

Ministère de la culture et de la communication

Concours interne de chef(fe) de travaux d'art

Branche professionnelle : Présentation et mise en valeur des collections ;
Domaines d'activité : Végétaux ;
Présentation des collections

SESSION 2013

Lundi 28 avril 2014

Epreuve facultative de langue pour les candidats admissibles

Traduction écrite sans dictionnaire (sauf pour l'arabe), d'un texte rédigé dans l'une des langues suivantes : allemand, anglais, arabe, espagnol, italien, portugais ou russe.
(durée : 1 h ; coefficient : 1)

Avertissements :

- les feuilles de brouillon insérées dans les copies ne seront pas corrigées ;
- les candidats ne doivent pas joindre d'autres documents à leurs copies ;
- l'usage de la calculatrice, d'un dictionnaire ou de tout autre document est interdit ;
- avant de commencer, vérifiez que le sujet qui vous a été remis comporte toutes les questions ; signalez aux surveillants tout de suite les anomalies éventuelles (page manquante, page illisible...).

Ce document comporte au total 3 pages :

- Page de garde (1 page)
- Sommaire du sujet (1 page)
- Sujet (1 page)

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A TOP GIRL

“LOVE AND INFORMATION”, the latest play from Caryl Churchill, a British playwright, opens in what seems like the middle of a conversation between two lovers. “Please, please tell me,” pleads a young man. He is begging a young woman to share her secret. She refuses, but then she gives in. As she mischievously whispers her news into the man’s ear, he looks victorious, but then haunted. “Now what?” he asks, his voice edged with anxiety. “Now what? Now what?”

This exchange may be a minute long. Its characters are unnamed and the secret remains unknown. But for all its brevity, the scene packs a wallop¹. Who are these people? What has happened? Such questions linger as the stage goes dark and strange sounds blare from speakers. But when the lights switch back on there are suddenly different actors in a baffling new drama. In one sketch a woman bursts out with the news that she is a young boy’s mother, not his sister, as he previously thought. Another scene follows the reunion of a middle-aged man and woman as they reminisce about their youthful love affair, though none of their memories seem to overlap.

This dizzying play has more than 100 characters in nearly 60 scenes. Some are as short as a line of dialogue [...], while others last for minutes. But each one seizes the imagination. And all of them raise subtle questions about how information is revealed or withheld, pursued or misplaced—and consider what this does to relationships.

At 75, Ms Churchill may be at the top of her game. “Love and Information”, which will have its American premiere at the New York Theatre Workshop (NYTW) on February 19th, is startlingly fresh. In the hands of James MacDonald, who directed the original sell-out production at London’s Royal Court in 2012, the ensemble cast of 15 actors creates a world of deeply felt moments. Every scene promises a revelation, a moment of intimacy. Every conversation feels like a frail bridge across a great distance.

THE ECONOMIST, Feb. 15th 2014

¹ Pack a wallop : *En mettre plein la vue.*