

Ministère de la culture

*Concours réservé de conservateur du patrimoine (loi Sauvadet), spécialités
« archéologie », « archives », « monuments historiques et inventaire », et
« musées », session 2018*

Épreuve orale d'admission de langue étrangère : épreuve d'anglais

18-DEC4-07111

Cette épreuve orale d'admission consiste en une conversation dans une langue vivante étrangère à partir d'un texte. La langue vivante étrangère faisant l'objet de cette épreuve est choisie par le candidat lors de l'inscription parmi les langues suivantes : allemand, anglais, arabe, chinois, espagnol, italien, japonais, russe, portugais, polonais.

Préparation de l'épreuve : 30 minutes ; durée de l'épreuve : 30 minutes ; coefficient 1.

À LIRE ATTENTIVEMENT AVANT DE TRAITER LE SUJET

- Vérifier que le sujet comporte l'ensemble des pages et signaler toute anomalie.
- L'usage d'un dictionnaire ou de tout autre document est interdit.

Ce document comporte 3 pages au total :

- Page de garde (1 page)
- Sujet (2 pages)

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SUJET N°7 :

Le candidat doit dégager l'intérêt du texte et mettre en perspective ses enjeux avant de poursuivre par une conversation avec les examinateurs spécialisés, à partir du texte.

How the graphic novel got its misleading moniker

From Jan. 26 to 29, hundreds of thousands of people will convene in the French town of Angoulême to celebrate a very specific form of storytelling. The French call it “bandes dessinées,” or “drawn strips.” In America, we’re less sure what we’re supposed to call it. It used to be “comic books,” or “cartoons,” or “the funnies” – silly names for childish entertainments. Now, we say “graphic novels,” with some rolling their eyes at the puffed-up earnestness of the name.

As a creator and academic, I’ve witnessed incredible growth of graphic novels, which have won literature prizes, are exhibited in museums and are stacked on bedside tables. But there are still these odd little dances of nomenclature we have to perform just to talk about them.

Telling a story with a picture is a very old, very human thing to do. And when one picture doesn’t say quite enough, people will intuitively hit on the idea of putting a second picture next to the first.

You’ll see this in Neolithic cave paintings, Egyptian murals, Greek pottery and Renaissance altarpieces. It’s found in folk traditions as well. [...]

From its origins as children’s fare, comic strips became synonymous with low-brow, preliterate material. Occasionally, artists would develop higher artistic or literary pretensions and would flail around¹ for a more elevating name to attach to their efforts. As early as the 1930s, people began trying out terms like “picto-fiction,” “sequential art” and “graphic novel.”

And why not? Certainly great works are crafted from both the written word and from the representational image. Why shouldn’t great works come from combining the two? If the name “comic book” had too many associations of childhood and cheap newsprint, it made sense to find a better one.

“Graphic novel” – used to describe a long-form comic with quality production and literary ambitions – achieved common usage in the 1980s, following the success of Art Spiegelman’s “Maus.” Spiegelman wanted to call his work “commix,” which would have paid homage to the underground comix of the 1960s while emphasizing the “mixed” parts of this mongrel medium – high and low culture, word and picture, art and commerce.

But “graphic novel,” much like “horseless carriage,” made a new thing easier to understand by comparing it with something familiar. It was easily adopted by publishers and booksellers. And it sounded respectable.

But even as comics have accrued the critical and popular respectability the term sought to emulate, many have begun to buck² at the name “graphic novel,” finding it as limiting and prejudicial in its own way as “comic book.”

“Graphic novel” has gone from referring to a specific format to becoming a proxy for all forms of comics. The results can be confusing. [...]

So what do we call this medium? There really isn’t an ideal choice, but “comics” may be the least-bad one. It’s how you’ll hear most creators referring to their own work. It doesn’t have the polysyllabic grandeur of “graphic novels,” but, with so many extraordinary works of artistic and literary merit available, perhaps we can take the pressure off the name and let the work speak for itself.

The Conversation, June, 26th 2017

¹Flail around = s'agiter dans tous les sens

²Buck: resist, oppose