

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

EPC
431

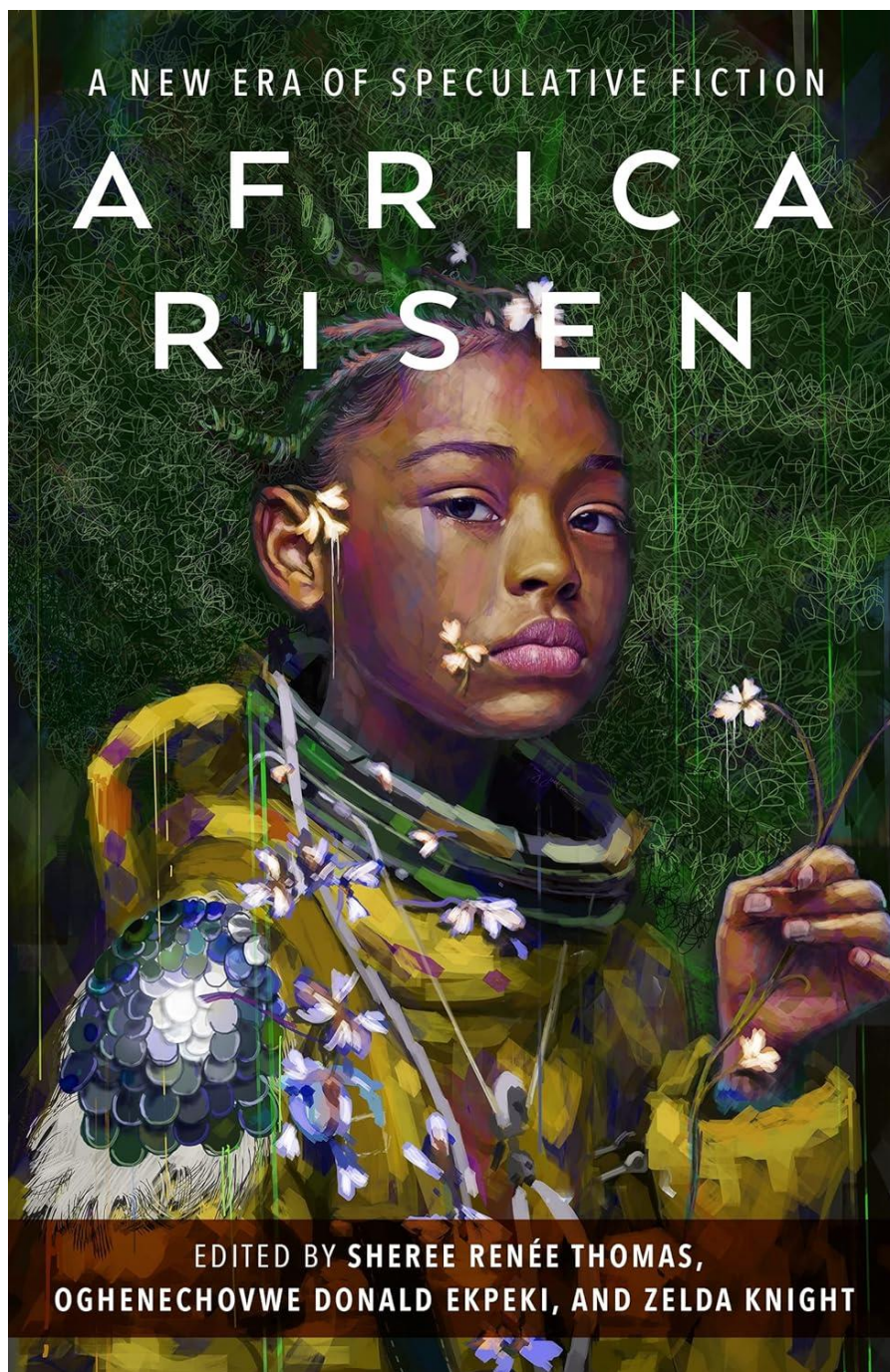
Ce sujet comprend 3 documents :

- Document 1:
- Document 1A: Manzi Jackson, cover of *Africa Risen: A New Era of Speculative Fiction*, a short story collection edited by Sheree Renée Thomas, Oghenechovwe Donald Ekpeki and Zelda Knight, Tor Publishing Group, 2023.
- Document 1B: Steven Barnes, "IRL", in *Africa Risen: A New Era of Speculative Fiction*, a short story collection edited by Sheree Renée Thomas, Oghenechovwe Donald Ekpeki and Zelda Knight, Tor Publishing Group, 2023.
- Document 2: Marya Radhika, "Black characters and stories are finally in the sci-fi and horror spotlight. It's been a long time coming for fans", *CNN online*, 6 August 2023.
- Document 3: "Nichelle Nichols, trailblazing 'Star Trek' actress, dies at 89", CNN channel, YouTube, 2022.

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:

Document 1A: Manzi Jackson, cover of *Africa Risen: A New Era of Speculative Fiction*, a short story collection edited by Sheree Renée Thomas, Oghenechovwe Donald Ekpeki and Zelda Knight, Tor Publishing Group, 2023.



Document iconographique également consultable sur la tablette multimédia fournie.

Document 1B: Steven Barnes, "IRL", in *Africa Risen: A New Era of Speculative Fiction*, a short story collection edited by Sheree Renée Thomas, Oghenechovwe Donald Ekpeki and Zelda Knight, Tor Publishing Group, 2023, p.25-26.

The Void-world of spires and golden domes, flying dragons, magicians and knights in hybrid Zulu-Japanese dress and armor seduced him as always. In Oyo, modeled after a fantasy Nigerian kingdom, he called himself Shango, the man-myth ruler of that ancient land. After a time there slaying the ungodly and commanding his troops, Shango felt the stirring of hunger and reached out, probing for the Realsoy sandwich he'd made earlier and abandoned once voting on the Sri Lankan matter had concluded. When blind fingers could not find it, with an irritated sigh he lifted his goggles.

The kingdom's glamour dissipated like morning mist in the light of dawn. Instantly he was awash in food wrappers and dirty dishes. His IRL bedroom. *In real life*. He hated that term. The Kingdom of Oyo was real life, not this reeking shithole. Shango glimpsed himself in a mirror: a brown-skinned seventeen-year-old round of face and body, X'd with the black bandolier of a Tesla haptic vest. Hulking bad posture and pimply skin. He ravaged his synthetic soy burger for a minute then pushed it aside, and dove back into VR world.

"I've got you," he crowed to Ponty Pool, the guy riding the white stallion opposite him in a European-style joust. Jousts looked cool.

"This ain't nothin'! I got *your* flabby ass, Shango..." Ponty's voice was deep and synthesized. God only knew how it sounded in real life. Or what he looked like. And when it came right down to it, who cared? Ponty was a friend, an equal with his own kingdom, not a vassal. In the Void, they were godlings. Real life sucked.

The door to his bedroom slid open. The man shuffling in looked a bit like Sam Jackson in *Django Unchained*, but shorter and with no sense of personal force or malevolent mischief. A black nimbus cloud of chronic fatigue hovered over him, the kind of physical depression that drags a man down and drowns him. "Please Garrett. I need to sleep."

Shango *screamed* at him. "Don't call me Garrett, asshole. Ess. Aitch. Ay. En. Gee. Oh. Understand? Will you get out of here?" A sudden stab of pain from the haptic vest, right in his breastplate. "Dammit, you made me lose." Ponty had just skewered him. Ouch!

"Please try to be more quiet," the old man said, beaten before the words were fully formed.

35 Shango sneered in response and fluttered chubby fingers dismissively.
“Yeah, right. Whatever. Just get out.”

And his father vanished, like the miserable rabbit he was.

“Asshole,” Shango said.

“Who, your dad?” Ponty asked through the earbuds.

40 “I hate him. He brought the damn Spider in here.”

Sisyphus Bunghole, Canadian, vassal and herald in his joust, broke character. “Shit, man, isn’t that kind of harsh? I mean my brother got it, masks and everything—”

45 Shango flinched. Yeah, yeah, the pathogen they all call “Spider” for the web
of veins that popped up on the faces of its victims shortly before death was
hugely infectious. His father had been an asymptomatic carrier, and his
mother had had an undiagnosed immune issue that collapsed her systems
before the medications could kick in. The doctors had explained all of that.
His father had explained it. Shango didn’t care: Dad had brought it home,
50 Mom had died.

“Yeah, well...” He could hear the gears turning in Ponty’s head, trying to find
the right thing to say. “Screw him.” And they virtually high-fived each other,
whether it made sense or not.

They were more than vassals or allies. They were his boyz, and understood.

Document 2: Marya Radhika, "Black characters and stories are finally in the sci-fi and horror spotlight. It's been a long time coming for fans", *CNN online*, 6 August 2023.

Science-fiction author N.K. Jemisin loved "The Jetsons" as a child, fantasizing about taking a flying car to school thanks to its space-age vision of the 21st century. But while watching reruns as an adult, she noticed that there was "nobody even slightly brown" and that "even the family android sounds white" in a show meant to envision the future.

"Thing is, not-white-people make up most of the world's population, now as well as back in the Sixties when the show was created," Jemisin wrote in a 2013 essay. "So what happened to all those people, in the minds of this show's creators?"

It's a question many have asked about science fiction, a genre that some laud for its progressive imaginings and portrayals of the future, but others have called out for minimizing or erasing people of color — across literature, television and film.

Genres like Afrofuturism have fused sci-fi elements with Black and African culture, the science fiction and fantasy writings of Jemisin and Octavia Butler are highly regarded, and beloved characters like Uhura on "Star Trek" have left a lasting mark on popular culture. However, sci-fi and adjacent categories like horror have often focused on White protagonists and their experiences, and Black audiences have historically been disregarded by mainstream projects.

In recent years, the success of films like "Get Out" and "Black Panther," as well as TV series like HBO's "Watchmen," has shown that there's a hunger for Black stories in sci-fi and horror — and that those narratives have mass appeal. This success and the Black sci-fi and horror titles that have followed also prove that Black fans of these genres — who have long wanted to see such stories onscreen — have been here all along. [...]

Newer "Star Trek" shows such as "Discovery," with Sonequa Martin-Green as the franchise's first Black female lead, feature "fully raced characters and break with accepted 'Star Trek' canon in interesting ways," said Isiah Lavender III, Sterling Goodman Professor of English at the University of Georgia, who specializes in race and ethnicity in science fiction.

However, there are other areas where science fiction faces questions around its treatment of race.

"Science fiction deeply overlaps with race and racism with its aliens, artificial people and scenarios," Lavender said in an email. "Why is the creator of Skynet in the 'Terminator' franchise a Black geek, but the human resistance leaders are White, the heroine is White and the terminator itself White?"

Document 3: “Nichelle Nichols, trailblazing 'Star Trek' actress, dies at 89”, CNN channel, YouTube, 2022.

Document vidéo (2'47") à consulter sur la tablette multimédia fournie.