



SERVICES CULTURE ÉDITIONS
RESSOURCES POUR
L'ÉDUCATION NATIONALE

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BTS PHOTOGRAPHIE

ANGLAIS – U. 2

SESSION 2009

Durée : 2 heures
Coefficient : 2

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Dès que le sujet vous est remis, assurez-vous qu'il est complet.
Le sujet comporte 5 pages, numérotées de 1/5 à 5/5.

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QUESTIONS

**I. Document A : “ China Eats Crow Over Faked Photo of Rare Antelope ”.
(Pages 3 et 4/5).**

Read the article and answer the following questions in your own words. (14 points)

1. Show that Mr Liu lied about his project and about the shooting conditions of his photograph. (About 80 words / 4 points)
2. How was the manipulation exposed ? (About 60 words / 3 points)
3. Explain what Bandurski meant when he claimed that “It’s such a perfect propaganda photo... They don’t tend to give journalism prizes to reports that rock the boat”.
(About 60 words / 3 points)
4. As a photographer, how do you feel about Mr Liu’s working methods and about his statement in the last paragraph ?
(About 80 words / 4 points)

**II. Document B : “ Filters for Outdoor Photography ”
Nature Photographers, on-line magazine.
Text and photography Copyright Darwin Wiggett.
(Page 5/5).**

Translate the passage into French from “ Grad Filters – Necessary and a bit Complicated ”
down to “ The scene magically transform back to the reality of the eye ”. (6 points)

DOCUMENT A

“China Eats Crow Over Faked Photo Of Rare Antelope”

Adapted from *The Wall Street Journal*, February 22, 2008.

HONG KONG -- It turns out that train tracks in Tibet aren't where the antelope play. Earlier this week, *Xinhua*, China's state-run news agency, issued an unusual public apology for publishing a doctored photograph of Tibetan wildlife frolicking near a high-speed train.

The antelope imbroglio began in the summer of 2006. On July 1, 2006, in an event scheduled to coincide with the Communist Party's 85th birthday, Chinese President Hu Jintao hosted the launch of China's train to the “roof of the world”. (...) The train, which soon brought many visitors to the pristine homeland of Tibetan Buddhists, became a flash point for China's long simmering tensions with Tibet. During construction, it drew fierce protests from environmentalists who said it would threaten the breeding grounds of the chiru, an endangered antelope species found mainly in China.

When the train service began, a remarkable photograph appeared in hundreds of newspapers, and it eased environmental concerns. The picture, captioned “Qinghai-Tibet railway opens green passage for wildlife,” featured dozens of antelope galloping peacefully across the Tibetan landscape. (...)



The photo was the work of Liu Weiqing, a 41-year-old enthusiastic wildlife photographer who had been camped with his Jeep on the Tibetan plateau since March, as part of a highly publicized series by the *Daqing Evening News*, a regional newspaper, to raise awareness of the rare Tibetan antelope. Mr. Liu was also under contract with Xinhua to provide photos for China's largest government-run news service.

“One man, one car, one year... and a campaign to protect Tibetan antelope,” he wrote on his blog describing the project”. (...)

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In late 2006, Mr. Liu's picture was declared a top 10 "photo of the year" by *CCTV*, China's state-run television network. Mr. Liu appeared in fatigues on national TV and described waiting in a pit for eight days for the antelope to pass at precisely the same moment as the train.

"I wanted to capture the harmony among the Tibetan antelope, the train, men and nature," he told the audience, standing on stage in front of a big projection of the photo.

Media critics say the photo's deeper message was hard to miss. "It's such a perfect propaganda photo," says David Bandurski a researcher at the University of Hong Kong China Media Project. "They don't tend to give journalism prizes to reports that rock the boat."

Suspicious about the photo became public last week when an anonymous Chinese Internet user going by the screen name Dajiala raised questions about the photo's authenticity on one of China's largest photography Web sites. Dajiala, a photographer who claimed to idolize Mr. Liu, said he was studying a copy of the photo posted on Beijing's Line 5 subway platform when he rubbed some dust off it and noticed something odd. "At the bottom of the photograph, there was a very obvious line," he wrote. "I examined it very carefully and it was obviously the stitching of two different images....Was this decisive moment just a simple Photoshop trick ? "

His post created an online storm. Photographers blew up the image and analyzed each out-of-place pixel. (...)

Cornered by the mounting evidence, Mr. Liu admitted he had indeed used Photoshop to blend two pictures, according to the newspaper.

Mr. Liu resigned from the *Daqing Evening News* and posted a statement on his blog. "I have no reason to continue my sacred career as a newsman," he wrote. "I am not qualified for the job." His editor then resigned, too, and the newspaper posted an apology on its Web site (...)



DOCUMENT B

“ Filters for Outdoor Photography ”

Nature Photographers, on-line magazine.

Text and photography Copyright Darwin Wiggett.

[Grad Filters - Necessary and a bit Complicated

In my opinion, graduated neutral density filters (grads) have revolutionized landscape photography (now computers and digital cameras are set to take on this roll). These filters are a combination of one half clear glass (or optical resin) and one half neutral (e.g. gray) glass of varying density. The theory behind these filters is that often the sky is so much brighter than the land, that film or digital cameras have a hard time retaining details in both areas of the scene. Without a grad filter, the resulting photo may have a bald washed out sky. With a grad filter, the sky retains proper detail (see photos 4A and 4B – to my eye I saw a fiery sunrise sky over the ice but without a filter, film or digital cameras can not record that extreme range of contrast and the sky washes out. With a grad filter, the scene magically transform back to the reality of the eye.)]



Photo 4A - No Filter



Photo 4B - 3-stop hard GND + warming filter

The trick is in using these filters. First, you will need a Cokin holder to hold the grad in place. Now look through your viewfinder and pull the grad filter up and down in the holder until the feathered transition between gray and clear glass meets the transition between the sky and the land. You want the blended transition to blend into the horizon line (easier on the prairie than in the mountains!).

For precise placement of the grad line, you'll need a camera that has a depth-of-field preview button. Make sure your camera is set at the aperture you desire to take the photo at (smaller apertures give a harder edge to the grad filter's transition zone). Press your depth-of-field preview button and wiggle the grad filter in the Cokin holder until you see the grad line, then precisely place the filter line where you want it to blend (e.g. on the horizon, over a reflection, or where light and shadow meet). Deciding which type of grad filter (see below) and which density to use takes some practice, but the efforts are well worth it.