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**La leçon se déroule en anglais. Elle est suivie d'un entretien en français.**

**SUBJECT:**

"[...] fragments can be analyzed within a restrictive theory of the syntax-semantics interface, and [...] the division of labor between the syntax, semantics, and pragmatics as usually conceived can be maintained in the face of fragments by giving fragments full sentential structures, subject to ellipsis. The ellipsis analysis of fragments was supported with a wide range of facts, the most important being that fragments show connectivity properties associated with movement and ellipsis."

Jason Merchant, "Fragments and Ellipsis", *Linguistics and Philosophy* 27, 2004, p.732-3.

Discuss.

Candidates will use relevant excerpts from the following corpus to address the above topic.

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### Excerpt 1

"[...] I trusted him completely, and he cheated on me. Even after I caught him, the weasel denied the whole thing. You know what he said after I told him I wanted to leave? Nothing. He just shrugged his shoulders and went back to his sudoku puzzle." "So your married name was Kate Slate." Kate winced. "It seemed like a good idea at the time. How about you? Ever married? Dating anyone?" He glanced up. "Why? Interested?" "Not a chance. I've got enough complications to handle without dealing with men."

Janet Evanovich, *Love in a Nutshell*, 2012 (COCA Corpus)

### Excerpt 2

Well, you've been voting all night, and now it's time to take a look at the winners. The envelope, please. For best actress, Annette Bening's portrayal of a tightly wound suburban wife in "American Beauty" is your clear favorite.

*The Fashion Importance of Oscar Night*, NBC, 2000 (COCA Corpus)

### Excerpt 3

"It's the least you can do, Creighton. [...] I should have given you more responsibility, involved you more in the expansion of the business. Paul..." He stumbled over the name. "Paul encouraged me to. Instead, I've spoiled you. No more. It's time you stepped up to the plate. Now that Paul's gone, you'll take over when I retire." Who was he kidding? Himself maybe, but certainly not Creighton.

Sandra Brown, *Smash Cut: A Novel*, 2009 (COCA Corpus)

### Excerpt 4

"Would you consider an interview?" "Seriously?" Shane smooths the front of his flannel shirt. "Me?" "He'll meet you over there in a sec." I look at Jeremy and point to the place where we were just talking. The reporter salutes with his little notebook and hurries to the back of the bar. Shane squeezes my elbow. "You look cute tonight." "Tonight?" "Always." He sneaks a kiss, and I can't resist stretching it into an unprofessional public display of affection.

Jeri Smith-Ready, *Bad to the Bone*, 2009 (COCA Corpus)

### Excerpt 5

DANNY —This mentor of yours... was he a good thief in his day? TOULOUR —Who, LeMarc? Danny swallows. DANNY —Yeah. Him.

*Ocean's Twelve (Screenplay)*, 2004 (COCA Corpus)

### Excerpt 6

And Justin has helped you access your inner goofball? Yes. Well, I've always been really goofy — it's just that he's expanded on that, on just being silly. Just being so silly that it's not even funny that it is funny. Just spending more time with each other and cracking each other up, just doing imitations and cookin' and makin' faces. What's your best imitation? Oh, not me. Him. He can imitate anybody. I don't do imitations.

Mim Udovitch, *Rolling Stone*, 2001 (COCA Corpus)

### Excerpt 7

"When my father died, Mr. Kercheval came for me to take me to the magistrate who would determine my future." "Your future was the parish workhouse," said she. "You may be sure of that." "I must have supposed it, for at my first opportunity I broke away from Mr. Kercheval and ran away fast as ever I could." "And where did you go?" "Why, here. To London."

Bruce Alexander, *The Color of Death*, 2001 (COCA Corpus)

### Excerpt 8

So when Father said, "And I want you to marry his heir, Lot, the son of his eldest son," Qira did not quite understand. "Whom?" she asked. "You want me to what?" "Marry him. Terah's grandson, the heir to his great and ancient priesthood. Not to mention the greater portion of his flocks and herds." "Marry him? What city is he king of?" "Not king of any one city. [...]"

Orson Scott Card, *Sarah*, 2001 (COCA Corpus)

### Excerpt 9

"Where are you going, Ciliane?" asked Damboia. "To the river." "Let's go together," she said, joining her, she on the right and Ciliane on the left, [...].

Ungulani Ba Ka Khosa, *From Ualalapi*, 1995 (COCA Corpus)

### Excerpt 10

"Kris... how could you do it? How could you let him..." He stopped and shook his head. Without looking up at him, Cardenas said in a tear-choked voice, "I was angry, Doug. Angrier than you can know. Angrier than I myself knew." "Angry? At Randolph?" "No. At them. The crazies who let this greenhouse cliff ruin the world. The fanatics who've exiled us, who won't let me come to Earth to see my children, my grandchildren. And they

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won't come here, not even for a visit. I wanted to punish them, get even with them." "By killing Randolph?" "Dan's trying to help them," she said, looking up at him at last, her face streaked with tears.

Ben Bova, *The Precipice*, 2001 (COCA Corpus)

#### Excerpt 11

So, gentle reader [...], give yourself the pleasure of forgetting earnestly to remember your audience at all times, and give yourself the fun of plunging deeply into your story, and having your mind focused on that, and nothing else. If the story that comes from this way of writing is a better story than the forcedly audience-centered story (and I am convinced it will be), it will have a wider audience. And isn't that what we hope for? — to reach as many people as possible, because we believe that what the story has to say is worth saying.

Madeleine L'Engle, *Focus on the Story, Not Readers*, 2010 (COCA Corpus)

#### Excerpt 12

MABREY: [...] When you were growing up, who did you think loved you? HERRERA: Me. MABREY: Who else? HERRERA: I don't know. MABREY: Anybody else? Do you remember feeling as a child that there was some adult that loved you? HERRERA: No.

Italian Hostage's Release Recounted, *CBS*, 2005 (COCA Corpus)

#### Excerpt 13

HOSPITAL — EMERGENCY ROOM — DAY 79 Picard enters. They've placed a respirator down Cochrane's throat, and attached electrodes to his chest. Beverly has just finished giving him an injection with a hypospray. The heart monitor in the background is now beating regularly. The doctor turns to Picard. DOCTOR What did you do to the batteries? PICARD Oh... just a little tinkering. How is he? BEVERLY He's stable... for now.

*Star Trek 08: First Contact (Screenplay)*, 1994 (COCA Corpus)

#### Excerpt 14

PRICE "Last year, Billie made some comment." WENDY (shocked) "About your nose? Nice." PRICE "I just wanted to look good for you guys. It's worth it to me. To have all of you, each of you. I'd get ten more surgeries and do a thousand more sit-ups for you. Wouldn't you? For all of us?" His passion is frightening. She backs up a little. WENDY "You wanna walk over to Robert's with me?" PRICE "Yeah. In a minute."

*Havoc 2 (Screenplay)*, 2007 (COCA Corpus)

#### Excerpt 15

"We're about to be butt-slammed, Dad," said Jane. She'd pressed herself into service at the main counter. "Where's the new girl, what's-her-face?" "Karen," said Ray, overhearing. "She has a name. Karen." He sat in front of the bar. He was reading a library book by someone with an Asian name. The dining lounge was empty. "Can someone call Karen?" she said. "Dad?" Harry went to his office. The number on the lane girl's employment application was in Cleveland Heights. The phone had been disconnected.

Mark Winegardner, *That's true of everybody*, 2002 (COCA Corpus)

#### Excerpt 16

Fred waves you to the chair, then drops on the davenport with his arms behind his head. He looks at you with a secret smile. "You're a loner, pretty much, aren't you, Matt?" "I guess." "No friends in school?" "One or two. Not like your gang." Fred's smile widens. "Those kind of friends. They hang around because I can take them on my father's boat in Yachats. Or I buy them little things. It's easy to make friends when you've got money." "I guess." Fred shifts on the davenport. "What will you do when you get out of school?" "Go to New York. Be a cartoonist." "Seriously?" "Maybe art school first."

Damon Knight, *Watching Matthew*, 2002 (COCA Corpus)

#### Excerpt 17

ANNIE AND GRACE'S COTTAGE - DAY Tom walks up some wooden steps to a door and knocks. He hears a TV on inside. And Grace's Voice: GRACE (offstage) Mom! The door! He hears Annie's muffled reply from offstage. He hears some banging as Grace fumbles for her crutch and comes to the door. She opens it only so far as to reveal her upper body: GRACE Yeah?

*The Horse Whisperer (Screenplay)*, 1998 (COCA Corpus)

#### Excerpt 18

"[...] Such a high number suggests that there will be a death." The concern in Toms's eyes chilled Pascual, despite the warmth of the morning. Would it be his mother or father? His sisters? Himself? Toms nodded, recognizing Pascual's fear.

Sarah K. Castle, *Kukulcan*, 2007 (COCA Corpus)