

Université Paris Diderot – Paris 7
Master 2 professionnel ILTS
Année universitaire 2018-2019
Test d’admissibilité du 5 mai 2018

Epreuve de résumé-synthèse en français

 **Durée : 1h30**

- *Remettez le sujet avec la copie*
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Donnez un titre en français.

Résumez en français (250 mots maximum, avec une tolérance de 10 %, y compris le titre) en n’omettant aucune idée importante.

Vous noterez à la fin de l’article le nombre de mots utilisés.

NB : par convention, on considérera que les mots avec apostrophe (« l’arbre ») comptent pour un seul mot.

Vous donnerez également une liste de 5 mots-clés en français qui permettraient d’indexer cet article pour faciliter sa recherche dans une base de données.

Future Proof

Source: *New Statesman*, 29 March 2018

How UK cities could start suing over extreme weather

Local governments in America are suing fossil fuel companies for damages caused by climate change – could the UK follow suit?

By India Bourke

“Send bread”, people in Ireland scrawled across their snowy windscreens and gardens last month, after Storm Emma sparked panic-buying in shops. The light-hearted phrase quickly became a meme and will live-on as part of the UK’s so-called “Blizzard spirit”. But along with the wry jokes and heart-warming acts of kindness, this winter’s extreme cold also brought painful costs. Some of these costs are calculable. Analysts told the *Guardian* that the UK economy took a daily hit of a billion pounds during the storm. In London, 5,000 homes were left without water after pipes burst from the cold. Yet others are less easy to put a figure on, such as the death of the millions of sea-creatures washed up on Yorkshire’s beaches as temperatures plummeted. Scientists warn that similarly extreme weather, from floods to heatwaves, may become more

commonplace as the global climate continues to warm. But, if this is to be the case, who will pay the bill?

In America, there are demands for compensation from the fossil fuel industry itself. Several city and county governments have filed lawsuits against the world's six most powerful oil companies: ExxonMobil, BP, Chevron, Conoco-Phillips, Total and Shell. They argue that these corporations knew of the negative effects that fossil fuels have on the global climate, yet continued to profit from their sale, and therefore must be held accountable for some of the adaptation costs – from building sea-walls to upgrading storm-water infrastructure. Sophie Marjanac and David Miller, lawyers at the environmental lawfirm Client Earth, are both optimistic these lawsuits could help herald a breakthrough in action on climate change – thanks to a series of developments that are helping pin down the specifics of what, who and how. The first of these shifts is the rise of “attribution science”, which investigates the extent to which individual extreme weather events can be attributed to man-made global warming. Across the world in 2016, scientists identified a number of meteorological changes that they judged to have been "only possible" as a result of climate change. A second is researchers' new ability to tie specific quantities of global emissions to individual corporate actors. This meant that the recent New York City lawsuit could argue certain oil companies are collectively responsible for “over 11 per cent” of all industrial carbon and methane pollution since the dawn of the Industrial Revolution. And a third development is the emergence of new evidence surrounding what fossil fuel companies knew about climate change, and when they knew it. “I think the parallels to the cigarette litigation are really fascinating,” says David Miller of C40. “We know from other public disclosures that a number of the oil companies have known for over 30 years that their activities were causing climate change. And yet at the same time they were publically denying its scientific basis. They were institutionally dishonest.” So why have British cities not yet done likewise? What is holding mayors like Sadiq Khan back? Experts point to some of the pitfalls a UK lawsuit could face - and the opportunities launching one might bring.

According to Sophie Marjanac, there are a number of differences in the British legal system that make replicating such lawsuits difficult. One is a question of costs. American legal firms are able to arrange fee-agreements, which their clients pay only if they win. Yet in the UK, losing a case could mean you become liable for the other side's costs as well as your own. Another is class actions on behalf of groups of people, which are more common in America. And a third is that the laws around public nuisance haven't yet been used in relation to climate change in the UK. But that doesn't mean such a suit couldn't be filed in the future. “What the New York City lawsuit reveals is what questions society should be asking about who should pay for the physical costs of adapting to climate change,” says Marjanac. “Who is going to pay for upgrading the Thames barrier and critical infrastructure? And constructing seawalls in the North of the UK? Those questions haven't been asked in this country and perhaps they should start to be asked.” A 2013 journal paper, published in the Utrecht Journal of International and European Law, has already identified a British legal precedent that could provide a “jumping-off” point for such a suit. In the 2010 case, which involved the prosecution of a property developer for causing flooding on the plaintiff's nearby land, the High Court of Justice Court of Appeal ruled that the local borough of Rochdale also had a "duty of care" to intervene. Bringing such a case in Britain would be easier if there were already clear evidence linking UK storm damage to climate change.

Attribution studies in the US have argued that the storm-surge of 14 feet seen during Superstorm-Sandy was far more likely due to recent sea-level rise – but London has experienced no single extreme weather event of comparable scale, nor clarity of attribution. The Met Office was particularly loathe to make the link to climate change in the case of the recent storm Emma, though this remains a subject of wider debate.

Another problem is that American mayors have much wider powers than their British counterparts. “In the US, the city and county governments are seeking a contribution to the adaptation costs of climate change,” which can range from everything from building sea-walls to upgrading water utility systems, Marjanac explains, whereas the mayor of London has more limited responsibilities and thus a more limited claim to compensation. The flip-side of this situation, however, is that there are a number of other potential UK claimants – The Environment Agency, Thames Water and local authorities – who Marjanac says all need to think about what future costs they are going to incur to cope with a changing climate, and how those costs will be met. There is also a possibility that the present American lawsuits will pave the way for an even greater range of plaintiffs. According to David Miller, there is a likelihood that shareholders and regulatory authorities could eventually sue oil companies for knowing about the impacts of burning fossil fuels and yet doing nothing for so long: “Someone will act on that at some point, just like they did with tobacco. I think the result is that those major oil companies are going to have to start to pay the cost of their actions – and that is going to assist greatly, particularly in building resilience and in helping urban areas adapt to the increasing severity and frequency of storms.”

Even if a UK city or local government launched a lawsuit and it failed, it could still help bolster the growing global movement for change. Just this week, a commission in the Philippines heard evidence at the world’s first ever national inquiry into the impact of climate change on human rights. From America to Uganda, young people are suing their governments for failing to uphold their rights to a healthy environment. And closer to home in the UK, the government is facing a lawsuit from the legal firm Plan B, which argues the UK’s 2050 carbon target is not in line with the Paris Agreement goal. There are also important political gains to be made in these cases. In San Francisco and Oakland’s lawsuit against the major oil companies, the oil giant Chevron has already conceded that “there’s no debate” about the science of climate change. This is key admission to have on the record at a time when the US President has filled his administration with climate sceptics. Plus there is hope that, directly or indirectly, such cases will help mobilize investment for adaptation. Through a host of measures, including electrifying transport systems and upgrading buildings, David Miller at C40 is optimistic that the world’s cities can meet climate challenge: “New York City’s action in litigation is important because it demonstrates the seriousness of this issue [...] We need to act now.” The oil giants will most likely argue that they cannot be held liable for the production of fuels that are still in high demand. But each lawsuit against them will push important questions surrounding duties of transparency and care. Coming clean on this history could yet prove instrumental in cleaning up the planet.

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Epreuve de Traduction anglais/français

⌚ Durée : 1 h

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Future Proof

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How UK cities could start suing over extreme weather

Local governments in America are suing fossil fuel companies for damages caused by climate change – could the UK follow suit?

By India Bourke

Scientists warn that extreme weather, from floods to heatwaves, may become more commonplace as the global climate continues to warm. But, if this is to be the case, who will pay the bill?

Some of the costs are calculable. Analysts told the *Guardian* that the UK economy took a daily hit of a billion pounds during the storm. In London, 5,000 homes were left without water after pipes burst from the cold. Yet others are less easy to put a figure on, such as the death of the millions of sea-creatures washed up on Yorkshire's beaches as temperatures plummeted.

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Épreuve de Traduction français/anglais

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Titre	<i>Les secrets d'un « bon » titre d'exposition</i>
Source	Xavier Metzger, <i>The Conversation</i> , 19 mars 2018 < https://theconversation.com/les-secrets-dun-bon-titre-dexposition-92395 >

Traduisez le texte suivant en anglais.

Les secrets d'un « bon » titre d'exposition

En épluchant un corpus du Journal des Arts de 2016 et 2017, une corrélation m'a frappé : les expositions suscitant le plus de commentaires négatifs de la part des journalistes ne mentionnaient qu'un nom propre dans leur titre, sans sous-titre. Les expositions titrées *Wilfredo Lam*, *Corto*, *Degas* trahissaient manifestement un projet inabouti et un manque de réflexion conceptuelle aux yeux des journalistes.

Même si le succès ou l'insuccès d'une exposition tient évidemment à une multiplicité de facteurs, il paraît étrange que certaines institutions soient si peu conscientes de la valeur représentative du titre. C'est lui qui porte l'identité de l'événement ; il constitue matériellement le vecteur numéro 1 de la communication dans les citations, les recensions, les commentaires et les conversations au sujet de l'exposition.

Si nous ne pouvons mesurer objectivement l'efficacité d'un titre, hormis peut-être par le verdict de la fréquentation, certains outils de la langue, très simples, ont toutes les chances de stimuler l'envie sans vainement tenter d'adhérer à un horizon d'attentes supposé ou à une segmentation des visiteurs.

La « festivalisation » du titre par les noms propres :

En 1995, John House était le curateur d'une seule et même exposition qui a eu lieu dans deux villes et a reçu deux titres. À Londres c'était « *The nature of France. Impressionism and its rivals* ». À travers la mention du courant impressionniste, le titre se plaçait de manière un peu élitiste du côté de l'histoire de l'art et des idées. À Boston, le titre se muait en « *Impressions of France : Monet, Renoir, Pissarro and their rivals.* » Cette variante capitalisait sur une culture commune, faite d'artistes « stars », et exprimait un conflit plus spectaculaire, énumérant les artistes comme sur l'affiche d'un festival...

Un mode discursif et non plus narratif :

Le titrage est souvent plus innovant dans le cadre d'expositions immersives et de réalité virtuelle qui empruntent à des registres exogènes par rapport à la culture habituellement descriptive et informative du titre. Pêle-mêle, nous trouvons l'interpellation directe « Imagine Van Gogh » (La Villette), la promesse d'un moment inédit « Klimt experience » (Mudec, Milan), une mise en situation « La bibliothèque, la nuit » (BNF), ou un fragment de discours invitant à se mettre « Dans la peau d'un soldat » (Musées des Armées)...

Ces stratégies extrêmement simples nous mènent à repenser la fonction sémiotique du titre d'exposition non plus seulement comme un désignateur du contenu de l'exposition ou un propos tenu à son égard mais comme un véritable indice de la valeur de l'exposition.

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Süddeutsche Zeitung, 18. März 2018, 18:48 Uhr

Datenmissbrauch : "Vertraut uns"

Von Julian Dörr

Es ist eine dystopische Vorstellung: Ein paar mehr oder weniger achtsam auf Facebook verstreute Likes können Auskunft geben über das Geschlecht, die sexuelle Orientierung, die politische Einstellung. Zumindest, wenn man den Algorithmus von Cambridge Analytica benutzt. Das ist der Algorithmus, mit dem die britische Datenanalyse-Firma das Ergebnis der US-Wahl im Jahr 2016 beeinflussen wollte. Cambridge Analytica hat die Daten von Millionen US-amerikanischen Facebook-Nutzern gesammelt, um daraus eine Software zu bauen, die Wahlverhalten vorhersagen und beeinflussen kann. Im vergangenen US-Wahlkampf hatte Cambridge Analytica eng mit dem Team von Donald Trump zusammengearbeitet. Die britische Firma hatte außerdem die Pro-Brexit-Kampagne unterstützt.

Cambridge Analytica sammelt Daten, um damit Persönlichkeitsprofile zu erstellen. So lassen sich Nutzer besonders effektiv mit politischen Botschaften ansprechen - bislang ist allerdings unklar, inwieweit solche zielgerichtete Ansprache tatsächlich Wahlentscheidungen beeinflussen kann. Die Firma wurde von Trump-Unterstützer und Hedgefonds-Milliardär Robert Mercer gegründet. Stephen Bannon, der ehemalige Chefberater des US-Präsidenten, saß im Aufsichtsrat der Firma.

[...]

Der britischen Sonntagszeitung *The Observer* verriet Christopher Wylie, der Cambridge Analytica bei der Datenakquise unterstützte, wie genau die Firma dabei vorging: "Wir haben Facebook ausgenutzt, um Millionen Nutzerprofile ‚abzuernten‘. Wir haben dann Modelle gebaut, basierend darauf, was wir über diese Menschen wussten, und ihre inneren Dämonen ins Visier genommen. Das war die Grundlage, auf der das ganze Unternehmen aufgebaut war." [...]

Wylies Kollege Wladimir Kogan hatte den Zugang zu persönlichen Daten von 290 000 Facebook-Mitgliedern über eine App gewonnen, die Nutzer herunterladen konnten. Die App versprach einen Persönlichkeitstest und bezeichnete sich selbst auf Facebook

als "Research-App". Die Nutzer der App gaben Kogan die Zustimmung, auf Informationen wie Wohnort und Likes zuzugreifen. Die App sammelte jedoch noch weitere Daten, zum Beispiel über Facebook-Freunde und Kontakte.

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Una mirada hiperrealista al 'California cool' en Madrid

La obra del pintor hiperrealista californiano Danny Heller llega a Europa en su primera exposición individual fuera de Estados Unidos. *California cool* refleja a través de pinturas, dibujos y obra editada el fascinante estilo arquitectónico del estado norteamericano de mitad del siglo XX.

Elementos icónicos como el edificio del Aeropuerto Internacional de Los Ángeles o los techos de mariposa de las casas de las clases acomodadas de Palm Springs nos trasladan hasta el imaginario de la Costa Oeste, un universo con su propia identidad estética, que presume de un exacerbado hedonismo y regala un sentido más amplio a la cultura de lo *cool*.

El trabajo de Heller es casi de documentalista, al reflejar con su estilo realista los paisajes y la arquitectura americana, jugando con la luz, los ángulos exagerados y una particular paleta de colores. Su gusto por el detalle provoca que se tenga que mirar con atención cada una de sus obras para descubrir que no se tratan de fotografías. Y a pesar de tener tan solo 30 años de edad prefiere mirar a un tiempo que pertenece a generaciones anteriores a la suya, como un reclamo para poner de manifiesto las lecciones arquitectónicas olvidadas.

En tiempos de cambio constante, sus pinturas reflejan la belleza atemporal del diseño de mediados de siglo, rescatando un pasado que establece las bases del presente. A su vez, el inmaculado cielo azul y la aparente ligereza de su obra, esconden una nostalgia por un sueño que se ha ido borrándose con el tiempo, el de la arquitectura modernista, que estableció espacios de vida abiertos, sencillos y naturales.

Fuente : Arquitectura y diseño, 27/03/2018

http://www.arquitecturaydiseno.es/arquitectura/una-mirada-hiperrealista-al-california-cool-en-madrid_1531

