

## LICENCE 3<sup>ème</sup> année

### SESSION 1 – JANVIER 2014

Intitulé de l'épreuve écrite : Age du bronze

Date, horaire de l'épreuve : Lundi 13 janvier à 14h

Responsable du sujet : M. Wirth

Durée de l'épreuve : 4h

Indications : Le sujet comporte 1 page recto verso numérotée de 1/2 à 2/2.

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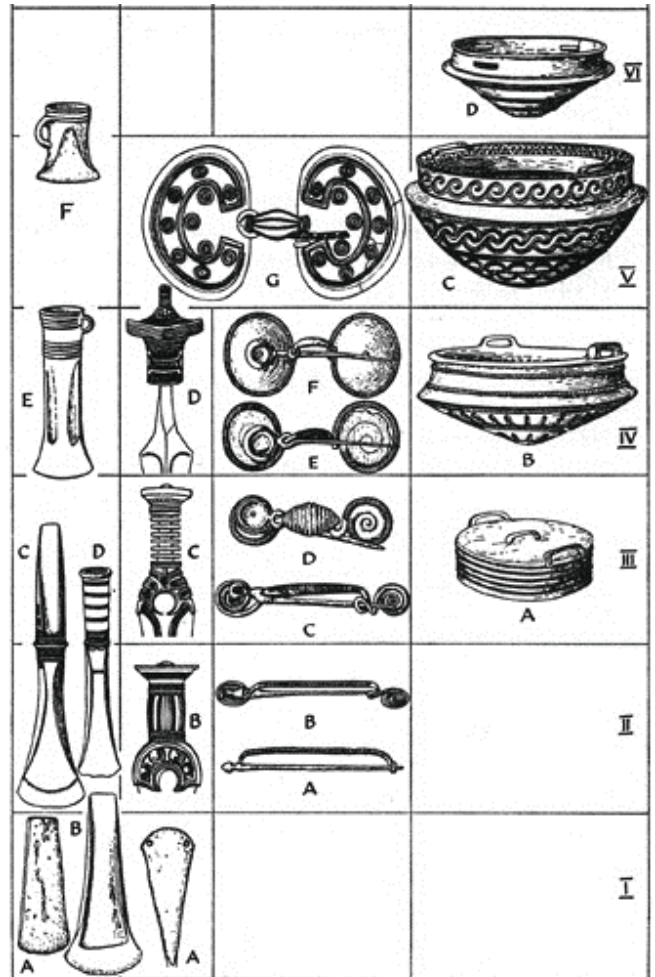
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# SUJET

Votre réponse à la première question vaut 1/3 de la note, la réponse à la deuxième question vaut 2/3.

## Vous traiterez les 2 sujets

1. Le concept de la « série typologique » et la construction de la chronologie relative chez Montelius.



2. L'épée à l'époque de l'Âge du Bronze : productions, contextes, fonction.

# LICENCE 3<sup>ème</sup> année

## SESSION 1 – JANVIER 2014

<u>Intitulé de l'épreuve écrite :</u>	Anglais (Parcours Histoire de l'art)
<u>Date, horaire de l'épreuve :</u>	Mercredi 15 janvier 2014 à 9h
<u>Responsable du sujet :</u>	M. Jacquin
<u>Durée de l'épreuve :</u>	2h
<u>Indications :</u>	Le sujet comporte 3 pages recto verso agrafées et numérotées de 1/5 à 5/5. Assurez-vous que cet exemplaire est complet.

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Veillez noter que la qualité de l'orthographe et la lisibilité seront prises en compte lors de la correction. Toute réponse illisible serait comptée comme fausse.

Le barème est indiqué entre parenthèses. **Total: 60 points**

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## SUJET Lend us your Leonardo: how to make a blockbuster show

1 According to Giorgio Vasari in his *Lives of the Artists*, Leonardo da Vinci once explained  
 away his tardiness in completing a commission by arguing that "men of lofty genius  
 sometimes accomplish the most when they work the least". He was as good as his dictum,  
 painting a mere 20 or so works of which only 14 that are unequivocally his survive. Nine of  
 5 these will be appearing in the National Gallery's new exhibition *Leonardo da Vinci: Painter at  
 the Court of Milan*. The last time such a number of his pictures appeared together was in Milan  
 in 1939. This, then, is a once-in-a-lifetime show.

The idea came five years ago when the National's then director, Charles Saumarez Smith,  
 asked Luke Syson, the gallery's curator of early Italian art, for an idea for an exhibition. At that  
 10 point the National's own Leonardo, *The Virgin of the Rocks*, was being restored and was  
 uppermost in Syson's mind. He proposed an exhibition focusing on Leonardo's most  
 productive period, the 16 years he spent in Milan working for the city's grandee Ludovico "Il  
 Moro" Sforza from 1482/3 to 1499. The National's brief is that there should be a scholarly  
 armature underpinning all of its exhibitions and, where possible, that their own paintings  
 15 should be central to them. Syson's first call was to Martin Clayton at Windsor Castle. The  
 Queen owns the world's greatest collection of Leonardo drawings (some 600 of them) and  
 Clayton is their keeper. From that telephone conversation onwards he was a big supporter of  
 the exhibition and indicated from the outset that the Royal Collection would be an enthusiastic  
 lender.

20 This informal approach is the way most exhibitions come about. It is not gallery directors  
 exchanging letters or government ministers bearding their peers but curators who know other  
 curators and who ring them up as friends. Indeed the smallness of the art world in its upper  
 echelons is such that, for example, both Syson and Larry Keith, the National Gallery's director  
 of conservation, are members of the Louvre's committee overseeing the restoration of one of  
 25 its post-Milan Leonardos, *the Virgin and Child with St Anne*. Such connections help. As Syson  
 and his French equivalent Pierre Delieuvin started talking they quickly found common ground.  
 "If you don't ask, you don't get," says Syson, and so, sitting on a bench in the Louvre's Grand  
 Galerie, he asked if there was any possibility of borrowing the Louvre's version of *The Virgin  
 of the Rocks* and *La Belle Ferronnière*, the portrait that is unreasonably overshadowed by *the*  
 30 *Mona Lisa*. The answer was yes and with a bit of genial but thoroughbred horse-trading they  
 thrashed out that the National would in return send its Leonardo cartoon of *The Virgin and  
 Child with St Anne* to France to show alongside the painting that resulted from it. This  
 gentleman's agreement had to be ratified by both sets of trustees but, says Syson, such swaps  
 are not a quid pro quo but are "natural and organic" between institutions with friendly relations  
 35 and shared scholarly aims.

The same was true with the Vatican and the National secured the loan of its unfinished *St  
 Jerome*. With it Syson now had an exhibition but his aim was to get all of Leonardo's Milan  
 paintings and other key pictures needed more effort. The National's dealings with some  
 galleries are not as regular as with the Louvre and the Vatican and so he approached the  
 40 Czartoryski Foundation in Cracow, the Hermitage in St Petersburg and the Ambrosiana in  
 Milan with the aim of "instigating conversations to establish if they'd be happy to entertain a  
 longer conversation".

The indications were favourable so the National's new director, Nicholas Penny, travelled with  
 Syson to make formal representations. In presenting the gallery's case they laid out the pros  
 45 and cons of loaning, discussed whether the paintings were fit to travel, talked about the aims  
 of the exhibition, pointed out that several central works were already promised and, above all,  
 made it clear, as Syson says, that they knew it was "a big ask". In the end the National agreed  
 to lend works to both the Hermitage and the Ambrosiana. It took a year but they got their

agreement.

50 When the other loans followed – the Duke of Buccleuch's *Madonna of the Yarnwinder* and the newly attributed *Christ as Salvator Mundi* from a private collection (apparently owned by a consortium) – Syson had a full hand of Leonardo's Milanese pictures.

Discussion then returned to the National Gallery. It was decided the exhibition should be shown in the Sainsbury wing where the scale of the rooms suited the size of the paintings and  
55 which, lacking natural light, are ideal for the display of drawings. It was also decided to restrict visitor numbers, albeit losing revenue, so as not to make the exhibition experience an equivalent, says Syson, of "the Black Hole of Calcutta".

The decision to devote each room to an individual Leonardo and surround it with supporting drawings and works by followers was Syson's. Then came the choice of which direction the  
60 visitors' route should take. The hanging scheme was worked out by Syson three years ago, using a scale model of the rooms and miniature reproductions of each painting stuck on with Blu-Tack. In the background the National's registrars, its bureaucrats, were establishing a paper trail of permissions and correspondence for each loan, collating details of the frames, the nature of its fixings, what the ambient temperature surrounding each picture should be and  
65 how they would be transported.

Having decided which painting would hang where, Syson still had other decisions to make. Time was put aside with the gallery's education department and a labeller to discuss the exhibition's captioning. It is an important topic, since some studies have shown that gallery visitors can spend more time reading the captions than looking at the pictures themselves.  
70 What was the message each picture should get across? What was the background information that should greet the visitor in each room? What should be the content of the audio guide and introductory film?

The colour of the background walls was still undecided and is usually a late decision: "You really need the pictures there to choose," Syson says. Catalogues are a key part of the  
75 National's brief since they are a showcase for the current state of scholarship and also a place where matters that are not covered in the exhibition can be discussed. They remain works of reference long after the exhibition has closed. Other commercial decisions taken by Syson, Penny and the gallery's press and marketing departments include choosing the exhibition poster – in this case the cropped face of the Polish portrait of Cecilia Gallerani (*The Lady with  
80 an Ermine*) - and the sort of merchandise to be offered in the National's shop.

The National's exhibitions traditionally last three months (which is also the maximum time drawings can be safely displayed) and the slot is decided by the gallery's existing programme and the availability of loans. Time begins to concertina when the paintings arrive. What is likely is that lending institutions will wrap their paintings – still in their frames – in either silk  
85 or Japanese paper so that nothing plastic or abrasive can touch the surface, and that they put them in specially constructed padded, sealed, anti-shock, micro-climate-controlled cases.

The whole enterprise is underwritten by the National Indemnity Scheme, without which the insurance costs would be such that no major exhibition could ever take place. The paintings are, of course, unsaleable but *The Lady with an Ermine* supposedly has an insurance value of  
90 £250m while, apocryphally, the *Mona Lisa* is valued at half a billion pounds.

The hanging of the pictures themselves takes two to three weeks and in this instance longer. It starts with a "paper hang", in which brown paper cut to scale is used to check the effect, and then up go the paintings themselves. Only when the National's art handling team has fixed the pictures to the walls can the lighting be finalised – usually on the last weekend before opening  
95 – so that paintings and drawings can be seen effectively and without glare, but without harming them either. With the exhibition finally ready there is a press preview and TV and news access in the days before the official opening.

## I.VOCABULARY IN THE TEXT:

(/8)

A. 1.25 – 49: Find the English equivalents of the following French words: (/6)

1. le pour et le contre 2. échange (différent de *exchange*) 3. prêt 4. eclipser 5. administrateur 6. savant; rigoureux; scientifique (un mot anglais)

B. In an exhibition the term ..... refers to the short explanation or description accompanying an artwork. (Fill in the blanks with the appropriate word; the word is in the text) (/2)

**II. QUESTIONS ABOUT THE TEXT** (give the first and last words as well as the line(s) of the quote):  
(/18)

1. How long did it take to organize this exhibition -from the idea of it to the opening? (/2)
2. How long do the exhibitions at the National Gallery usually last? (/2)
3. Quote a sentence that illustrates the **long** negotiations before two museums agree on lending artworks to each other. (/2)
4. Find **two sentences** that illustrate the need for the museum organizing an exhibition to lend something to their partners. (/2)
5. Right or wrong. Quote the text (line(s)): (/6)
  - A. The exhibitions are made possible thanks to the friendly and informal relationships between curators from major museums.
  - B. Leonardo Da Vinci painted about fifty masterpieces.
  - C. A computer-assisted virtual simulation enabled the exhibition organizers to finally decide where they would hang the artworks.
  - D. The catalogue is much more than a guidebook used by visitors during the exhibition.
  - E. A large number of drawings by Leonardo Da Vinci are to be found in England.
  - F. The National Gallery's permanent collection is not taken into account when such exhibitions are launched.
6. Quote a sentence illustrating the extreme care given to the transportation of masterpieces. (/2)
7. Which element(s) is/are not mentioned in the text? (/2)
  - A. Lighting
  - B. Colour of the walls
  - C. Opening hours
  - D. Entry fees
  - E. Insurance policies
  - F. Content of the audiobooks
  - G. The average time it takes to visit the exhibition

**III. VERSION:** traduire en français:

(/8)

It was decided the exhibition should be shown in the Sainsbury wing where the scale of the rooms suited the size of the paintings and which, lacking natural light, are ideal for the display of drawings. It was also decided to restrict visitor numbers, albeit losing revenue, so as not to make the exhibition experience an equivalent, says Syson, of "the Black Hole of Calcutta<sup>1</sup>". (l.53-57)

⇒ 1. the Black Hole of Calcutta (*à traduire littéralement*) was a dungeon where British soldiers and civilians were held prisoner. The place was so hot and crowded that many of them died.

**IV. ESSAY: CHOOSE ONE OF THE FOLLOWING SUBJECTS (AT LEAST 250 WORDS) (/26)**

1. What do you think of installation works dedicated to iconic paintings such as Peter Greenaway's work around Leonardo Da Vinci's *Last Supper*?
2. Describe, analyze, and comment on these two paintings, paying particular attention to the representation of space.

Peter Paul Rubens, *The Rainbow Landscape*, 1636. Oil on panel, 136.5 X 236.5 cm. Wallace Collection, London.



Jean-François Millet, *The Gleaners*, 1857. Oil on canvas, 85.5 X 111 cm. Musée d'Orsay, Paris.



## LICENCE 3<sup>ème</sup> année

### SESSION 1 – JANVIER 2014

Intitulé de l'épreuve écrite : Gaule romaine

Date, horaire de l'épreuve : Vendredi 17 janvier 2014 à 14h

Responsable du sujet : M. Popovitch

Durée de l'épreuve : 4h

Indications : Le sujet comporte 1 page recto verso et numérotée de 1/2 à 2/2.

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## **SUJET**

**La romanisation des campagnes gauloises.**

## LICENCE 3<sup>ème</sup> année

### SESSION 1 – JANVIER 2014

**Intitulé de l'épreuve écrite :** Histoire de l'art contemporain

**Date, horaire de l'épreuve :** Jeudi 16 janvier à 14h

**Responsable du sujet :** Mme Dupont

**Durée de l'épreuve :** 4h

**Indications :** Le sujet comporte 1 page recto verso numérotée de 1/2 à 2/2.

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## SUJET

*« Berthe Morisot et Mary Cassatt furent les premières femmes qui osèrent contester l'ordre établi et qui devinrent célèbres hors des cercles officiels. »*

*Linda Nochlin*

A l'aide d'exemple précis, vous commenterez cette phrase extraite de *Femmes Peintres, 1550-1950*. Auparavant vous répondrez à la question : Qui est Linda Nochlin ?

## LICENCE 3<sup>ème</sup> année

### SESSION 1 – JANVIER 2014

Intitulé de l'épreuve écrite : Muséologie

Date, horaire de l'épreuve : Lundi 13 janvier 2013

Responsable du sujet : M. RAICHVARG

Durée de l'épreuve : **2h**

Indications : Le sujet comporte 1 page recto verso numérotée de 1/2 à 2/2.

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## **SUJET**

En vous appuyant sur des exemples vus en cours ou bien sur votre propre expérience de visiteur d'exposition, montrez ce qu'on peut entendre par « expérience de visite ».

## LICENCE 3<sup>ème</sup> année

### SESSION 1 – JANVIER 2014

<u>Intitulé de l'épreuve écrite :</u>	Age du fer
<u>Date, horaire de l'épreuve :</u>	Jeudi 16 janvier à 8h
<u>Responsable du sujet :</u>	M. Wirth
<u>Durée de l'épreuve :</u>	4h
<u>Indications :</u>	Le sujet comporte 1 page recto verso numérotée de 1/2 à 2/2. Assurez-vous que cet exemplaire est complet.

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# SUJET

*Votre réponse à la première question vaut 1/3 de la note, la réponse à la deuxième question vaut 2/3.*

**Vous traiterez les deux sujets :**

1. Caractérisation des tombes de guerriers du Premier Âge du Fer en Europe moyenne.
2. Correspondances entre les motifs récurrents de l'art des situles et le mobilier funéraire de l'Âge du Fer.

## LICENCE 3<sup>ème</sup> année

### SESSION 1 – JANVIER 2014

Intitulé de l'épreuve écrite : Archéologie classique

Date, horaire de l'épreuve : Lundi 6 janvier 2014 à 8h

Responsable du sujet : M. Popovitch

Durée de l'épreuve : 4h

Indications : Le sujet comporte 2 pages recto verso agrafées et numérotées de 1/4 à 4/4.

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## **SUJET**

**Commentez séparément les quatre documents suivants.**

## LICENCE 3<sup>ème</sup> année

### SESSION 1 – JANVIER 2014

Intitulé de l'épreuve écrite : Histoire de l'art moderne

Date, horaire de l'épreuve : Mardi 14 janvier à 8h

Responsable du sujet : M. Bonfait

Durée de l'épreuve : 4h

Indications : Le sujet comporte 1 page recto verso numérotée de 1/2 à 2/2.

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## SUJET

### **Dissertation :**

Le mouvement des Lumières et la sculpture en France au XVIIIe siècle.

## LICENCE 3<sup>ème</sup> année

### SESSION 1 – JANVIER 2014

Intitulé de l'épreuve écrite : Histoire de l'art médiéval

Date, horaire de l'épreuve : Mardi 7 janvier 2014

Responsable du sujet : M. Russo

Durée de l'épreuve : 4h

Indications : Le sujet comporte 1 page recto verso numérotée de 1/2 à 2/2.

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## SUJET

Sous Philippe le Hardi (mort en 1404) et son épouse Marguerite, comtesse de Flandre, des objets précieux furent réalisés, ainsi que des commandes monumentales prestigieuses. À partir d'exemples\* choisis, datés et situés, vous préciserez en les analysant les rapports entre ces deux ensembles artistiques.

\* Vous choisirez vos exemples dans le cours magistral comme dans les travaux dirigés.

## LICENCE 3<sup>ème</sup> année

### SESSION 1 – JANVIER 2014

Intitulé de l'épreuve écrite : Néolithique Européen

Date, horaire de l'épreuve : Lundi 6 janvier 2014 à 14h

Responsable du sujet : M. LEMERCIER

Durée de l'épreuve : 4h

Indications : Le sujet comporte 1 page recto verso numérotée de 1/2 à 2/2.

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## SUJET

*La diffusion néolithique vers l'Europe : causes, modalités et conséquences*

(Construisez impérativement votre réponse et soignez votre écriture : Orthographe, grammaire et style seront pris en compte)

## LICENCE 3<sup>ème</sup> année

### SESSION 1 – JANVIER 2014

<b><u>Intitulé de l'épreuve écrite :</u></b>	Anglais Parcours Archéologie
<b><u>Date, horaire de l'épreuve :</u></b>	Mercredi 15 janvier 2014 à 9h
<b><u>Responsable du sujet :</u></b>	M. Jacquin
<b><u>Durée de l'épreuve :</u></b>	<b>2h</b>
<b><u>Indications :</u></b>	Le sujet comporte 2 pages recto verso agrafées et numérotées de 1/4 à 4/4. Assurez-vous que cet exemplaire est complet.

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Le barème est indiqué entre parenthèses. Total: 60 points

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## Viking chieftain's burial ship

1 A Viking ship, which for 1,000 years has held the body of a chieftain, with his shield on his chest and his sword and spear by his side, has been excavated on a remote Scottish peninsula – the first undisturbed Viking ship burial found in Britain.

5 The timbers of the ship found on the Ardnamurchan peninsula – the mainland's most westerly point – rotted into the soil centuries ago, like most of the bones of the man whose coffin it became. However the outline of the classic Viking boat, with its pointed prow and stern, remained. Its form is pressed into the soil and its lines traced by hundreds of rivets, some still attached to scraps of wood. An expert on Viking boats, Colleen Batey from the University of Glasgow, dates it to the 10th century.

10 At just 5m long and 1.5m wide, it would have been a perilously small vessel for crossing the stormy seas between Scandinavia, Scotland and Ireland. But the possessions buried with him suggest the Viking was a considerable traveller. They include a whetstone from Norway, a bronze ringpin from Ireland, his sword with beautifully decorated hilt, a spear and a shield which survive only as metal fittings, and pottery. He also had a knife, an axe, and a bronze  
15 object thought to be part of a drinking horn. Dozens of iron fragments, still being analysed, were also found in the boat.

The peninsula in the Highlands is still easier to reach by sea than along the single narrow road. But with its magnificent mountain, sea and sunset views, it was a special place for burials for thousands of years.

20 The oldest, excavated by the same team three years ago, was a 6,000-year-old neolithic grave, and a bronze age burial mound is nearby. Hannah Cobb, an archaeologist from the University of Manchester who is co-director of the excavation, said: "We had spotted this low mound the previous year, but said firmly that it was probably just a pile of field clearance rocks from comparatively recent farming. "When we uncovered the whole mound, the team digging came  
25 back the first night and said it looked quite like a boat. "The second night they said: 'It really does look like a boat.' The third night they said: 'We think we really do have a boat'. It was so exciting, we could hardly believe it."

They recovered fragments of an arm bone and several teeth, which should allow analysis of radioactive isotopes and reveal where the man came from. The fragments of wood clinging to  
30 the rivets should reveal what trees were felled for his ship, and possibly where it was built. "Such burials were reserved for high status individuals," Cobb said. "He may have been a chieftain, a famous navigator, or renowned for his wisdom, but this man was clearly special to his people."

The boat had been almost filled with stones and Cobb believes these must have had meaning  
35 for the Vikings. "Rocks are obviously significant as they also appear in other Viking burials," she said. "Building a lasting monument to the dead for the living may well be an important factor, and also rooting people in with landscape traditions, given the proximity to the neolithic and bronze age cairns.

"We don't think the association with the older monuments can be a coincidence – this was a  
40 place which was very important to people over an extraordinarily long period of time." No trace of a settlement site has been found, but the team will be returning to the peninsula next summer.

The Ardnamurchan Transitions Project brings together students and academics from several universities working with CFA Archaeology and Archaeology Scotland. The most famous ship  
45 burial in Britain, Sutton Hoo – found heaped with treasure and excavated in Suffolk in the shadow of the second world war – looks like anyone's idea of a Viking burial but proved to be

Anglo-Saxon, centuries older than the seafaring Scandinavians.

When overcrowding or yearning for adventure and wealth sent the Vikings overseas in the late eighth century, the sight of their long narrow ships on the horizon struck dread. Although their  
50 reputation has now been partly rehabilitated and they are recognised as traders, farmers, and brilliant shipwrights and metal and craft workers, a poem written in the margin of an Irish manuscript records a monk's relief that the wild seas that night were too rough even for Vikings.

The most famous description of a Viking ship burial, complete with the human sacrifice of a  
55 woman who volunteered to go with the dead chieftain into the next world – with lurid details of drugged potions and ritual sexual intercourse pillaged by generations of novelists and film-makers – was left by a 10th century Arab writer, Ahmad Ibn Fadlan. But archaeology has vindicated much of his account. Fadlan's chieftain was cremated along with his ship, leaving only ashes to be buried under a mound. But many Vikings, like the man in Ardnamurchan,  
60 were laid in ships with their possessions heaped around them.

Years of work will follow on the new find, and may reveal whether the man who lay quietly in his ship for 1,000 years was a local resident, a sailor taking shelter from a storm or whether his body was brought specially to the beautiful site for burial.

**I. VERSION:** traduire en français le premier paragraphe (ligne 1 à 3).

(/7)

**II. QUESTIONS ABOUT THE TEXT.** QUOTE THE TEXT (LINES) TO JUSTIFY YOUR ANSWERS.

(/16)

1. How will experts try to find out the man's origin?
2. The wood of the ship is extremely well-preserved. RIGHT or WRONG.
3. All Vikings -regardless of their status- were buried in a similar way. RIGHT or WRONG.
4. Archaeologists do not know for sure whether the man lived near the burial site. RIGHT or WRONG.
5. Give the example of another ship burial where archaeologists were mistaken at first.
6. What was the major tangible difference between the Viking ship burial described by Ahmad Ibn Fadlan and the ship burial that has just been excavated in Scotland? (*IN YOUR OWN WORDS*)
7. When archaeologists stumbled upon the low mound containing the ship burial they thought it was ..... (FILL IN THE BLANKS. QUOTE THE TEXT)
8. In the ship, apart from all the items / artefacts buried with the Viking chieftain, archaeologists also found ..... and they think it had a particular meaning in Viking burials.

**III. Vocabulaire étudié en cours; associer les mots anglais à leurs équivalents français (attention: il y a plus de mots français que de mots anglais) (17)**

1. crew 2. scatter 3. sink 4. concrete 5. gathering 6. feat 7. shell 8. flint 9. rubble 10. quarry 11. cattle 12. rope 13. praise 14. collapse

A. rassemblement B. fête; festin C. exploit D. vis E. équipage F. corde G. silex H. vase; limon I. argile J. couler K. béton L. bétail M. sécheresse N. carrière O. coquillage P. épave Q. débris R. effondrement S. éloge T. lieu de culte U. disperser; disséminer

1	2	3	4	5	6	7	8	9	10	11	12	13	14
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**IV. QCM: attention: bonne réponse: +1; pas de réponse:0; mauvaise réponse: -1 (5)**

1. A: I've found a blue scarf. Is it ....., Sarah? B: No, it isn't ..... It must be Patty's.

a. you / mine                      b. yours / mine                      c. your / my                      d. your / mine

2. She was only slightly injured in the accident so she ..... go to hospital.

a. mustn't                      b. didn't have to                      c. cannot                      d. shouldn't

3. I .....better not smoke in your parents' flat.

a. would                      b. ought                      c. had                      d. should

4. .... it was cold and misty, they chose to walk.

a. In order to                      b. However                      c. Despite                      d. Though

5. They will never agree ..... one of them gives up arguing.

a. provided                      b. however                      c. whereas                      d. unless

**V. THEME: traduire en anglais la phrase suivante: (3)**

Il savait que cela valait la peine d'essayer même si cela voulait dire quitter sa famille et ses amis.

**VI. ESSAY: (22)**

What do you know about funerary rituals during the Neolithic Age? What do you know about the evolution of funerary rituals from the Neolithic Era to the Middle-Ages? (YOU CAN FOCUS ON ONE OR SEVERAL PERIODS / CIVILIZATIONS) ABOUT 250 WORDS MINIMUM.

## LICENCE 3<sup>ème</sup> année

### SESSION 1 – JANVIER 2014

Intitulé de l'épreuve écrite : Archéologie médiévale

Date, horaire de l'épreuve : Mercredi 8 janvier 2014 à 13h

Responsable du sujet : M. Cailleaux

Durée de l'épreuve : 4h

Indications : Le sujet comporte 1 page recto verso numérotée de 1/2 à 2/2.

Assurez-vous que cet exemplaire est complet.

**Consigne :**

**Le candidat traitera, le sujet suivant sur la copie d'examen.**

***RAPPEL : L'usage de tout document et tout matériel électronique est strictement interdit.***

# SUJET

## Dissertation

« Les édifices du carré claustral dans les abbayes cisterciennes.  
Situation-architecture-fonctions »

## LICENCE 3<sup>ème</sup> année

### SESSION 1 – JANVIER 2014

<b><u>Intitulé de l'épreuve écrite :</u></b>	<u>Histoire de l'art antique</u>
<b><u>Date, horaire de l'épreuve :</u></b>	Vendredi 17 janvier 2014 à 8h
<b><u>Responsable du sujet :</u></b>	M. Vitali
<b><u>Durée de l'épreuve :</u></b>	<b>4h</b>
<b><u>Indications :</u></b>	Le sujet comporte 2 pages recto verso agrafées et numérotées de 1/3 à 3/3. Assurez-vous que cet exemplaire est complet.

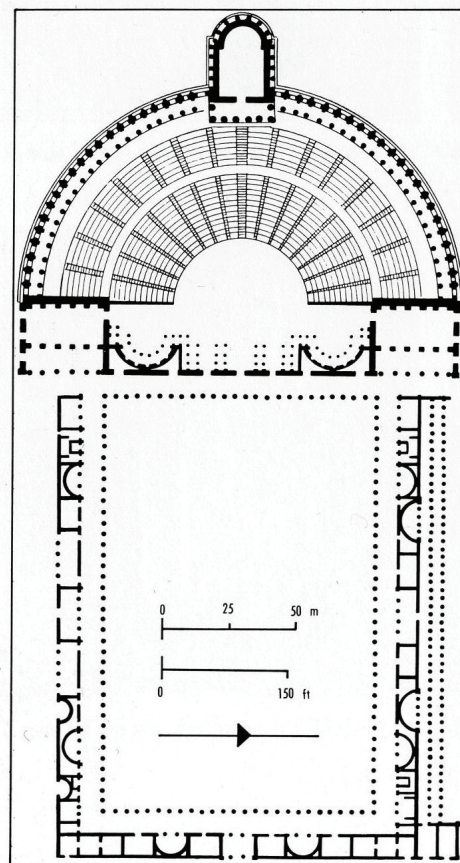
**Consigne :**

**Le candidat traitera, le sujet suivant sur la copie d'examen.**

***RAPPEL : L'usage de tout document et tout matériel électronique est strictement interdit.***

# SUJET

## COMMENTAIRES DE DOCUMENTS







## LICENCE 3<sup>ème</sup> année

### SESSION 1 – JANVIER 2014

<u>Intitulé de l'épreuve écrite :</u>	<u>Histoire du cinéma</u>
<u>Date, horaire de l'épreuve :</u>	Mardi 14 janvier 2014 à 14h
<u>Responsable du sujet :</u>	Isabelle Marinone
<u>Durée de l'épreuve :</u>	<b>2h</b>
<u>Indications :</u>	Le sujet comporte 1 page recto verso numérotée de 1/2 à 2/2. Assurez-vous que cet exemplaire est complet.

**Consigne :**

**Le candidat traitera, le sujet suivant sur la copie d'examen.**

***RAPPEL : L'usage de tout document et tout matériel électronique est strictement interdit.***

## SUJET

La place du documentaire romancé dans l'histoire du documentaire.

Vous traiterez du sujet à partir des photogrammes suivants que vous recontextualiserez dans leurs productions filmées.



## LICENCE 3<sup>ème</sup> année

### SESSION 1 – JANVIER 2014

<u>Intitulé de l'épreuve écrite :</u>	<u>OUVERTURE :</u>  <u>Muséologie et Interprétation du patrimoine</u>
<u>Date, horaire de l'épreuve :</u>	Mercredi 8 janvier à 8h
<u>Responsable du sujet :</u>	Mme Balan
<u>Durée de l'épreuve :</u>	<b>2h</b>
<u>Indications :</u>	Le sujet comporte 1 page recto verso numérotée de 1/2 à 2/2. Assurez-vous que cet exemplaire est complet.

**Consigne :**

**Le candidat traitera, au choix, l'un des 2 sujets suivants sur la copie d'examen.**

***RAPPEL : L'usage de tout document et tout matériel électronique est strictement interdit.***

# SUJET

## 1/ Commentaire de texte

*" Il faut laisser mourir les ruines, les ruines grecques comme les autres. La ruine – et la ruine de raison bien plus encore que la ruine de crédulité – doit se transformer avec le sol, puisqu'elle est tirée de sa raison même. La ruine doit subir la poussée de l'arbre si l'arbre croît et l'affaissement de la colline si la colline est ébranlée. La pierre du sol, la racine, la feuille morte, la chair des fleurs apportée par le vent, tout cela doit se mêler au marbre sorti de la communion émouvante de l'homme avec la substance du monde. Restaurer les ruines est aussi inutile que de maquiller les vieillards, aussi inepte que de ratisser les forêts et que d'en relever les arbres morts, aussi révoltant que de couvrir les montagnes, quand ne peut intervenir l'excuse de la vie économique, d'hôtels et de chemins de fer.*

*Le fétichisme des ruines qui pousse l'homme à les entretenir et à les relever sort de la conception insensée de l'art qui sépare l'art de la vie. Vouloir perpétuer la mort est une insulte à la vie. Vouloir maintenir les ruines est une insulte à la vie débordante qui de toutes parts les entoure, qui les ronge et les effrite, qui les submerge de sa lente marée. La croissance de l'arbre et le travail du feu souterrain, la marche du glacier, la pesée du soleil sur la terre dégradée et la persistance de la goutte d'eau à creuser sa route, sont des phénomènes égaux en force et en beauté à l'édification des plus harmonieuses architectures. Laissons mourir les ruines de la mort des hommes, des bêtes et des plantes, de la mort de tout ce qui vit, de la mort qui vit et qui crée."*

Elie Faure, *Histoire de l'art*, Tome I : *L'art antique*, Gallimard, Folio Essai, 1987

# OU

## 2/ Dissertation

**Doit-on et peut-on tout conserver ?**