

<b>Agrégation interne d'anglais</b>
<b>Session 2025</b>
<b>Épreuve EPC</b>
<b>Exposé de la préparation d'un cours</b>

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Ce sujet comprend 4 documents :

- Document 1 : Grace Chopra Whitten, "The Polarization of Late Night Comedy", *Berkeley Political Review*, UC Berkeley, 8 February, 2020.
- Document 2 : Jennifer Keishin Armstrong, "How Jon Stewart changed the world", BBC, 6 August 2015.
- Document 3 : "The Politics", *Behind the Desk: The Story of Late Night*, a CNN podcast, 13 May, 2021.
- Document 4 : Frank Pallotta, "'SNL' has Baldwin's Trump and Carrey's Biden go head to head in the final debate", *CNN Business*, 25 October, 2020.

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** : Grace Chopra Whitten, "The Polarization of Late Night Comedy", *Berkeley Political Review*, UC Berkeley, 8 February, 2020.

[C]omedians like [Stephen] Colbert have been at the epicenter of fueling the industry's transformation since the election of President Trump in 2016. Although Colbert and Jon Stewart have been known for their explicitly liberal and incisive political commentary for years, a rising tide of others  
5 like Jimmy Kimmel, Samantha Bee, John Oliver and Seth Meyers are beginning to follow similar paths, morphing the industry into what CNN media analyst Bill Carter calls the "voice of the resistance."

To fully grasp this present state, one must revisit the norms that preceded it. In years past, networks almost seemed to require a degree of non-  
10 partisanship, or when they leaned left, they always made a point to mock their own side as well. It was up to the viewer to decide which jabs hit harder. In a 2012 interview with Regis Philbin, David Letterman speaks candidly on this, saying, "a case could be made that we are leaning one side or the other, but it's not driven by anything more serious than who's easier  
15 to make fun of."

This sense of impartiality has vanished from the modern late-night landscape. Mr. Carter, again, argues, "There's no example of any kind of sustained attack like this on a politician. There's a horde of writers writing jokes about Donald Trump every single night." While one could argue that  
20 this may be no different than just following the material like those before them, there is a sense of intellectual and moral superiority at play here that is unique to the present era and extends beyond the bounds of attacks on the President to include Republicans at large. [...]

This all prompts the question: why does this matter? It's just comedy. But  
25 the impact of this industry is more powerful than one might assume. In a study published by Oxford University Press, data analysis from the 2000 presidential campaign demonstrated potential for late-night comedy to influence its viewership. Particularly, "viewers were more likely than non-viewers to base their evaluations of George W. Bush on character traits  
30 after he appeared on The Late Show with David Letterman." In the week after Bush's appearance on the show, "viewers' favorability rating was significantly higher than non-viewers'." [...] These shows matter. They affect their audience's opinions, perceptions of their role in democracy and motivation to engage in it.

That aside, it is pretty clear to see the consequences of comedy and how it  
35 has intensified in this increasingly polarized comedic climate just by attempting to understand how a Republican would experience these shows. A writer from The Atlantic summarizes this most adeptly, arguing when

40 Republicans see these jokes made by “Jimmy Kimmel, Stephen Colbert and  
Seth Meyers — they don’t just see a handful of comics mocking them. They  
see HBO, Comedy Central, TBS, ABC, CBS and NBC. In other words, they  
see exactly what Donald Trump has taught them: that the entire media  
landscape loathes them, their values, their family and their religion”.

45 From Alec Baldwin’s impersonations to Pete Davidson’s mocking of war  
veterans and now Congressman Dan Crenshaw, the persistent dismissal of  
any and all forms of conservatism by the late-night community has  
effectively alienated Republicans and instilled into the minds of liberals that  
they are both smarter and morally superior. This does not help create a  
climate for productive political dialogue, something America is in desperate  
50 need of. [...]

**Document 2** : Jennifer Keishin Armstrong, "How Jon Stewart changed the world", BBC, 6 August 2015.

**The US TV host always claimed he was a "fake newsman" but his global influence has been greater than many real ones, writes Jennifer Armstrong.**

5 Jon Stewart fidgets more prominently with his pen than usual. The studio audience in front of him is dead quiet. He stammers a little. There is an audible catch in his throat. "I'm sorry to do this to you," he says. "It's another entertainment show beginning with an overwrought speech of a shaken host... It's unfortunately something we do for ourselves so that we can drain whatever abscess is in our hearts and manage to move on to making people laugh, which we haven't been able to do very effectively lately."

10 It is the host's first day back at his desk at The Daily Show after 11 September 2001. He is humble and sincere at just the right moment, apologising to us for being inadequate while giving us exactly what we need. 15 He feels what we feel, and he expresses it better than we could. We want to crawl through our TV screens and hug him, maybe cry a little on the lapel of his grey suit jacket. We are sure he wouldn't mind – and that is what makes him such an indispensable figure through the tumultuous decade and a half to follow.

20 When Stewart announced in February that he'd be leaving The Daily Show after 17 years as its host, it was the kind of pop culture shock that brings home the impermanence of life. It hadn't occurred to most of us that we might ever have to live without Stewart weighing in every night on the issues of the day, deconstructing the absurdity of media coverage and 25 calling politicians on their hypocrisy – all while making us laugh about things that also make us want to cry. Of course he has a staff of writers and producers who expertly edit damning video montages of politicians and pundits to skewer; they also craft many of his lines. But it is his perfect combination of wit, scepticism, passion and outrage that has soothed much 30 of the US, and even the rest of the world, through endless wars, terrorist threats and financial crises. [...]

Under Stewart's leadership, The Daily Show evolved from an obviously tongue-in-cheek parody of TV news presenters to a show that seriously critiqued the underlying messages of news programmes themselves and 35 truly skewered those in power, often confronting politicians in person with questions pure news shows were too polite to ask. Stewart has always liked to harp on his status as a "fake newsman", a clever ruse that has allowed him to seem harmless and then strike when necessary. [...]

40 Stewart continued to be a voice of sanity as 24-hour cable news networks,  
such as CNN, Fox News and MSNBC, battled more fiercely than ever for  
ratings, turning up the volume on partisan bickering throughout the 2000s.  
Stewart's Daily Show was uniquely situated to punctuate the empty rhetoric  
of those networks and their guests, splicing together its signature montages  
45 of anchors and politicians contradicting themselves over time. And Stewart  
was morphing more and more from comedian to media critic: the perfect  
guide through the insanity, setting up the clips by stating exactly how a  
reasonable world should work, then disproving all reason by rolling the  
footage.

**Document 3** : “The Politics”, *Behind the Desk: The Story of Late Night*, a CNN podcast, 13 May, 2021.

Document audio (2'46") à consulter sur la tablette multimédia fournie.

**Document 4** : Frank Pallotta, “‘SNL’ has Baldwin’s Trump and Carrey’s Biden go head to head in the final debate”, *CNN Business*, 25 October, 2020.



Alec Baldwin, Jim Carrey and Maya Rudolph on ‘SNL’ Saturday, October 24.

Document iconographique également consultable sur la tablette multimédia fournie.