

Examens d'admission juin 2020.

Épreuve de traduction anglais/français

Durée 2 heures

Tous documents autorisés

L'USAGE DES OUTILS DE TRADUCTION AUTOMATIQUES (DEEPL, GOOGLETRANSLATE ETC.) EN LIGNE EST STRICTEMENT INTERDIT. LES VÉRIFICATIONS SERONT EFFECTUÉES. TOUT CONTREVENANT SERA ÉLIMINÉ.

1/ Traduisez le texte ci-dessous en français

2/ Présentez et explicitez trois de vos choix traductionnels en français (uniquement pour les candidats ayant le français comme langue maternelle).

Half of workers expect remote working reversal after Covid-19

Despite many workers saying they feel trusted and that employers have done well in implementing working from home over the past month, almost half of workers expect a return to limited flexible working policies once the coronavirus lockdown ends.

A study into the attitudes of employees who are usually not allowed to work remotely, or who only did so rarely prior to the Covid-19 outbreak, showed that 77% feel employers have done a good job handling the remote work transition.

Three quarters said they believe their manager trusts them to be productive from home, although 31% relayed that their employer had enforced new processes to check on people's output.

Only 9% said their employer has handled rolling out remote working poorly – an impressive show from companies who had previously resisted flexible work.

Sixty-eight per cent feel they are either more productive or equally productive from home – which is particularly significant given the unique challenges many workers face with handling childcare and home-schooling.

While 31% said their work-life balance had become easier since social distancing began, workers were not confident the experience will convince their employer to change their flexible work policies long-term. Almost half (47%) said their employer would ditch widespread remote working once the Covid-19 pandemic is over, instead reverting to their previous policies. But 28% said they don't think their employer would go back to inflexible working.

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1/ Translate the following text into English.

2/ Explain and comment three of your translation choices (for English native speakers only).

Climat : gare à la relance économique « grise »

La mobilisation massive pour sortir de la crise actuelle ne doit pas, comme après celle de 2008, se faire au détriment de la transition écologique. La France doit au contraire renforcer ses ambitions climatiques.

La pandémie n'a pas stoppé le changement climatique, mais elle a fait chuter de manière spectaculaire les émissions de CO₂. S'il n'est pas question de provoquer un arrêt brutal de l'activité identique à celui que nous vivons pour atteindre la trajectoire de l'accord de Paris sur le climat, cette crise donne la mesure des efforts qui restent à accomplir. Comme l'a souligné le Haut Conseil pour le climat, la crise sanitaire est riche d'enseignements pour faire face à ce défi.

Dès lors, la France ne doit pas se contenter d'un pilotage à courte vue. La crise économique qui vient promet d'être l'une des plus violentes depuis la seconde guerre mondiale. Les Etats s'appêtent à y répondre en mobilisant des ressources massives, avec des plans de relance colossaux. Si répondre à l'urgence économique et sociale est vital, cette relance ne peut se faire sans boussole.

Tenter de remettre l'économie sur pied sans tenir compte de la trajectoire climatique serait faire preuve d'une myopie dangereuse. La baisse spectaculaire des prix du pétrole, qui se sont effondrés en même temps que l'activité mondiale, pourrait rendre tentante l'idée d'une relance « grise », qui s'appuierait fortement sur des énergies fossiles temporairement bon marché.

Le Monde
28 avril 2020

3/ Read the following text and complete the following exercises **in English**.

- a) Paragraph 1. Using your own words, describe how, according to the author of the text, the French consider the relationship between cinema and television.
- b) Paragraph 2. What do you understand by "In a twist"?
- c) Paragraph 3. What do you understand by "For a moodier pace"?
- d) Paragraph 3. What do you understand by "a form of slow-burn realism"?
- e) Paragraph 4. Rewrite this paragraph in your own words as if you were writing for a popular newspaper (like The Sun or The Daily Mail).

ALL YOUR ANSWERS MUST BE WRITTEN IN ENGLISH.

Catch up on the finest French television dramas during lockdown

The fifth season of “Le Bureau des Légendes” (“The Bureau”) has been cult viewing

WHEN IT COMES to screen drama, the French have long considered cinema and the *film d’auteur* to be the nobler art, one that helps define national identity. Television drama was traditionally treated as its poor cousin: unsophisticated, formulaic and risk-averse. Yet in recent years this hierarchy has been upended. France now offers plenty of compelling viewing on the small screen.

A good place to start is “Dix Pour Cent” (“Call My Agent!”), which centres on a dysfunctional talent agency in Paris. The series follows half a dozen highly strung agents as they struggle to manage their roster of stars. The agents’ caprices and rivalries veer from the comic to the poignant, with occasional lapses into melodrama. All this is sustained by sharp dialogue, self-deprecating angst and warmth. In a twist, each episode also features a French film star—Isabelle Adjani, Juliette Binoche, Jean Dujardin—playing themselves. Produced for France 2, a public broadcaster, “Dix Pour Cent” attracted wider attention when Netflix bought the rights. A fourth and final season is currently in post-production in France.

For a moodier pace, and the intrigue of contemporary espionage, it is well worth catching up with “Le Bureau des Légendes” (“The Bureau”), a cult hit from Canal+. Starring Mathieu Kassovitz as Guillaume Debailly, an *espion* progressively trapped by his own lies, the fifth season launched during lockdown. The bureau in question runs undercover agents for the French intelligence service. But this smart, unhurried Gallic take on a spy thriller features no special effects and few stunts. Rather it relies on psychological complexity, intricate geopolitics and a form of slow-burn realism said to have met with approval even among French intelligence officers.

Equally unsentimental is “Baron Noir”, a political drama. Set in the gilded salons of the Elysée presidential palace, as well as the northern port of Dunkirk, it focuses on the compulsive and self-serving character of Philippe Rickwaert, superbly played by Kad Merad. A one-time Socialist mayor and member of parliament, he is out to play power politics at all costs, even to himself.

What most of these series share, along with others such as “Engrenages” (“Spiral”) or “Les Revenants” (“The Returned”), is the adoption of an American-style TV-writing structure: a pool of writers, overseen by a showrunner who enjoys overall creative control.

The results speak for themselves. When she started out, Fanny Herrero, creator of “Dix Pour Cent”, analysed the best contemporary American television drama, realising that its French counterpart “had to modernise”.

The Economist
16th May 2020