

SESSION 2024

**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.**

## 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
E B E	0 4 2 2 E	1 0 2	9 3 1 2

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

Concours	Section/option	Epreuve	Matière
E B F	0 4 2 2 E	1 0 2	9 3 1 2





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

| Axe : « Territoire et mémoire »  
| Classe de première (cycle terminal), enseignement de tronc commun

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 : vous donnerez le schéma accentuel des mots suivants et justifierez la place des accents : *recognize* (l. 2), *lemonade* (l. 10), *reluctantly* (l. 25).

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

Point 1 : *It was Tommy who came to the door.* (l. 52)

Point 2 : *She was being served by a woman with an enormous bosom that rested on the counter.* (l. 11-12)

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 (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

**Joan Lingard, *Across the Barricades*, London: Penguin, 1988 [1972], pp. 81-83.**

*The novel is set in the Belfast area, in Northern Ireland, in the 1970s.*

Brede advanced into the warren of Protestant streets with her heart beating. It was unlikely that anyone would recognize her, she knew that, but still she felt a tug of fear at her heart. The houses were very like her own, small, brick terraced, back-to-back, but the signs on the walls were different. LONG LIVE KING BILLY. KICK THE POPE. NO SURRENDER. When a  
5 child turned suddenly in front of her, she thought he was going to point his finger at her and shout, ‘She’s a Mick,<sup>1</sup> come and get her!’ But he looked to the side of her and called to another boy further back. Brede passed him, face hot, lips dry. She went down one street, turned into another, looked at the name, could not find the right one. She would have to ask. On a corner  
10 stood a small shop with an open door. She went inside, picking her way between crates of lemonade and milk and bags of potatoes. There was only one customer, a woman with her hair in rollers and high-heeled shoes on her swollen feet. She was being served by a woman with an enormous bosom that rested on the counter.

They both eyed her, knowing at once that she was strange to the area. Brede swallowed.

‘It’s all right, Mrs McConkey, you can serve this girl first. I’m in no hurry.’

15 ‘As long as you’re sure, Mrs Mullet.’ Mrs McConkey looked at Brede. ‘What can I get you then?’

‘Bar of milk chocolate,’ said Brede quickly. She took the money from her purse. She had just enough to pay for it.

20 Mrs McConkey shuffled over to the shelf, took down the bar of chocolate and shuffled back to the counter again. It gave Mrs Mullet plenty of time to examine Brede.

Brede passed over the money. As she moved towards the door she paused and asked for directions to Sadie’s street.

‘I live there,’ said Mrs Mullet. ‘Hang on a minute and I’ll walk you along. Just give me six eggs, Mrs McConkey, and I’ll pay you tomorrow.’

25 Mrs McConkey passed the eggs over reluctantly.

‘Thanks a lot.’ Mrs Mullet said to Brede, ‘Come on then and I’ll show you the way. Are you looking for anyone in particular?’

‘Well . . . actually, the Jacksons’ house.’

30 Mrs Mullet stopped on the pavement. ‘The Jacksons? Fancy that, they’re old friends of mine. Their son Tommy’s courting my Linda.’

‘That’s nice.’ Brede moistened her lips, wishing that her throat was not as dry and her heart not thumping quite so loudly.

Mrs Mullet tripped across the road on her spiky heels, Brede finding difficulty in walking slowly enough to stay with her.

35 ‘Is it far?’ she asked.

‘Just the next street.’

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<sup>1</sup> a mick: slang for a Catholic, particularly of Irish descent.

The next street! Why couldn't the woman have said so and saved her all this waste of time?  
Of course she knew very well why.

'Don't come from round here, do you?'

40 'No.'

'Known the Jacksons long?'

'No.'

'Is it Sadie you're looking for?'

'Yes.'

45 'Work with her, do you?'

Brede tipped her head, as if in assent. They passed a mural of King William astride his white horse, with REMEMBER 1690 written below. This must be the house.

Mrs Mullet took her round the corner and rang the bell.

'Please don't bother,' said Brede.

50 'No trouble.' Mrs Mullet pushed open the door and called out, 'Anyone in? You've got a visitor.'

It was Tommy who came to the door. He looked at Brede and then at Mrs Mullet.

'I met Sadie's friend in the shop so I brought her round.'

Tommy continued to stare at Brede.

55 'Who is it, Tommy?' Mrs Jackson called from within.

'Friend of Sadie's,' Tommy called back, pulling the door to behind him. 'Thanks then, Mrs Mullet,' he said.

She was dismissed. She did not hurry across the street, and when she reached the opposite pavement her shoe came off and she had to spend considerable time putting it on.

60 'What is it, Brede?' Tommy spoke quietly, a frown creasing his brow.

## DOCUMENTS B

**B-1. A 2018 photograph of one of the murals by “the Bogside Artists” in the Bogside area of Derry (Credit: Wikimedia Commons/Sonse).**

*The mural depicts the events of Bloody Sunday in Derry, Northern Ireland, on 30 January 1972.*



B-2. A cartoon entitled "The ultimate in psychopathic horror: the Irish", Raymond Jackson ("Jak"), *Evening Standard*, 29 October 1982.



## DOCUMENTS C

### C-1. “20 Militant Murals in Northern Ireland”, Lucas Reilly, *Mental Floss*, 4 September 2018.

<<https://www.mentalfloss.com/photos/555460/20-militant-murals-northern-ireland>>

#### Take a tour of Belfast’s eeriest works of public art.

Among the first things you’ll notice as you walk around the working-class neighborhoods of Belfast, Northern Ireland, are the murals. In the areas around Shankill Road or Falls Road, buildings are coated with vibrant and violent depictions of paramilitary men clad in black, clutching RPGs or assault rifles, their faces obscured by balaclavas. Today, they seem out of place with their surroundings. It’s not unusual to see small children playing in front of towering pictures of men toting submachine guns.

These works of propaganda are remnants of Northern Ireland’s Troubles, the 30-year conflict between Catholic republicans (a minority that wanted to see Northern Ireland unified with the Republic of Ireland) and Protestant unionists (a majority that wanted Northern Ireland to remain part of the United Kingdom). Concentrated in sectarian neighborhoods, these works of art make it clear where Northern Ireland’s political and religious boundaries lie.

The pieces are disquieting, to say the least. A mural in a republican neighborhood may honor people who were killed, while a mural in a unionist neighborhood one mile away may honor the people who did the killing. A handful of works openly refer to “the enemy”—people who may live just blocks away. Contrasted with their surroundings, the murals evoke an awkward dissonance: Today, downtown Belfast is vibrant, bustling, and safe, while the murals harken back to a time when the city was anything but.

Now, it’s a popular tourist activity to hop inside a black cab and tour Belfast’s paramilitary murals.

### C-2. “The Troubles, 1922” by John Hewitt (1907-1987) in *Out of My Time: poems 1967-1974*. Belfast: Blackstaff Press, 1974, p. 305.

The Troubles came; by nineteen twenty-two  
we knew of an accepted violence  
in the small streets at hand. With Curfew tense,  
each evening when that quiet hour was due,  
5 I never ventured far from where I knew  
I could reach home in safety. At the door  
I’d sometimes stand, till with oncoming roar,  
the wire-cage Crossley tenders swept in view.  
10 Once, from front bedroom window, I could mark  
black shapes, flat-capped, across the shadowed street,  
two policemen on patrol. With crack and spark  
fierce bullets struck the kerb beneath their feet;  
below the shattered streetlamp in the dark  
blurred shadow crouched, then pattered quick retreat.

# DOCUMENTS D

D-1. Maël Joyeux (coord.), *Fireworks 1<sup>re</sup>*, Lyon : Lelivrescolaire.fr, 2019.

On your way to the task
Your final project

**>>> Step 1**

Create a timeline and present it.

**>>> Step 2**

Post your opinion on Irish culture.

**>>> Step 3**

Imagine a dialogue.

**Form an opinion**

on the status of Northern Ireland and express it openly.

**3 BRAINSTORMING QUESTIONS**

What do you know about Irish history?  
 What do you know about the current situation in Ireland?  
 What could the Irish Troubles be?

**2 IDIOM of the week!**

**2 A bone of contention**

This idiom alludes to two dogs fighting (contending) over a single bone. Neither will give up his position and the bone is seen as the specific point of argument.

**Audios et vidéos**

Retrouvez une banque d'audios et de vidéos authentiques supplémentaires en lien avec cette unité sur [www.lolivrescolaire.fr](http://www.lolivrescolaire.fr)

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**Irish Troubles**

**1**

- Nationalist /'næʃnəlɪst/ / Republican (n.)
- Unionist /'juːnjənɪst/ / Loyalist /'ləʊəlɪst/ (n.)
- uprising / rebellion (n.)
- blame someone for something / for + V-ing (v.)

**2**

- crack down on → control something more strictly than in the past (v.)
- fight for (v.)
- oppose / rise up against something (v.)
- pay tribute to (v.)

**3**

- bridge divisions / agree on something despite divisions (exp.)
- come to terms with / make peace with (exp.)
- agreement (n.)
- truce /'truːs/ / ceasefire /'siːsfɑːə/ (n.)
- reach an agreement (v.)
- moderate ≠ radical

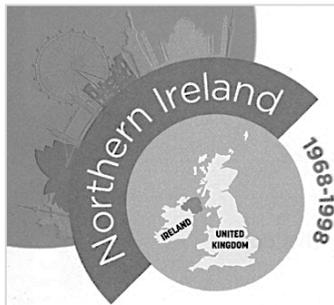
**4**

- harsh / very hard (adj.)
- critic (= a person) (n.)
- criticism (n.)
- bolster /'bɒlstə/ / boost (v.)
- call for something / for + V-ing (v.)
- criticise / denounce (v.)
- embody /ɪm'bɒdi/ / personify (v.)

**5**

- compelled / forced (adj.)
- emancipated /ɪ'mænsɪpeɪtɪd/ (adj.)
- be under the yoke of (exp.) → be forced to obey someone
- independence (n.)
- break free from the shackles /'ʃæklz/ of (v.)
- rule / control (v.)

 Unit 15 • Troubled times LLS.fr/A1P227 227



### The IRA

The Irish Republican Army was a paramilitary group created in 1969. It was responsible for many of the violent activities of the Troubles. They targeted British soldiers in Northern Ireland but also in the rest of the United Kingdom (London, Brighton, etc.). They stopped their violent actions in 1997.

### Sinn Féin

Sinn Féin, which means "ourselves", is an Irish political party which has been active since 1905. They fight for a united Ireland and have seats at the Northern Irish Assembly.

# Teen in Troubles

hachette-clic.fr/23an1t041



B

Dolours Price<sup>1</sup> was walking through Belfast with her mother, Chrissie, one day in 1971 when they rounded a corner and saw a British Army check point. Pedestrians were being questioned and searched. Chrissie slowed her pace<sup>2</sup> and murmured, 'Are you carrying anything?'

5 'No,' Dolours said.

'Are you carrying anything?' Chrissie asked again, more forcefully. In the distance, Dolours could see young men being thrown up against armoured vehicles and ordered by the soldiers to take off their jackets.

'Give it to me,' Chrissie said.

10 Dolours produced the pistol she had been carrying and discreetly handed it to her mother, who concealed it under her own coat. When they reached the checkpoint, Dolours was forced to take off her jacket, while Chrissie, being older, was waved through. Back at the house on Slievegallion Drive, Chrissie meticulously cleaned the gun, oiling each metal component. Then  
15 she wrapped it in some socks and buried it in the garden. Later, a quartermaster<sup>3</sup> from the IRA stopped by to exhume the weapon.

'Would your ma join?' he asked Dolours, only half in jest. 'She's terrific at storing weapons.' [...]

Chrissie Price knew the risks, and for all her devotion to the cause, she  
20 worried about her daughter. 'Would you not finish your education?' she implored.

'Like the revolution's going to wait until I finish my education,' Dolours replied.

Most nights, when Dolours came home from operations, Chrissie would  
25 silently take her clothes and put them in the washer without asking any questions. But on one occasion, Dolours returned late at night to find her mother crying, because news had reached Chrissie of  
30 a bomb going off somewhere and she had been seized by a fear that it might have killed her daughter.

Patrick RADDEN KEEFE, *Say Nothing*, 2018



Soldiers and civilians in Northern Ireland during the Troubles, August 16, 1969

### Did you know?

For decades (1960s-1998), the **Catholic and Protestant** communities experienced a violent civil conflict in Northern Ireland: **the Troubles**. Catholic Republicans fought for a reunified Ireland while Protestant Unionists and Loyalists wanted Northern Ireland to remain part of the UK. The conflict killed more than 3,500 people, half of them civilians.

### Going further

To understand more about the Irish Troubles, you can:

- have a look at a timeline of the conflict
- watch the film *Belfast* by K. Branagh (2021)
- listen to *Sunday Bloody Sunday* by Irish rock band U2
- discover commemorative murals in Belfast and Derry
- watch the TV series *Derry Girls*

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