

SESSION 2023

**CAPES  
CONCOURS EXTERNE  
ET CAFEP**

**SECTION : LANGUES VIVANTES ÉTRANGÈRES**

**ANGLAIS**

**ÉPREUVE ÉCRITE DISCIPLINAIRE APPLIQUÉE**

Durée : 6 heures

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*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

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

| Axe : « Relation entre l'individu et le groupe »  
 | Classe de première (cycle terminal), enseignement de spécialité LLCER—Anglais

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 le choix opéré.

Les originaux des documents sont en couleur, sauf B-2.

- 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 : pour chacun des mots suivants, vous transcrirez la voyelle soulignée et justifierez sa réalisation phonémique : *fire* (l. 5), *filling* (l. 6), *girl* (l. 19), *final* (l. 22).
  
  - b) Analyse linguistique : pour chacun des points suivants, vous décrierez et proposerez une analyse en contexte des segments soulignés :
 

Point 1 : *As it was apparent by the end of the day that a blizzard was approaching* (l. 27)

Point 2 : *many of the wounded crawled away* (l. 21)
  
  - 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 (linguistiques, culturels, 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

Dee Brown, *Bury My Heart at Wounded Knee: An Indian History of the American West*, New York: Open Road, 1970.

“It sounded much like the sound of tearing canvas, that was the crash,” Rough Feather said. Afraid-of-the-Enemy described it as a “lightning crash.”

5 Turning Hawk said that Black Coyote “was a crazy man, a young man of very bad influence and in fact a nobody.” He said that Black Coyote fired his gun and that “immediately the soldiers returned fire and indiscriminate killing followed.”

10 In the first seconds of violence, the firing of carbines was deafening, filling the air with powder smoke. Among the dying who lay sprawled on the frozen ground was Big Foot. Then there was a brief lull in the rattle of arms, with small groups of Indians and soldiers grappling at close quarters, using knives, clubs, and pistols. As few of the Indians had arms, they soon had to flee, and then the big Hotchkiss guns on the hill opened up on them, firing almost a shell a second, raking the Indian camp, shredding the tepees with flying shrapnel, killing men, women, and children.

“We tried to run,” Louise Weasel Bear said, “but they shot us like we were a buffalo. I know there are some good white people, but the soldiers must be mean to shoot children and women. Indian soldiers would not do that to white children.”

15 “I was running away from the place and followed those who were running away,” said Hakiktawin, another of the young women. “My grandfather and grandmother and brother were killed as we crossed the ravine, and then I was shot on the right hip clear through and on my right wrist where I did not go any further as I was not able to walk, and after the soldier picked me up where a little girl came to me and crawled into the blanket.”

20 When the madness ended, Big Foot and more than half of his people were dead or seriously wounded; 153 were known dead, but many of the wounded crawled away to die afterward. One estimate placed the final total of dead at very nearly three hundred of the original 350 men, women, and children. The soldiers lost twenty-five dead and thirty-nine wounded, most of them struck by their own bullets or shrapnel.

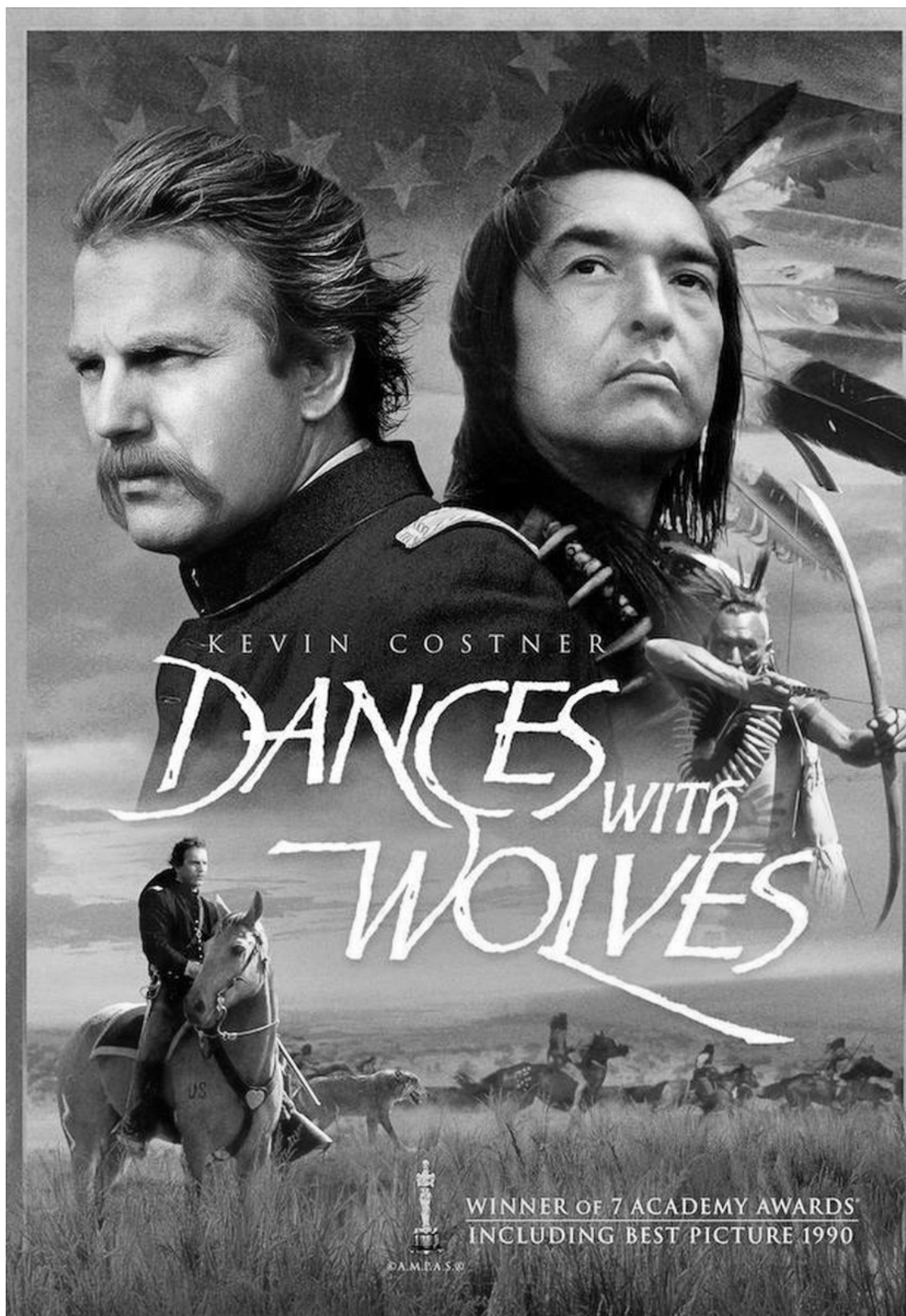
25 After the wounded cavalrymen were started for the agency at Pine Ridge, a detail of soldiers went over the Wounded Knee battlefield, gathering up Indians who were still alive and loading them into wagons. As it was apparent by the end of the day that a blizzard was approaching, the dead Indians were left lying where they had fallen. (After the blizzard, when a burial party returned to Wounded Knee, they found the bodies, including Big Foot’s, frozen into grotesque shapes.)

30 The wagonloads of wounded Sioux (four men and forty-seven women and children) reached Pine Ridge after dark. Because all available barracks were filled with soldiers, they were left lying in the open wagons in the bitter cold while an inept Army officer searched for shelter. Finally the Episcopal mission was opened, the benches taken out, and hay scattered over the rough flooring.

35 It was the fourth day after Christmas in the Year of Our Lord 1890. When the first torn and bleeding bodies were carried into the candlelit church, those who were conscious could see Christmas greenery hanging from the open rafters. Across the chancel front above the pulpit was strung a crudely lettered banner: PEACE ON EARTH, GOOD WILL TO MEN.

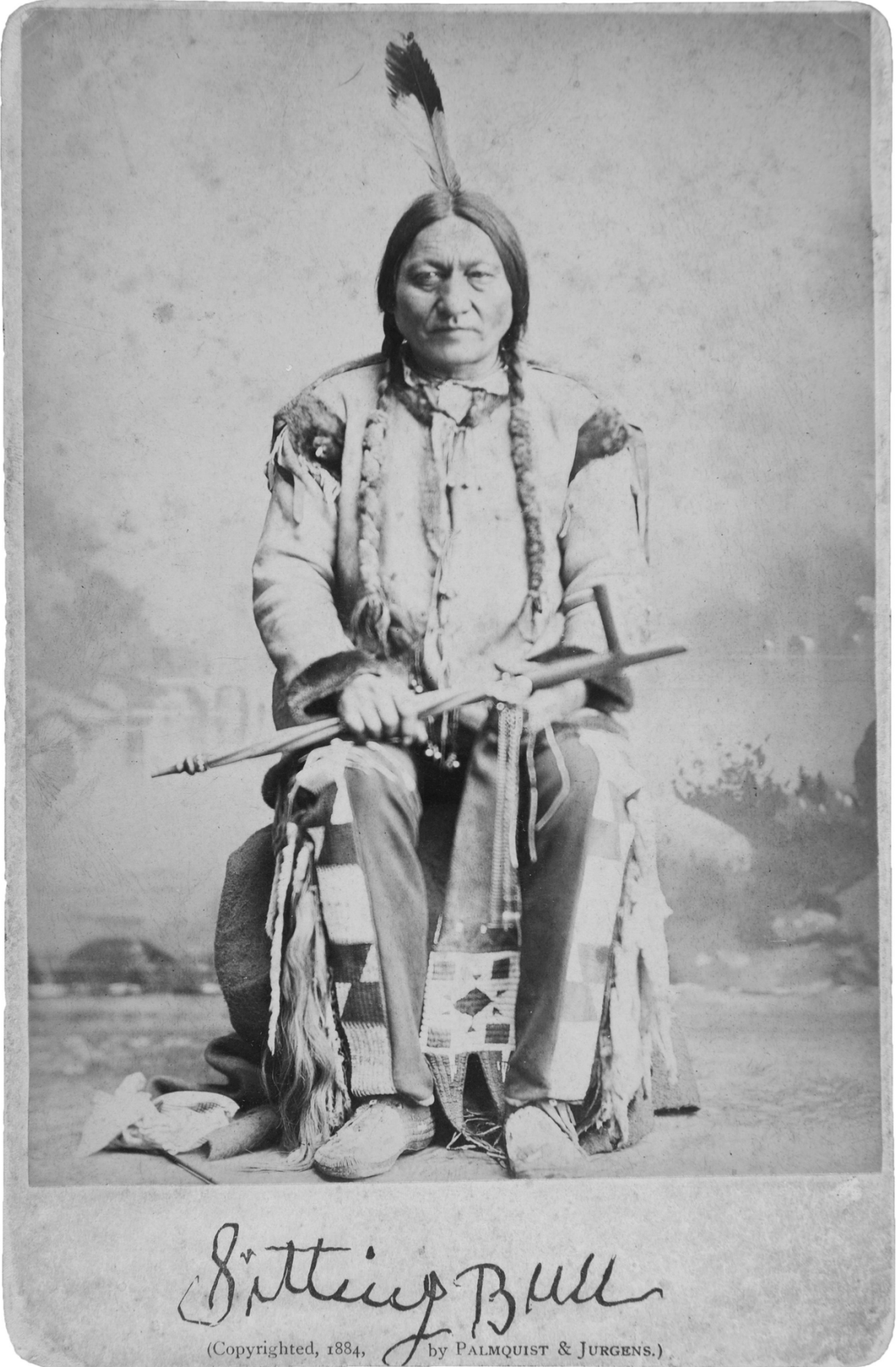
## DOCUMENTS B

B-1. Blu-Ray cover of the film *Dances with Wolves*, directed by Kevin Costner, Tig production, 1990.



**B-2. Photograph of Dakota Chief Sitting Bull, Palmquist & Jurgens, circa 1884.**

*Sitting Bull, half-length portrait, seated, facing front, holding peace pipe.*



## DOCUMENTS C

**C-1. Yonca Poyraz-Dogan, Navy Office of Information, introduction to the interview “One of the Last Navajo Code Talkers Shares Their Stories — Part I,” US Navy website, [www.navy.mil](http://www.navy.mil), November 8, 2021.**

Peter MacDonald Sr., a Navajo from Teecnospos, Arizona, didn’t know he was going to be a radio operator in the Pacific during World War II. He joined the U.S. Marines because he liked their uniforms as some of his relatives were in the USMC.

He was not alone!

- 5 There were 50,000 Navajo tribe members in 1942. About 540 Navajos served as Marines as of 1945 and approximately 400 of them were trained as Code Talkers — mission that remained secret until 1968.

Thanks to their skills, hundreds of messages were sent and received with speed and accuracy. Even though Japanese were skilled code breakers, they were never able to break it.

- 10 More than a dozen Navajo Code Talkers were killed in action and more than two dozen of them were wounded.

Today, there are only four survivors: Thomas H. Begay, John Kinsel Jr., Samuel Sandoval and Peter MacDonald Sr., all of them older than 90 years old.

[...]

**C-2. Joy Harjo, “An American Sunrise,” *An American Sunrise: Poems*, New York: Norton, 2019.**

*Joy Harjo is an internationally renowned performer and writer of the Muscogee (Creek) Nation. She served three terms as the 23<sup>rd</sup> Poet Laureate of the United States from 2019 to 2022.*

- 1 An American Sunrise

We were running out of breath, as we ran out to meet ourselves. We  
Were surfacing the edge of our ancestors’ fights, and ready to Strike.  
It was difficult to lose days in the Indian bar if you were Straight.

- 5 Easy if you played pool and drank to remember to forget. We  
Made plans to be professional—and did. And some of us could Sing  
When we drove to the edge of the mountains, with a drum. We  
Made sense of our beautiful crazed lives under the starry stars. Sin  
Was invented by the Christians, as was the Devil, we sang. We  
10 Were the heathens, but needed to be saved from them: Thin  
Chance. We knew we were all related in this story, a little Gin  
Will clarify the dark, and make us all feel like dancing. We  
Had something to do with the origins of blues and jazz  
I argued with the music as I filled the jukebox with dimes in June,

- 15 Forty years later and we still want justice. We are still America. We.

# DOCUMENTS D

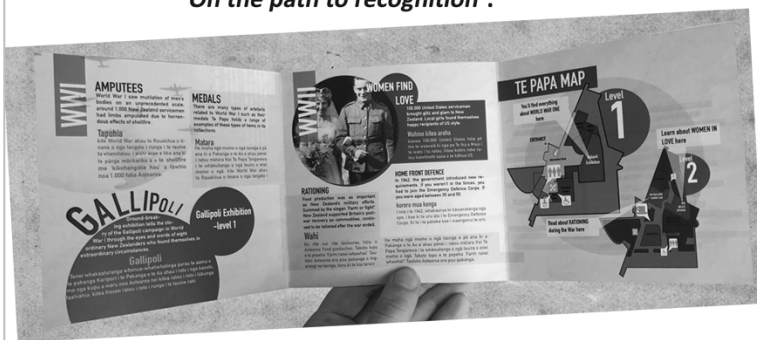
D-1. Erwan Gouraud et Pierre Guendouz (dir.), *Let's Meet Up! Anglais LLCE 1<sup>re</sup>*, Paris : Hatier, 2019.

## PROJECTS

**1** You are a curator at the Smithsonian National Museum of the American Indians.



Write a brochure for a self-guided tour of the exhibition entitled "On the path to recognition".



- 1 Choose items from the permanent collection online (<https://americanindian.si.edu>) to put in your brochure.
- 2 List the historical events and elements you want to include.
- 3 Think of the layout: place of the images, texts and titles of each section, address, map, opening hours...
- 4 Organise your paragraphs with link words and use formal language.
- 5 The content must be linked to the title "on the path to recognition".
- 6 Proofread your brochure before printing it.

**2** You are a historian.



For Native American Heritage Month, create a podcast to raise awareness on American Indians' path to recognition.

- 1 Think of an introduction to your podcast: title, jingle, presentation. Explain what "American Indian Heritage Month" is.
- 2 Select the hardships you want to focus on.
- 3 Make sure you include the impact Native Americans have had on the American and Canadian nations as well as the recognition they are finally getting. You want to send a positive message.
- 4 Practise saying your speech paying attention to the rhythm of the sentences.
- 5 Record your podcast in an MP3 format.





## 2 Who were the First Peoples?

- A. Watch the video. Focus on history and people.  
B. Sum up the video.



## 3 How First Peoples lost their lands

- A. Look at the paintings and read the captions.  
Describe the paintings (actions, feelings...).

- B. Visit the following website to find more details about these events: [www.history.com/topics/native-american-history](http://www.history.com/topics/native-american-history).



*The Trail of Tears*, Max D. Standley

In the 1830s, a difficult and deadly journey during which Cherokees were forced off their ancestral lands and walked thousands of miles to reservations.



*Indian Wars (19<sup>th</sup> century): Attack at Dawn*, Charles Schreyvogel

Many Native Americans resisted the imposition of the reservation system (forced displacement into new and closed territories managed by the American government).

## 4 Life on the Wind River Reservation

- A. **Groupwork.** Watch the video. Focus on one category:  
- **Group A** focuses on the past (dates / places / people)  
- **Group B** focuses on the present (culture / people / expectations)  
B. Report your findings back to the class.

HELP!

### Words

- settler = person who arrives from another country to live in another land
- timber /ˈtɪmbə/ = piece of wood
- thriving /θraɪvɪŋ/ = growing healthy

