

Agrégation interne d'anglais

Session 2023

Épreuve EPC

**Exposé de la préparation
d'un cours**

**EPC
350**

Ce sujet comprend 4 documents :

- Document 1: Bram Stoker, *Dracula*, chapter XXI "Dr Seward's Diary" first published in London in 1897, Penguin Red Classics, 2011.
- Document 2: Mark Dawidziak, "'What We Do in the Shadows' is bloody good vampire spoof", *cleveland.com*, March 23, 2019.
- Document 3: Jemaine Clement, *What We Do in the Shadows*, FX, Season 3, Episode 10, 2021.
- Document 4: Alan Gibson, *Dracula A.D. 1972*, poster, Hammer production, 1972.

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 : Bram Stoker, *Dracula*, chapter XXI “Dr Seward’s Diary”, first published in London in 1897, Penguin Red Classics, 2011, pp. 297-298.

‘Then he began to whisper: “Rats, rats, rats! Hundreds, thousands, millions of them, and every one a life; and dogs to eat them, and cats too. All lives! All red blood, with years of life in it; and not merely buzzing flies!” I laughed at him, for I wanted to see what he could do. Then the dogs
5 howled, away beyond the dark trees in His house. He beckoned me to the window. I got up and looked out, and He raised his hands, and seemed to call out without using any words. A dark mass spread over the grass, coming on like the shape of a flame of fire; and then He moved the mist to the right and left, and I could see that there were thousands of rats with
10 their eyes blazing red – like His, only smaller. He held up his hand, and they all stopped; and I thought He seemed to be saying: “All these lives will I give you, ay, and many more and greater, through countless ages, if you will fall down and worship me!” And then a red cloud, like the colour of blood, seemed to close over my eyes; and before I knew what I was doing,
15 I found myself opening the sash and saying to Him: “Come in, Lord and Master!” The rats were all gone, but He slid into the room through the sash, though it was only open an inch wide—just as the Moon herself has often come in through the tiniest crack and has stood before me in all her size and splendour.’

20 His voice was weaker, so I moistened his lips with the brandy again, and he continued; but it seemed as though his memory had gone on working in the interval for his story was further advanced. I was about to call him back to the point, but Van Helsing whispered to me: ‘Let him go on. Do not interrupt him; he cannot go back, and maybe could not proceed
25 at all if once he lost the thread of his thought.’ He proceeded:—

‘All day I waited to hear from him, but he did not send me anything, not even a blow-fly, and when the moon got up I was pretty angry with him. When he slid in through the window, though it was shut, and did not even knock, I got mad with him. He sneered at me, and his white face
30 looked out of the mist with his red eyes gleaming, and he went on as though he owned the whole place, and I was no one. He didn’t even smell the same as he went by me. I couldn’t hold him. [...]’

Document 2 : Mark Dawidziak, “What We Do in the Shadows’ is bloody good vampire spoof”, *cleveland.com*, March 23, 2019.

CLEVELAND, Ohio – For those who adored the wonderfully batty 2014 mockumentary vampire spoof “What We Do in the Shadows,” the notion of a series version might seem like a monstrous idea. How could an American cable show be expected to soar anywhere near as high as that irresistibly silly yet super-smart comedy written by and starring Jemaine Clement and Taika Waititi?

Well, if the impending arrival of FX’s “What We Do in the Shadows” has your blood running a trifle cold, take heart and take note of its 10 p.m. Wednesday, March 27, premiere date. This American series is to the New Zealand film what the American version of “The Office” was to the original British series: wildly different when it comes to setting and characters, but brilliantly similar in tone, satirical approach and, yes, biting wit.

And if you’re looking for the reason the movie and the series share so much storytelling DNA, look no farther than the credits. This hilarious FX newcomer was created by Clement, who directed the film, and Waititi also is on board as an executive producer.

But a whole new set of vampire characters and a New York setting? Put away the sharpened stakes and holy water. When it comes to comedy and coffins, these guys know how to think outside the box.

[...] Like the film, the series doesn’t make the mistake of satirizing just one vampire figure or franchise. Instead of taking aim at an individual story or group of stories, it slyly embraces and lampoons the wider world of vampire fiction and fandom, with bloodlines from all sorts of popular movies, series and books featuring the undead.

In the first four episodes, those in the vampire know will spot visual and verbal elements that recall, among other undead things, “Interview with the Vampire,” “Bram Stoker’s Dracula” (the Gary Oldman version), “Nosferatu,” “Twilight,” “The Lost Boys,” “Salem’s Lot,” “Fright Night,” “Angel” and “Underworld.” And that’s just the tip of the tombstone.

[...] Even the obvious and sophomoric stuff is served up with a wicked twist. Humor and horror tend to be flip sides of the same coin (metaphoric means of dealing with painful subjects), and you find them twisting around each other in ferociously funny ways throughout these episodes.

So take a good look into these dark corners. You’ll want to see what they’re doing so jocularly well as they go for the jugular in the shadows.

Document 3: Jemaine Clement, *What We Do in the Shadows, FX*, Season 3, Episode 10, 2021.

Document vidéo (2'45") à consulter sur la tablette multimédia fournie.

Document 4: Alan Gibson, *Dracula A.D. 1972*, poster, Hammer production, 1972.



Document iconographique également consultable sur la tablette multimédia fournie.