

EFE ANL 1

SESSION 2020

**CAPLP
CONCOURS EXTERNE
ET CAFEP**

**SECTION LANGUES VIVANTES – LETTRES :
ANGLAIS - LETTRES**

ANGLAIS

Durée : 5 heures

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A

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Concours	Section/option	Epreuve	Matière
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Concours	Section/option	Epreuve	Matière
EFF	0222J	101	0478

1. Composition en langue étrangère

Analyse the following three documents and comment on the ways they express and illustrate the theme they have in common.

DOCUMENT A

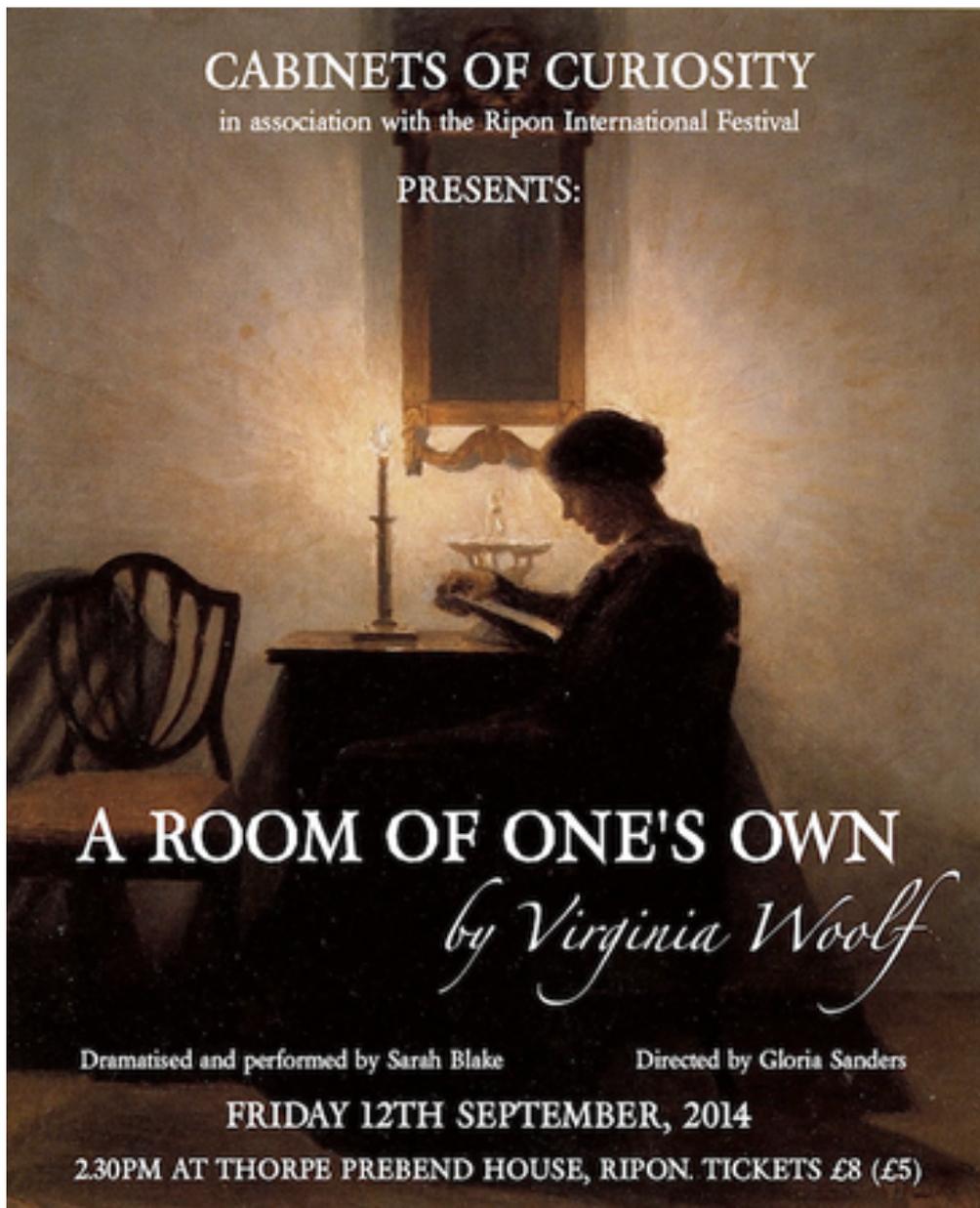
Be that as it may, I could not help thinking, as I looked at the works of Shakespeare on the shelf, that the bishop was right at least in this; it would have been impossible, completely and entirely, for any woman to have written the plays of Shakespeare in the age of Shakespeare. Let me imagine, since facts are so hard to come by, what would have happened had Shakespeare had a
 5 wonderfully gifted sister, called Judith, let us say. Shakespeare himself went, very probably,—his mother was an heiress—to the grammar school, where he may have learnt Latin—Ovid, Virgil and Horace—and the elements of grammar and logic. He was, it is well known, a wild boy who poached rabbits, perhaps shot a deer, and had, rather sooner than he should have done, to marry a woman in the neighbourhood, who bore him a child rather quicker than was right. That escapade sent him to
 10 seek his fortune in London. He had, it seemed, a taste for the theatre; he began by holding horses at the stage door. Very soon he got work in the theatre, became a successful actor, and lived at the hub of the universe, meeting everybody, knowing everybody, practising his art on the boards, exercising his wits in the streets, and even getting access to the palace of the queen. Meanwhile his extraordinarily gifted sister, let us suppose, remained at home. She was as adventurous, as
 15 imaginative, as agog to see the world as he was. But she was not sent to school. She had no chance of learning grammar and logic, let alone of reading Horace and Virgil. She picked up a book now and then, one of her brother's perhaps, and read a few pages. But then her parents came in and told her to mend the stockings or mind the stew and not moon about with books and papers. They would have spoken sharply but kindly, for they were substantial people who knew the conditions of life for
 20 a woman and loved their daughter—indeed, more likely than not she was the apple of her father's eye. Perhaps she scribbled some pages up in an apple loft on the sly, but was careful to hide them or set fire to them. Soon, however, before she was out of her teens, she was to be betrothed to the son of a neighbouring wool-stapler. She cried out that marriage was hateful to her, and for that she was severely beaten by her father. Then he ceased to scold her. He begged her instead not to hurt him, not to shame him in this matter of her marriage. He would give her a chain of beads or a fine petticoat,
 25 he said; and there were tears in his eyes. How could she disobey him? How could she break his heart? The force of her own gift alone drove her to it. She made up a small parcel of her belongings, let herself down by a rope one summer's night and took the road to London. She was not seventeen. The birds that sang in the hedge were not more musical than she was. She had the quickest fancy, a gift like her brother's, for the tune of words. Like him, she had a taste for the theatre. She stood at the stage door; she wanted to act, she said. Men laughed in her face. The manager—a fat, loose-lipped man—guffawed. He bellowed something about poodles dancing and women acting—no woman, he said, could possibly be an actress. He hinted—you can imagine what. She could get no training in her craft. Could she even seek her dinner in a tavern or roam the streets at midnight? Yet her genius
 30 was for fiction and lusted to feed abundantly upon the lives of men and women and the study of their ways. At last—for she was very young, oddly like Shakespeare the poet in her face, with the same grey eyes and rounded brows—at last Nick Greene the actor-manager took pity on her; she found herself with child by that gentleman and so—who shall measure the heat and violence of the poet's

40 heart when caught and tangled in a woman's body?—killed herself one winter's night and lies buried at some cross-roads where the omnibuses now stop outside the Elephant and Castle.

That, more or less, is how the story would run, I think, if a woman in Shakespeare's day had had Shakespeare's genius. But for my part, I agree with the deceased bishop, if such he was—it is unthinkable that any woman in Shakespeare's day should have had Shakespeare's genius. For genius like Shakespeare's is not born among labouring, uneducated, servile people.

Virginia Woolf, *A Room of One's Own*, 1928

DOCUMENT B



Original poster for '*A room of one's own*' by Virginia Woolf, adapted for the stage by Sarah Blake

DOCUMENT C

The solution to my life occurred to me one evening while I was ironing a shirt. It was simple but audacious. I went into the living room where my husband was watching television and I said, “I think I ought to have an office.”

5 It sounded fantastic, even to me. What do I want an office for? I have a house; it is pleasant and roomy and has a view of the sea; it provides appropriate places for eating and sleeping, and having baths and conversations with one’s friends. Also I have a garden; there is no lack of space.

No. But here comes the disclosure which is not easy for me: I am a writer. That does not sound right. Too presumptuous; phony, or at least unconvincing. Try again. I write. Is that better? I *try* to write. That makes it worse. Hypocritical humility. Well then?

10 It doesn’t matter. However I put it, the words create their space of silence, the delicate moment of exposure. But people are kind, the silence is quickly absorbed by the solicitude of friendly voices, crying variously, how wonderful, and good for *you*, and well, that *is* intriguing. And what do you write, they inquire with spirit. Fiction, I reply, bearing my humiliation by this time with ease, even a suggestion of flippancy, which was not always mine, and again, again, the perceptible
15 circles of dismay are smoothed out by such ready and tactful voices—which have however exhausted their stock of consolatory phrases, and can say only, “Ah!”

So this is what I want an office for (I said to my husband): to write in. I was at once aware that it sounded like a finicky requirement, a piece of rare self-indulgence. To write, as everyone knows, you need a typewriter, or at least a pencil, some paper, a table and chair; I have all these things in a
20 corner of my bedroom. But now I want an office as well.

And I was not even sure that I was going to write in it, if we come down to that. Maybe I would sit and stare at the wall; even that prospect was not unpleasant to me. It was really the sound of the word “*office*” that I liked, its sound of dignity and peace. And purposefulness and importance. But I did not care to mention this to my husband, so I launched instead into a high-flown explanation
25 which went, as I remember, like this:

A house is all right for a man to work in. He brings his work into the house, a place is cleared for it; the house rearranges itself as best it can around him. Everybody recognizes that his work *exists*. He is not expected to answer the telephone, to find things that are lost, to see why the children are crying, or feed the cat. He can shut his door. Imagine (I said) a mother shutting her door, and the
30 children knowing she is behind it; why, the very thought of it is outrageous to them. A woman who sits staring into space, into a country that is not her husband’s or her children’s is likewise known to be an offence against nature. So a house is not the same for a woman. She is not someone who walks into the house, to make use of it, and will walk out again. She *is* the house; there is no separation possible. [...]

35 “Go ahead, if you can find one cheap enough,” is all my husband had to say to this. He is not like me, he does not really want explanations. That the heart of another person is a closed book, is something you will hear him say frequently, and without regret.

Alice Munro, ‘*The Office*’ in *Dance of the Happy Shades*, 1968

2. THEME

Viviane avait dit : « les pouvoirs je m'en moque ! », mais ce n'était pas vrai. Elle s'en rendit compte très vite, dès que Merlin lui eut révélé quelques autres des possibilités qui dormaient en elle. Ce n'était pas qu'elle attachât beaucoup de prix à chacune. Faire apparaître sur elle des vêtements splendides et des bijoux somptueux, déplacer un arbre ou une maison, transformer une prairie en désert ou en fleuve, marcher sur l'eau, voler, faire d'un cheval une vache ou un tonneau, se déplacer instantanément d'un lieu à un autre, c'était autant de jeux, mais rien de plus. Ce qui était important, c'était le changement que cela apportait en elle. Disposant de plus en plus, de mieux en mieux, de la matière, de l'espace et du temps, elle s'élevait au-dessus de la condition humaine ordinaire, elle montait dans l'échelle des êtres. Il serait très dur de renoncer à cette ascension. Et elle n'était pas sûre d'en avoir le droit.

Elle sentait vivre en elle encore une multitude de possibilités, qui se bousculaient pour qu'elle les connût et les utilisât. Elle voulait les savoir toutes !

René Barjavel, *L'Enchanteur*, 1984