

CAPES/ CAFEP EXTERNE D'ANGLAIS**SESSION 2012****ÉPREUVE SUR DOSSIER****PREMIÈRE PARTIE**

Vous procéderez en anglais à la mise en relation des documents suivants, en vous appuyant sur la consigne ci-dessous :

Analyse the representation of political power in the following set of documents.

Document A: 'Young Boris', a comic strip created by the advertising agency Mother, and distributed with London *Time Out* magazine (2008).

N.B. Transcript of the cartoon on the following page.

Document B: Extracts from *Celebrity Politicians: Popular Culture and Political Representation*, by John Street (2004). Quoted in *The British Journal of Politics & International Relations*, Volume 6, Issue 4, pp. 435-452.

Document C (audio): 'In Defence of Politicians', an extract from Episode 1 of the BBC Radio series; first broadcast on September 26th, 2011.

DOCUMENT A

'Young Boris' (Transcript of the cartoon on the following page).



Comic strip created by the ad agency Mother and distributed with London *Time Out* magazine (2008).

Script of the cartoon

Betrayed!

Soon I shall be invincible! And there's nothing you can do to stop me!

Damn you, Livingstone! You'll never get away with this!

The mighty power of the atom will transform me into a god! A god amongst men! Ha ha ha ha!

Boris, where are we?

Doctor Livingstone, I presume!

Mister Mayor?

Mister Mayor! What's your view on the Bill?

Er ..; Yes? Yes ... Wonderful.

Wonderful.

DOCUMENT B

**Extracts from *Celebrity Politicians: Popular Culture and Political Representation*,
by John Street (2004).**

[...] The word ‘celebrity’ refers to those people who, via mass media, enjoy ‘a greater presence and wider scope of activity and agency than are those who make up the rest of the population. They are allowed to move on the public stage while the rest of us watch’ (Marshall 1997, ix). This general definition covers a wide variety of public figures. Darrel West and John Orman (2002, 2-6) identify five categories, covering those who acquire celebrity status by birth (the Kennedys), to those embroiled in political scandal, to those who, like Jesse Jackson, become celebrities through their charismatic public performances. They also include those ‘famed non-politicos’ who move from careers in show business into politics. [...] By focusing on the connection between popular culture and political representation, I hope to show how each draws on elements of the other in the relationships they establish. This article, therefore, uses only two categories of celebrity politician. The first refers to the traditional politician - the legitimately elected representative (or the one who aspires to be so) - who engages with the world of popular culture in order to enhance or advance their pre-established political functions and goals. This is the celebrity *politician* (CP1). They can be captured in the following ways:

1 An elected politician (or a nominated candidate) whose background is in entertainment, show business or sport, and who trades on this background (by virtue of the skills acquired, the popularity achieved or the images associated) in the attempt to get elected. Examples of this would include Schwarzenegger, Ronald Reagan, Clint Eastwood, Jesse Ventura (the professional wrestler who became governor of Minnesota) or ex-athlete and now peer, Sebastian Coe.

2 An elected politician or candidate who uses the forms and associations of the celebrity to enhance their image and communicate their message. Such techniques include:

i) the use of photo opportunities staged to link entertainment stars with politicians [...]

ii) the exploitation of non-traditional platforms or formats to promote the politician: Bill Clinton playing the saxophone on the *Arsenio Hall Show*, or the MPs Charles Kennedy and Boris Johnson presenting the satirical quiz show *Have I Got News for You?*, or other politicians appearing on light entertainment chat shows [...]

The second kind of celebrity politician (CP2) [...] refers to the entertainer who pronounces on politics and claims the right to represent peoples and causes, but who does so without seeking or acquiring elected office. Their engagement tends to take the form of public gestures or statements aimed at changing specific public policy decisions. Thus, the key features of CP2s are:

1 They use their status and the medium within which they work to speak out on specific causes and for particular interests with a view to influencing political outcomes. This includes the many stars of show business who signed the published petitions against the war in Iraq and who used the other platforms to which they had access to draw attention to their political views. Those involved included Hollywood stars like Tim Robbins, Susan

50 Sarandon, Robert Redford, Bruce Willis and Cher; or musicians like Madonna, Damon Albarn (Blur), Chris Martin (Coldplay) and Ms Dynamite, among many others. They also include people like Bono who has had audiences with President George W. Bush, President Chirac and Pope John Paul in his campaign to reduce third world debt, as well as touring Africa with the US Treasury secretary.

2 The celebrity politician (CP2) is taken seriously in respect of their political views. The measure of this might be found in:

55 i) media focus on their politics (as opposed to their art);

ii) political attention (e.g. a willingness by politicians to meet to discuss the particular concerns);

60 iii) audience support, measured by a willingness to contribute money to the cause (as with Live Aid) or other gestures beyond those typically required of a fan.

65 There are, of course, ambiguities and overlaps in these definitions of CP1 and CP2, but they serve to establish two forms of celebrity politician. Both engage with politics (conventionally understood) and both claim, albeit by different means, to speak for others. Where they differ is in the means by which the claims to represent others are legitimated and understood.

From *The British Journal of Politics & International Relations*, Volume 6, Issue 4, pp. 435-452.

DOCUMENT C

AUDIO: 'In Defence of Politicians', an extract from Episode 1 of the BBC Radio series; first broadcast on September 26th, 2011.

Source: <http://www.bbc.co.uk/iplayer/console/b0150mt8>