



MINISTÈRE
DE L'ÉDUCATION
NATIONALE,
DE L'ENSEIGNEMENT
SUPÉRIEUR
ET DE LA RECHERCHE

*Liberté
Égalité
Fraternité*

Concours externe BAC + 3 du CAPLP

Cafep-Caplp

Section Langues vivantes (anglais) - Lettres

- 1) Exemple de sujet pour la première épreuve d'admissibilité
- 2) Extrait de l'arrêté du 17 avril 2025

Les épreuves du concours externe du Caplp et Cafep-Caplp BAC+ 3 sont déterminées dans [l'arrêté du 17 avril 2025 fixant les sections et modalités d'organisation du concours externe du certificat d'aptitude au professorat de lycée professionnel](#), publié au Journal Officiel du 19 avril 2025, qui fixe les modalités d'organisation du concours et décrit le schéma des épreuves.

CAPLP BAC+3
Sujet 0 / Première épreuve d'admissibilité

Première partie

Après avoir pris connaissance des documents A, B et C qui composent ce dossier, vous rédigerez en anglais une synthèse en prenant appui sur la consigne suivante :

En vous fondant sur l'analyse et la mise en résonance des documents A, B et C qui composent le dossier, vous produirez, dans une synthèse en anglais, une réflexion structurée dans laquelle vous montrerez comment ces trois documents abordent et illustrent le thème qui leur est commun.

Seconde partie

1. Traduction

Traduire en français l'extrait suivant du document A, depuis « *He took his sketchbook from inside his anorak* » (ligne 26) jusqu'à « *and took an hour to get anywhere.* » (ligne 37).

2. Analyse de fait de langue

Après avoir identifié la nature du segment souligné dans le texte de Douglas Stuart (« *then what a miser he must have been* »), vous exposerez son fonctionnement dans la langue source, puis dans la traduction proposée en langue cible. Vous justifierez ensuite votre traduction en prenant appui sur votre exposé théorique. Votre réponse sera rédigée en français.

Document A

The novel tells the story of the youngest of three children, Shuggie, growing up in 1980s post-industrial working-class Glasgow, Scotland.

The black slag hills stretched for miles like the waves of a petrified sea. The coke dust left a thin grey coating across Leek's face. It hollowed out his already gaunt features, outlining the thick horse bone of his nose, and darkened the fine hairs of his scant moustache. His feathered fringe had stopped bouncing up and down and lay heavy and grey against his forehead. He looked like a man made of graphite, like one of his own black-and-white drawings.

It was slow-going, climbing up the crumbling black hill. It sucked at his feet and with every step it ate him nearly to his knees. The fine jet dust found every opening and filled every space. It poured over the top of his slip-on loafers, their braided tassels swinging up clouds of black like the tail of a dirty cow. On the downward slope the loose slag raged after him like a hungry wave. Although there was nothing to him, his hollowness still brought the crust of the hill pouring down. The slag shrugged as though it were turning itself inside out, clearing him off and revealing a darker, untouched blackness beneath. Each time the hills wiped him away he felt more unnoticed, more like an unseen ghost than usual.

Crossing the black sea was best when it wasn't windy or wet. When the wind licked the dry hills they took to the air like the inside of a burst Etch A Sketch, like the lead dust from a million shaved pencils. If it caught in his mouth, he could taste it for days. When it rained over the colliery, the hills felt tired and beaten. They solidified, as if they had given up and died.

Leek climbed to the top of the highest bing and sat down. He lit a short dout and looked out over the dead colliery and the dying scheme that lay beyond. Like a diorama, it sat orderly and uniform in the peaty marshland, the way a model maker's collection of toy houses sat on a balding brown carpet. Even from here Leek thought it looked petty and small.

He took his sketchbook from inside his anorak. His sooty fingers left smudges as he tried to capture the horizon with the broad side of a soft pencil. If the Pit scheme had been made by a model maker, then what a miser he must have been. Where were the miniature tin cars, the farm animals, or the green fluffy bushes that looked like spiny sea coral? Leek watched the black-jacketed figures loitering around the men's club and wondered whether the model maker didn't like colourful, happily painted figurines.

He looked out over the scene, past the pipe-cleaner trees and the carpet of dead marsh. The Glasgow to Edinburgh train seemed like a toy in the distance as it charged through the wasteland that separated the miners from the world. It created an unseen boundary, and it never ever stopped. Years ago the council had ripped out the only

station, for big savings in stationmaster wages. They laid on a single bus that came three times a day and took an hour to get anywhere.

40 Now, in the evenings, the eldest of the miners' sons stood at the train tracks with beers and bags of glue and watched with sadness and spite the happy faces roar by every thirty minutes. They fondled their cousins' tits under baggy Aran jumpers and ran across the tracks in front of the speeding train, their soft hair whipped by the near miss. They threw bottles of piss at the windows, and when the driver let fly his angry horn, they felt seen by the world, they felt alive.

45 Since the colliery had closed they had taken to laying branches across the tracks, thick brown limbs that they had to bounce up and down on to rip from the dying trees. When the trains severed them easily, the boys left stones and then later red builder's bricks. A boy not much older than Shuggie had lost an eye from the flying, sparking rocks. So instead, armed with cans of lighter gas meant for sniffing, they started to set fires in the reeds. Leek had watched as they set the brown marsh on either side of the tracks
50 ablaze. Still the Glasgow trains would not stop.

Leek scored his chewed pencil through the desolate view. He didn't realize it, sitting there alone, but while he drew his hunched shoulders fell from around his ears.

Douglas Stuart, *Shuggie Bain*, Picador; Main Market edition (6 Aug. 2020), pp.145-147

Document B

The Miners' Strike of 1984-5: an oral history

The Miners' Strike of 1984 was a turning point in British history. Miners left their pits to fight the attempt of the Thatcher government to close the collieries, break the miners' union and the labour movement in general, and open the way to a free market economy in which deregulated financial capitalism would be set free by the Big Bang of 1986.

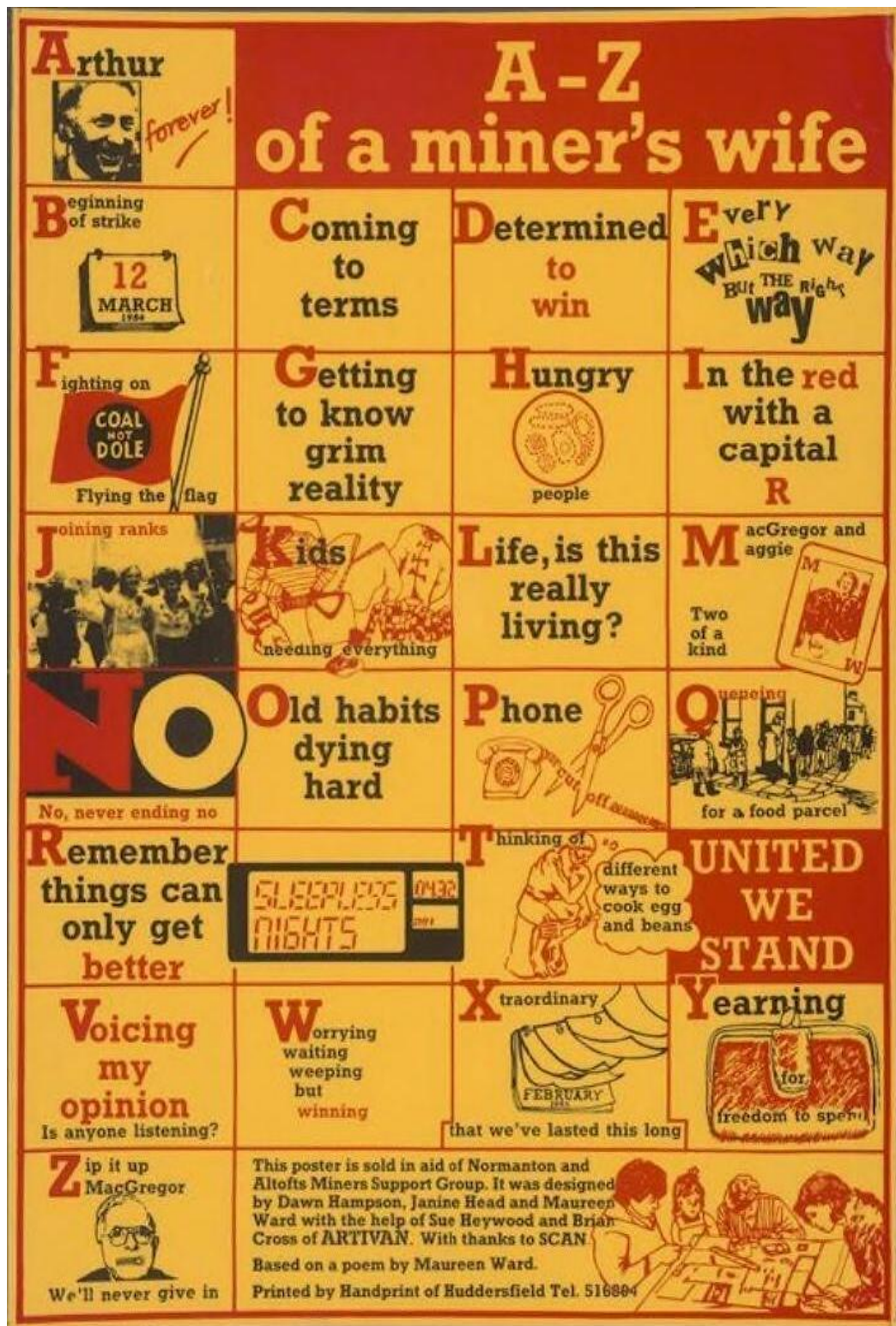
5 The full force of the police, the courts and the media were mobilised to defeat the miners, culminating with the battle of Orgreave on 18 June 1984. Thousands of miners were arrested, fined, imprisoned or sacked, some never to work again.

10 Not long into the strike the slogan was invented, 'close a pit, kill a community'. The miners – an all-male occupation – were powerfully backed by their wives, who saw clearly that without the pits there was little hope for their children's future or the viability of the mining community. They set up support groups to run soup kitchens and put together food parcels for striking miner's families, raising money from local pubs and clubs and then further afield, nationally and later internationally. Behind the women were politically active members of the local community and country as a whole, including Greenham Common women and gay and lesbian activists, who saw this struggle as a tipping point between social democracy, civil liberties and the welfare state and of the one hand, and on the other, neoliberalism, authoritarianism and austerity.

20 The defeat of the strike led very quickly to the closure of most coal mines, a general deindustrialisation of the economy, the rapid privatisation of nationalised industries, the shattering of organised labour, growing unemployment, the hollowing-out of mining and other working-class communities, and a steady increase in social inequality in British society. It marked, in a word, the end of twentieth-century Britain and the ushering in of twenty-first century Britain characterised by speculative capitalism, the dismantling of workers' protections and the rise of the gig economy.

30 And yet, out of the strike came a rebirth in many ways. While many former miners faced unemployment, others went back to college and requalified for new professions. Miners' wives, in even greater numbers, returned to education and became teachers, social workers or probation officers. The children of mining families, brought up during and after the strike, made the fullest use of the expansion of the university sector. The strike had politicised mining families and encouraged many of them to become involved in other causes, to become local councilors or even MPs. And while the pits closed, the heritage of the mining industry was preserved through mining museums, the revival of banner-making for the Durham miners' gala, and the political struggle continues through the Orgreave Truth and Justice Campaign.

<https://www.history.ox.ac.uk/miners-strike-1984-5-oral-history> (Université d'Oxford)



<https://archive.org/details/a-z-of-a-miners-wife>

Publication date: 1985

Collection: Victoria and Albert Museum, Cromwell Road, London

Given by Greenwich Mural Workshop

Réglementation de la première épreuve d'admissibilité

Extrait de l'annexe de l'arrêté du 17 avril 2025 fixant les modalités d'organisation du concours externe du certificat d'aptitude au professorat de lycée professionnel, publié au Journal Officiel du 19 avril 2025

A - Epreuves d'admissibilité

1° Première épreuve d'admissibilité.

L'épreuve disciplinaire de langue vivante comporte deux parties.

La première partie de l'épreuve consiste à produire, en langue vivante, une synthèse amenant le candidat à mettre en relation les documents constitutifs du dossier. Le dossier est composé de documents de nature variée se rapportant aux réalités et aux faits culturels du ou des pays dont on étudie la langue, en lien avec les programmes d'enseignement de langues vivantes étrangères des classes de CAP et de baccalauréat professionnel.

La seconde partie est constituée d'un thème ou d'une version et comporte une analyse critique de faits de langue.

L'épreuve 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 : cinq heures.

Coefficient 2,5.