

SESSION 2014

**AGRÉGATION
CONCOURS EXTERNE**

**Section : LANGUES VIVANTES ÉTRANGÈRES
ANGLAIS**

COMPOSITION DE LINGUISTIQUE

Durée : 6 heures

L'usage de tout ouvrage de référence, de tout dictionnaire et de tout matériel électronique (y compris la calculatrice) est rigoureusement interdit.

Dans le cas où un(e) candidat(e) repère ce qui lui semble être une erreur d'énoncé, il (elle) le signale très lisiblement sur sa copie, propose la correction et poursuit l'épreuve en conséquence.

De même, si cela vous conduit à formuler une ou plusieurs hypothèses, il vous est demandé de la (ou les) mentionner explicitement.

NB : La copie que vous rendrez ne devra, conformément au principe d'anonymat, comporter aucun signe distinctif, tel que nom, signature, origine, etc. Si le travail qui vous est demandé comporte notamment la rédaction d'un projet ou d'une note, vous devrez impérativement vous abstenir de signer ou de l'identifier.

They invited Mitchell to sit down and asked him if he wanted anything to eat. Madeleine went back to the counter to get more coffee, glad to have Mitchell keeping her parents occupied. As she watched him, in his old man's clothes, engaging Alton and Phyllida in conversation, Madeleine thought to herself, as she'd thought many times before, that Mitchell was the kind of smart, sane, parent-pleasing boy she should fall in love with and marry. That she would never fall in love with Mitchell and marry him, precisely because of this eligibility, was yet another indication, in a morning teeming with them, of just how screwed up she was in matters of the heart.

When she returned to the table, no one acknowledged her.

10 "So, Mitchell," Phyllida was asking, "what are your plans after graduation?"

"My father's been asking me the same question," Mitchell answered. "For some reason he thinks Religious Studies isn't a marketable degree."

Madeleine smiled for the first time all day. "See? Mitchell doesn't have a job lined up, either."

15 "Well, I sort of do," Mitchell said.

"You do not," Madeleine challenged him.

"I'm serious. I do." He explained that he and his roommate, Larry Pleshette, had come up with a plan to fight the recession. As liberal-arts degree holders matriculating into the job market at a time when unemployment was at 9.5 percent, they had decided, after much consideration, to leave the country and stay away as long as possible. At the end of the summer, after they'd saved up enough money, they were going to backpack through Europe. After they'd seen everything in Europe there was to see, they were going to fly to India and stay there as long as their money held out. The whole trip would take eight or nine months, maybe as long as a year.

25 "You're going to India?" Madeleine said. "That's not a job."

"We're going to be research assistants," Mitchell said. "For Prof. Hughes."

"Prof. Hughes in the theater department?"

"I saw a program about India recently," Phyllida said. "It was terribly depressing. The poverty!"

30 "That's a plus for me, Mrs. Hanna," Mitchell said. "I thrive in squalor."

Phyllida, who couldn't resist this sort of mischief, gave up her solemnity, rippling with amusement. "Then you're going to the right place!"

"Maybe I'll take a trip, too," Madeleine said in a threatening tone.

No one reacted. Instead Alton asked Mitchell, "What sort of immunizations do you need for India?"

35 "Cholera and typhus. Gamma globulin's optional."

Phyllida shook her head. "Your mother must be worried sick."

"When I was in the service," Alton said, "they shot us up with a million things. Didn't even tell us what the shots were for."

40 "I think *I'll* move to Paris," Madeleine said in a louder voice. "Instead of getting a job."

"Mitchell," Phyllida continued, "with your interest in religious studies, I'd think India would be a perfect fit. They've got everything. Hindus, Muslims, Sikhs, Zoroastrians, Jains, Buddhists. It's like Baskin and Robbins! I've always been fascinated by religion. Unlike my doubting-Thomas husband."

45 Alton winked. "I doubt that doubting Thomas existed."

"Do you know Paul Moore, *Bishop* Moore, at the Cathedral of Saint John the Divine?"

Phyllida said, keeping Mitchell's attention. "He's a great friend. You might find it interesting to meet him. We'd be happy to introduce you. When we're in the city, I always go to services at the cathedral. Have you ever been there? Oh. Well. How can I describe it? It's simply – well, simply *divine!*"

Phyllida held a hand to her throat with the pleasure of this bon mot, while Mitchell obligingly, even convincingly, laughed.

55 “Speaking of religious dignitaries,” Alton cut in, “did I ever tell you about the time we met the Dalai Lama? It was at this fund-raiser at the Waldorf. We were in the receiving line. Must have been three hundred people at least. Anyway, when we finally got up to the Dalai Lama, I asked him, ‘Are you any relation to Dolly Parton?’ ”

“I was mortified!” Phyllida cried. “Absolutely mortified.”

“Daddy,” Madeleine said, “you’re going to be late.”

“What?”

60 “You should get going if you want to get a good spot.”

Alton looked at his watch. “We’ve still got an hour.”

“It gets really crowded,” Madeleine emphasized. “You should go now.”

Alton and Phyllida looked at Mitchell, as if they trusted him to advise them. Under the table, Madeleine kicked him, and he alertly responded, “It does get pretty crowded.”

65 “Where’s the best place to stand?” Alton asked, again addressing Mitchell.

“By the Van Wickle Gates. At the top of College Street. That’s where we’ll come through.”

Alton stood up from the table. After shaking Mitchell’s hand, he bent to kiss Madeleine on the cheek. “We’ll see *you* later, Miss Baccalaureate, 1982.”

70 “Congratulations, Mitchell,” Phyllida said. “*So* nice to see you. And remember, when you’re on your Grand Tour, be sure to send your mother *loads* of letters. Otherwise, she’ll be frantic.”

To Madeleine, she said, “You might change that dress before the march. It has a visible stain.”

75 With that, Alton and Phyllida, in their glaring parental actuality, all seersucker and handbag, cuff links and pearls, crossed the beige-and-brick space of Carr House and went out the door.

As though to signal their departure, a new song came on: Joe Jackson’s high-pitched voice swooping above a synthesized drumbeat. The guy behind the counter cranked up the volume. Madeleine laid her head on the table, her hair covering her face.

“I’m never drinking again,” she said.

80 “Famous last words.”

“You have no idea what’s been going on with me.”

“How could I? You haven’t been speaking to me.”

Without lifting her cheek from the table, Madeleine said in a pitiful voice, “I’m homeless. I’m graduating from college and I’m a homeless person.”

85 “Yeah, sure.”

“I am!” Madeleine insisted. “First I was supposed to move to New York with Abby and Olivia. Then it looked like I was moving to the Cape, though, so I told them to get another roommate. And now I’m *not* moving to the Cape and I have nowhere to go. My mother wants me to move back home but I’d rather kill myself.”

Jeffrey Eugenides. *The Marriage Plot*. New York: Farrar, Straus and Giroux, 2011, pp. 15-8.

PHONOLOGIE

(Les réponses seront rédigées en anglais)

In this section, unless otherwise stated, candidates are asked to provide phonemic transcriptions (also known as "broad phonetic transcriptions") of isolated word units or larger extracts from the text attached. Regardless of the origin of the text, they are free to base their transcriptions either on Southern British English or on General American, to the exclusion of any other variety of English. The chosen standard should be explicitly stated from the start, and deviations clearly justified with reference to the text.

Transcriptions are expected to conform to the standards set out in one of the following books: J.C. Wells, *Longman Pronunciation Dictionary*, 3rd edition, Longman, 2008; D. Jones (eds. P. Roach, J. Setter & J. Esling), *Cambridge English Pronouncing Dictionary*, 18th edition, Cambridge University Press, 2011; or D. Jones (eds. P. Roach, J. Hartman & J. Setter), *Cambridge English Pronouncing Dictionary*, 17th edition, Cambridge University Press, 2006. Please note that, when applicable, stress is to be indicated in all transcriptions. Unless explicitly required, no mention of intonation patterns is expected in the transcriptions.

Candidates must organise and structure their answers so as to avoid unnecessary repetition.

QUESTIONS

1. Give a phonemic transcription of the following passage: *After they'd seen everything in Europe there was to see, they were going to fly to India and stay there as long as their money held out. The whole trip would take eight or nine months [...]* (ll. 22-23). Use weak forms where appropriate.
2. Transcribe phonemically: *consideration* (l. 20), *country* (l. 20), *enough* (l. 21), *poverty* (l. 29), *squalor* (l. 30), *worried* (l. 37).
3. a) Determine the stress pattern of each of the following words and account for it: *eligibility* (l. 06), *unemployment* (l. 19), *congratulations* (l. 69).
b) Give the stress-patterns of: *parent-pleasing* (l. 05), *College Street* (l. 66). Justify your answers.
4. Account for the pronunciation of <-ed> in *occupied* (l. 02), *watched* (l. 03), *screwed* (l. 07), *acknowledged* (l. 09), *decided* (l. 19), *insisted* (l. 86).
5. a) Give narrow phonetic transcriptions for the following words OR comment briefly on the phonetic realisation of the underlined consonants: *screwed* (l. 07), *table* (l. 09), *crowded* (l. 62).
b) Compare the phonetic quality of the underlined vowels in *eat* (l. 01) and *degree* (l. 12).
c) Identify and describe briefly the phonetic process likely to occur in the word *it* in the following sequence: *It gets really crowded* (l. 62).

6. Using examples from ll. 45-78, account for the different possible realisations of <oo>.
7. Indicate tone-unit boundaries, tonics (nuclei) and tones in the following extracts. Do not justify your answers.
- "That's a plus for me, Mrs. Hanna," Mitchell said. "I thrive in squalor." (l. 30)
 - "What sort of immunizations do you need for India?" (ll. 34-35)
 - "Do you know Paul Moore, Bishop Moore, at the Cathedral of Saint John the Divine?" (l. 46)

ANALYSE LINGUISTIQUE

(Les réponses seront rédigées en français)

1. Le candidat analysera les segments du texte indiqués ci-après par un soulignage :

- a) That she would never fall in love with Mitchell and marry him, precisely because of this eligibility, was yet another indication, in a morning teeming with them, of just how screwed up she was in matters of the heart. (ll. 05-08)
- b) at this fund-raiser at the Waldorf (l. 54)
- c) You haven't been speaking to me. (l. 82)

2. A partir d'exemples choisis dans l'ensemble du texte, le candidat traitera la question suivante :

La référence à l'avenir

Aussi bien pour l'analyse des segments soulignés que pour le traitement de la question, le candidat fondera son argumentation sur une étude précise des formes tirées du texte. Il procèdera, à partir de ces formes, à toutes les manipulations et comparaisons jugées utiles, en se référant à leur contexte.