

TEXTE 1

**ART : THIS MEANS WAR. A POWERFUL SHOW LOOKS AT HOW
CONFLICT IS PICTURED.**

TEXTE 2

GENERATION DEBT.

TEXTE 3

**WHEN WOMEN SAID « NO ».
The revolution changed America. It also rocked the newsroom.**

**CONCOURS INTERNE DE PROFESSEUR D'ENSEIGNEMENT ARTISTIQUE,
SPECIALITE « MUSIQUE » - DISCIPLINE « PERCUSSIONS »
SESSION 2013**

**EPREUVE ORALE PORTANT SUR LA TRADUCTION, SANS DICTIONNAIRE,
D'UN TEXTE ANGLAIS, ET SUIVIE D'UNE CONVERSATION.**

Préparation : quinze minutes
Durée : quinze minutes
Coefficient : 1

TEXTE N°1

**ART : THIS MEANS WAR. A POWERFUL SHOW LOOKS AT
HOW CONFLICT IS PICTURED.**

A few years ago, David Leeson, a photographer who won a Pulitzer Prize in 2004 for his coverage of the Iraq war, told an interviewer that he once truly believed there could be « a series of photographs, or a single photograph, that could end war... But can you find it? I never did. »

You may not be able to end war with a camera, but you can do a lot of useful things with one - even tell the truth.

Instead of being organized chronologically, the Houston show suggests that war is better considered as an eternally recurring narrative.

The exhibition lays out the ways cameras have been put to use during 165 years of world wars, undeclared hostilities and barely organized fang baring.

The show casts a wide net, with images by more than 280 photographers of all kinds -not just photojournalists but also soldiers, civilians and official military photographers.

Moving outside the battlefield also acknowledges that combat is just a small part of war, which is « 99% boredom and 1% sheer terror », as one Civil War soldier put it.

The real problem for war photography today, however, isn't staged imagery but image overload. The tidal wave of pictures all around us, with every cell phone adding to the deluge every day, threatens to make even atrocity photos into just more pictures, as morally weightless as the movie stills they so often resemble.

For all that, the scores of unforgettable pictures in « War/Photography » make clear that even in a world that contains too many pictures, photos like Walter Astrada's *Congolese Women Fleeing to Goma* -of a wary mother and a nasty-looking tank headed in opposite directions- still have the power to stir your emotions. They may not be able to compel any particular judgment about the wars they represent, but they can lead you to the recognition that attention must be paid. After that, if photos by themselves can't stop war -and they can't- then the fault is not in our pictures but in ourselves.



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GENERATION DEBT.

When Michele Fitzgerald and her daughter, Jenni, go out for dinner, Jenni pays. When they get haircuts, Jenni pays. When they buy groceries, Jenni pays. It has been six years since Fitzgerald - broke, unemployed and in default on the \$18,000 in loans she took out for Jenni's college education - became a boomerang mom, moving into her daughter's townhouse apartment in Hingham, Mass.

Jenni pays for the rent. For Jenni, 35, the student loans and the education they bought have worked out : she has a good job in public relations and is paying down the loans in her name. But for her mother, 60, the parental debt has been disastrous. « It's not easy, » Fitzgerald said. « Jenni feels the guilt and I feel the burden. »

There are record numbers of student borrowers in financial distress, according to federal data. But millions of parents who have taken out loans to pay for their children's college education make up a less visible Generation Debt. For the most part, these parents did well enough through midlife to take on sizable loans, but some have since fallen on tough times because of the recession, health problems, job loss or lives that took a sudden hard turn.

And unlike the angry students who have recently taken to the streets to protest their indebtedness, most of these parents are too ashamed to draw attention to themselves.

Jenni has volunteered to take on her mother's debt, but Fitzgerald has refused, saying it is her obligation, both legally and morally, and anyway, Jenni has her own loans to pay off - about \$220 a month - and not much discretionary income. The very suggestion that Jenni might take on her debt annoys her.

Jenni occasionally jumped in with explanations or clarifications, as she and her mother sat in the living room discussing their situation. When Fitzgerald talked of being depressed last year, so overwhelmed by the cartons of documents and dunning letters that she threw them all out, Jenni said gently, in an almost maternal tone, « but you're doing much better now. »

Tamar Lewin / New York Times
Vocabulaire 27/12/12

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TEXTE N°3

WHEN WOMEN SAID « NO ».

The revolution changed America. It also rocked the newsroom.

I was a new White House correspondent in the spring of 1977 when Jody Powell, President Carter's press secretary, said the president wanted to see me. We were doing a cover on Rosalynn Carter, pegged to the president's decision to send his wife to represent him on a visit to Latin America. A first lady traveling alone in an official capacity proved surprisingly controversial. There were cries of « Who elected her? » and Newsweek commissioned a poll to survey public opinion.

Carter was ahead of his time in declaring his wife an equal partner, and he didn't back down in the face of public pressure.

Consciousness raising was also needed in the editorial offices of Newsweek, just as it was in Washington, D.C., and in the kitchens and bedrooms of Middle America.

Then bylines were added, giving writers and reporters recognition and making it easier to see how many women were rising in the editorial ranks. The magazine was eager to show off the strides that had been made.

Much later, when Hillary Clinton came to Washington as first lady, it was as though some switch had been turned. Suddenly covering the president's wife was a hot beat. Here was a woman who epitomized the cultural battles of the '70s. She was as educated and ambitious as her husband, and had for a time even kept her own name before surrendering to tradition.

After the 1994 election, a whole new breed of lawmakers had taken control of the Congress in a backlash to the Clintons. They had cut their teeth in the pro-life movement and were bringing their conservative ideas to Washington.

But the women's movement is not over. Women are still engaging on issues of abortion, equal pay, violence against women with fiery passion. They know that this is about power, and when it's about power, you can never let up.

Eleanor Clift / Newsweek - 31/12/12