

Agrégation interne d'anglais
Session 2025
Épreuve EPC
Exposé de la préparation d'un cours

EPC 412

Ce sujet comprend 4 documents :

- **Document 1** : Rebecca F. Kuang, *Yellowface*, London: The Borough Press, paperback edition, 2024, pp. 59-60
- **Document 2** : Arthur Dong, "Yellowface, a Hollywood dilemma", extract from *Hollywood Chinese*, DeepFocus Productions, 2007.
- **Document 3** : Harry Kunzru, Kamila Shamsie, Aminatta Forna, AL Kennedy, Philip Hensher and others, "Whose life is it anyway? Novelists have their say on cultural appropriation", *The Guardian*, 1 October 2016.
- **Document 4** : Netflix TV series poster, "Queen Charlotte: A Bridgerton Story", 4 May 2023.

Compte tenu des caractéristiques de ce dossier et des différentes possibilités d'exploitation qu'il offre, vous indiquerez à quel niveau d'apprentissage vous pourriez le destiner et quels objectifs vous vous fixeriez. Vous présenterez et justifierez votre démarche pour atteindre ces objectifs.

Document 1 : Rebecca F. Kuang, *Yellowface*, London: The Borough Press, paperback edition, 2024, pp. 59-60.

Next, they walk me through their marketing strategy. I'm overwhelmed by how comprehensive it is. They're talking Facebook ads, Goodread ads maybe even metro station ads, although it's not clear if anyone pays attention to those anymore. They're also investing big in bookstore placement, which means that from the day that it's out, my book will be the first thing people see when they walk into any Barnes & Noble across the country.

"This will, for sure, be *the* book of the season," Jessica assures me. "At least, we're doing everything we can to make it so."

I'm speechless. Is it what it was like to be Athena? To be told, from the beginning, that your book will be a success?

Jessica wraps up the marketing plan with some dates and deadlines for when they'll need promotional materials from me. There's a short pause. Emily clicks and double-clicks her pen. "So then the other thing we wanted to ask you is, uh, positioning."

I realize I'm supposed to answer. "Right—sorry, what do you mean?" She and Jessica exchange a glance.

"Well, the thing is, this novel is set in large part in China," says Jessica. "And given the recent conversations about, you know—"

"Cultural authenticity," Emily jumps in. "I don't know if you follow some of the conversations online. Book bloggers and book Twitter accounts can be pretty ... picky about things these days ..."

"We just want to get ahead of any potential blowups, says Jessica." "Or pile-ons, as it were."

"I did hours and hours of research," I say. "It's not like I, you know, wrote from stereotypes; this isn't that kind of book—"

"Of course," Emily says smoothly. "But you're ... that is, you are not..."

I see what she's getting at. "I'm not Chinese," I say curtly. "If that's what you're asking. It's not 'own voices,' or whatever you want to call it. Is that a problem?"

"No, no, not at all, we're just covering our bases. And you're not... anything else?" Emily winces the moment those words leave her mouth, like she knows she shouldn't have said that.

"I am white," I clarify. "Are you saying we'll get in trouble because I wrote this story and I'm white?"

I immediately regret phrasing it like that. I'm being too blunt, too defensive; wearing my insecurities on my sleeve. Both Emily and Jessica begin blinking very quickly, glancing at each other as if hoping the other will speak first.

"Of course not," Emily says finally. "Of course, everyone should be able to tell any kind of story."

Document 2 : Arthur Dong, "Yellowface, a Hollywood dilemma", extract from *Hollywood Chinese*, DeepFocus Productions, 2007.

Document vidéo (2'09") à consulter sur la tablette multimédia fournie.

Document 3 : Harry Kunzru, Kamila Shamsie, Aminatta Forna, AL Kennedy, Philip Hensher and others, "Whose life is it anyway? Novelists have their say on cultural appropriation", *The Guardian*, 1 October 2016.

Jonathan Franzen claimed he won't write about race because of limited 'firsthand experience', while Lionel Shriver hopes objection to 'cultural appropriation is a passing fad'. So should there be boundaries on what a novelist can write about? [...]

5 **Naomi Alderman**

Of course fiction writers can write whatever they want, no matter their backgrounds. I've written male characters, people older than me, people gayer than me, people who lived and died 2,000 years ago. My new novel *The Power* has a 21-year-old male Nigerian journalist as a viewpoint character as well as a New England politician in her 50s.

But here's the thing: you have to try to do it well. You have to be familiar with whatever tropes might apply to your character: racist, sexist, homophobic, sizeist, ableist, antisemitic and anything else. It's not OK, for example, to make your Chinese character shift and inscrutable or your fat character stupid and lazy: you need to have learned enough to understand where these false ideas come from and why it's pernicious to replicate them. Do better. Treat your characters as human beings. Write them as people not ideas or stereotypes.

Here's another thing – you need to accept that you'll fail at some level, and be humble when you do. I come from the Orthodox Jewish world: I could write an essay on precise messages communicated by the clothing of each individual person on the Golders Green Road. I can't do the same for people in Lagos. I do my research, I work hard, and I accept that I'll get some things wrong. I hope people will point out my mistakes to me, and then I'll apologise and try to do better next time. People criticising your writing is not a violation of your freedom of speech, it is a gift freely given and should be accepted with gratitude.

And if a few people decide they only want to read books about minority groups written by members of that group, I think that's a perfectly reasonable preference. It's not one I share, but I can certainly understand why a person might feel a rule like that would broaden and deepen their reading for a time.

No one has a right to be read. No one has a right to be above criticism. When you publish a book, you enter the ring and you're going to take some punches. The sting when they hit tells you that you're where you want to be. [...]

Document 4 : Netflix TV series poster, "Queen Charlotte: A Bridgerton Story", 4 May 2023.



Document iconographique également consultable sur la tablette multimédia fournie.