of the Center for the Study of Political Graphics).

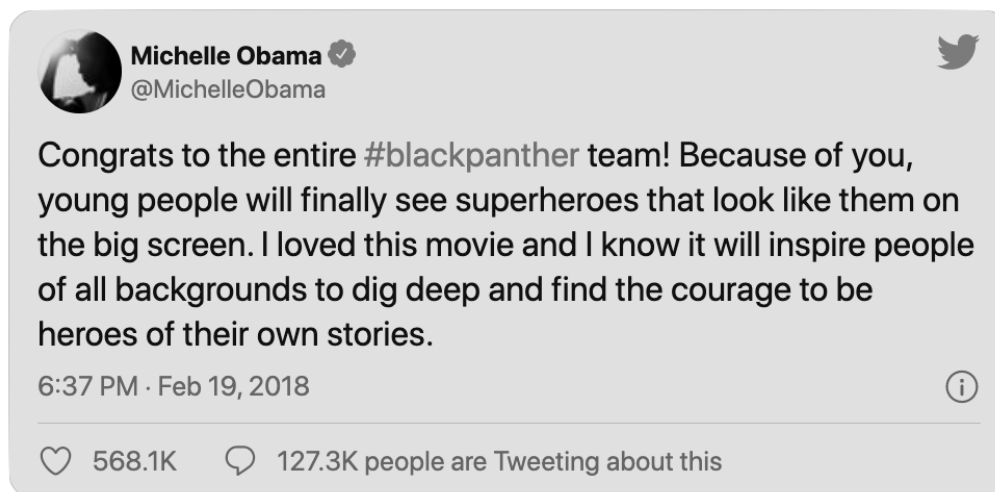
<<https://mcachicago.org/Publications/Websites/West-By-Midwest/Research/Artists/Emory-Douglas>> Douglas joined the Black Panther Party in 1967 and became the organization’s “Revolutionary Artist” and “Minister of Culture.”



DOCUMENTS C

C-1. Message on Twitter by Michelle Obama, February 19, 2018.

<<https://twitter.com/MichelleObama/status/965641575584935936>>



C-2. Ileana Najarro, “‘Black Panther’ energizes interest in African fashion,” *Houston Chronicle*, February 23, 2018.

<<https://www.houstonchronicle.com/business/retail/article/Black-Panther-energizes-interest-in-African-12703735.php>>

Jackie Adams was prepared for increased demand for African fashion at her store, Melodrama Boutique, in February. She had stocked everything from Ankara skirts and dresses to Dashiki tops in preparation for Black History Month cultural celebrations.

Then a superhero stepped in and sent sales soaring.

5 Across Houston and around the world, the Marvel Studios film “Black Panther” earned more than \$500 million worldwide just one week after its U.S. theatrical release. Critics and fans alike praised its cultural impact—with a majority-black cast and crew, its setting in a fictional African nation that was never colonized, and its message about family, legacy and the African diaspora.

10 But the movie also sparked new interest in African fashion, which has had a positive financial ripple effect for local designers.

Months before the film’s premiere, new and longtime fans of the “Black Panther” comic books took to social media to express their desire in attending screenings wearing African fashion.

15 Houston-based and Ghanaian-born Hannah Ephraim took inspiration from promotional stills to design a new men’s top. Ephraim, who owns the online fashion store Ansaba’s Etem, said she focuses on design and sewing and is not the best at promoting her products.

[...]

Both Brown and Ephraim are already working up designs for fall collections paying homage to the film. They are inspired by the filmmakers’ approach in adding a futuristic twist to the character’s traditional clothes, such as blankets that double as force-field-shield generators.

20 At Melodrama Boutique, Adams is placing orders for African designs that can be worn to the Houston Livestock Show and Rodeo such as cowboy boots with fringe and African adornments.

As fanfare over the film continues to grow, Adams sees the potential for more African Americans to not only embrace and explore their African history through fashion, but also to support black-owned businesses.


25 “It’s a beautiful opportunity for us to revitalize our businesses,” Adams said.

[...]

DOCUMENTS D

D-1. CHOTARD, Frédéric (2020, Dir.). *Blockbuster T^e*. Paris : Éditions Maison des Langues.

VOCABULARY



espace langues Cahier interactif (plus d'activités)

AFRICAN AMERICAN REPRESENTATION

ROLE MODELS

- an actor / an actress
- an athlete
- a film character director
- an icon
- a mayor
- a novelist

- groundbreaking
- history-making
- an achievement
- an advertisement
- hope
- recognition
- to be elected
- to create a sense of community

- to deconstruct stereotypes
- to depict
- to deserve
- to have the opportunity to
- to reach
- to represent
- to reimagine one's future
- to win across racial lines

INJUSTICE

- tense
- unfair ≠ fair
- usual ≠ unusual
- police brutality
- racial segregation
- to arrest → to be arrested
- to be defined by one's looks actions
- to confront
- to discriminate
- to face a prejudice a stereotype
- to judge
- to shoot

ACTIVISM

- an awareness campaign
- a fight = a struggle
- to address an issue = to tackle a problem
- to be worth + V-ing
- to celebrate one's identity diversity
- to convey a message
- to counterattack
- to demand
- to fight for / against
- to promote
- to raise awareness about
- to warn sb against

1 Créez votre propre carte mentale avec des mots et des expressions qui décrivent l'un des modèles à suivre parmi ceux que vous avez découverts dans l'unité.

2 Trouvez l'intrus. Justifiez votre choix.

a	b	c
an achievement an issue a prejudice a stereotype	to depict to discriminate to promote to represent	to arrest to counterattack to demand to fight for

3 Trouvez les mots qui correspondent à ces définitions.

a. to be judged based on your appearance:

b. to inform someone in advance of a possible danger:

c. to treat a group worse than another in an unfair way:

d. to try to solve a problem:

4 Dites si les expressions suivantes sont positives ou négatives.

to deserve recognition	to face a prejudice	to judge
to celebrate diversity	to give hope	to discriminate

Blockbuster T^e

Unit 14 181

Comment commenter une image *How to comment on a picture*

Pensez à vous référer à l'axe à chaque étape.

1 Présentez l'image

- *This picture / painting / cartoon is from... (source)*
- *The artist / photographer / cartoonist is...*
- *This image was published in... (year / period)*

2 Dites ce que vous voyez

- *This picture / painting / cartoon shows / depicts...*
- *In the foreground / in the background / in the upper part, we can see...*
- *What catches our eye first is...*
- *What stands out is...*
- *Colours are vivid / blurred / pale / contrasted, etc.*

3 Interprétez l'image

- *This picture conveys tranquility / dynamism / respect / abjectness...*
- *It reflects a fascination of the artist / photographer / cartoonist with...*
- *It captures a moment for the viewer.*
- *It suggests movement / stability.*
- *It implies an emotion or narrative.*
- *This picture is humorous / spectacular / unusual...*
- *It makes a social comment or a comment on....*
- *This picture shows that...*

4 Faites le lien avec l'axe du programme

- *This picture perfectly illustrates...*
- *It is an example of...*

DOCUMENT ANNEXE

Ressources d'accompagnement, « L'entrée culturelle dans les programmes de langues vivantes au lycée : thématiques et axes. » (EDUSCOL, 2019).
<https://cache.media.eduscol.education.fr/file/LV/96/5/RA19_Lycees_GT_LV_1ere2ndTer_Thematiques_axes_1167965.pdf>

« Les entrées culturelles ne peuvent être dissociées de l'apprentissage de la langue. La variété des problématiques rencontrées dans l'année doit favoriser la réflexion des élèves, leur envie de découvrir des réalités nouvelles, de partager une prise de parole aussi spontanée et authentique que possible, en même temps qu'elle leur permet d'apprendre à construire leur propre questionnement. L'intérêt est de traiter d'objets historiques, géographiques, artistiques, sociologiques ou philosophiques, à la fois sous l'angle de l'acquisition de la langue, et en situation, par la confrontation de documents aux statuts, origines, points de vue et objectifs divers. L'exploitation de ces documents nourrit une réflexion et invite à une prise de parole argumentée, construite collectivement, après une analyse solide des documents supports. Les connaissances de tous ordres que l'enseignant doit apporter aux élèves sur la culture qu'il transmet sont associées aux compétences de compréhension et d'expression que les documents permettent de travailler. Il s'agit bien de permettre à la fois l'acquisition de la langue vivante et de donner les clés pour comprendre la culture en jeu. »