

SESSION 2017

AGREGATION 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.*

Tournez la page S.V.P.

INFORMATION AUX CANDIDATS

Vous trouverez ci-après les codes nécessaires vous permettant de compléter les rubriques figurant en en-tête de votre copie

Ces codes doivent être reportés sur chacune des copies que vous remettrez.

Concours	Section/option	Epreuve	Matière
EAE	0422A	103	0333

Mr J. L. B. Matekoni sat astride the client's chair in the office of the No. 1 Ladies' Detective Agency, his head sunk in his hands, his expression glum.

'I have always tried very hard with that young man,' he said to Mma Ramotswe and Mma Makutsi. 'I really have. He has been with me now for two years and I have worked and worked to make him into a good mechanic. And now this has happened.'

'It is not your fault, Mr J. L. B. Matekoni,' said Mma Ramotswe reassuringly. 'We know what you have done. We have seen it, haven't we, Mma Makutsi?'

Mma Makutsi nodded vigorously. She was particularly shocked by the apprentice's outburst and wondered whether in the eyes of Mr J. L. B. Matekoni and Mma Ramotswe she was responsible for his abrupt resignation and departure. It had been wrong of her, perhaps, to lose her temper with Charlie, and she regretted that, but at the same time there was the question of her new tea-pot and its ignominious fate as a receptacle for diesel oil. She doubted whether she would be able to get the smell of fuel out of it now, and tea was such a sensitive substance – the slightest contamination could make it taste peculiar. She had once been served tea out of a flask that had been regularly used for coffee, and she remembered how long the acrid, confusing taste had lingered in her mouth. But she would not have shouted at him like that if she had imagined that it would lead to this – the garage could ill afford the loss of one set of hands, particularly a trained set, if one could call Charlie's hands that.

'I'm very sorry,' she said quietly. 'I should not have been so cross with him. I'm sorry. I did not think that he would run away like that.'

Mma Ramotswe raised a hand to stop her. 'You do not need to apologise, Mma,' she said firmly. 'It was Charlie who called you a warthog. He had no right to say that. I shall not have the Assistant Detective at the No. 1 Ladies' Detective Agency called a warthog.'

She looked at Mr J. L. B. Matekoni, as if to challenge him to defend the indefensible. It was true that Mma Makutsi had initiated the trade of insults, but that was only under the gravest provocation. Had Charlie apologised for ruining the tea-pot, then Mma Makutsi would surely not have spoken in the intemperate way in which she did speak.

Mr J. L. B. Matekoni, it transpired, was of much the same view.

'It is not Mma Makutsi's fault at all,' he said simply. 'It is just not her fault. That young man has been heading this way for some time. You told me only a little time ago about this woman of his. I was foolish and did not speak to him firmly. Now he has decided that he can give everything up just because his rich lady is running after him in her Mercedes-Benz. Oh dear! Those cars have a lot to answer for.'

Mma Ramotswe nodded her head in vigorous agreement. 'They do, Rra. They certainly do. They turn people's heads, I think. That is what they do.'

'And women turn heads too,' continued Mr J. L. B. Matekoni. 'Women turn the heads of young men and make them do silly things.'

There was a short silence. Mma Makutsi was about to say something, but decided against it. It was arguable, she thought, whether women turned the heads of men any more than men turned the heads of women. She would have thought that responsibility was shared in that respect. But this was not the time to engage in debate on this issue.

'So what do we do now?' asked Mr J. L. B. Matekoni. 'Should I go and try to talk to him tonight? Should I see if I can persuade him to come back?'

Mma Ramotswe thought about this suggestion. If Mr J. L. B. Matekoni were to try to persuade the apprentice to return, it might work, but at the same time it could have dire consequences for his future behaviour. It was not right that an employer should run after a subordinate like that; that would mean that the young man could throw his weight around in the future because he would know that ultimately he could get away with anything. It would also give him the impression that he was in the right and Mma Makutsi was in the wrong, and that was simply unfair. No, she thought, if Charlie were to come back, it would have to be at

his own request, and preferably accompanied by a proper apology to Mma Makutsi, not only for calling her a warthog but also for spoiling her tea-pot. In fact, he should probably be obliged to buy her a new tea-pot, but they would not press that aspect of the matter in these delicate circumstances. An apology, then, would suffice.

55 She looked directly at Mr J. L. B. Matekoni. 'I don't think that is a good idea,' she said. 'You are the boss. He is a young man who has run away from work after being rude to a superior. It would not look good, would it, if the boss were to run after the young man and beg him to come back? No, he should be allowed to come back, but only when he has said sorry.'

60 Mr J. L. B. Matekoni looked resigned. 'Yes,' he said. 'You are right. But what are we to do here? What if he does not come back? There is work for three people here at the garage, even if his work has many faults. It will be hard without him.'

'I know that, Rra,' said Mma Ramotswe. 'And that is why we need a plan with two parts. It is always a good idea to have a plan with two parts.'

65 Mma Makutsi and Mr J. L. B. Matekoni looked at her expectantly. This was the Mma Ramotswe they appreciated: the woman with a clear idea of what to do. They had no doubt at all that she would solve this problem, and now all that they wanted was to hear how she was going to do it. A plan with two parts sounded very impressive.

Alexander McCall Smith, *In the Company of Cheerful Ladies*,
Abacus, 2012 [2004], pp. 80-84.

PHONOLOGIE

(Les réponses seront rédigées en anglais)

In this section, 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 either of the following reference works: J.C. Wells. *Longman Pronunciation Dictionary* (3rd edition). Harlow: Pearson Education Limited, 2008; or D. Jones (eds P. Roach, J. Setter & J. Esling). *Cambridge English Pronouncing Dictionary* (18th edition). Cambridge: Cambridge University Press, 2011.

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:

"Now he has decided that he can give everything up just because his rich lady is running after him in her Mercedes-Benz. Oh dear! Those cars have a lot to answer for." (ll. 31-33). Use weak forms where appropriate.

2. Transcribe the following words phonemically: *mechanic* (l. 5), *doubted* (l. 12), *women* (l. 36), *apprentice* (l. 45), *accompanied* (l. 51), *warthog* (l. 52).

3. Answer the following questions on word stress patterns. Please note that these must be given in numeric form (using /1/ for primary stress, /2/ for secondary stress, /0/ for unstressed syllables and /3/ for tertiary stress, if relevant. Tertiary stress is optional.).

a/ Give the stress patterns for the following words: *ignominious* (l. 12), *contamination* (l. 14), *indefensible* (l. 24), *responsibility* (l. 40).

b/ Explain placement of both primary and secondary stress in all of the above words.

c/ Give the word stress pattern for each of the following compounds / word units. Do not justify your answer: *Assistant Detective* (l. 23), *No. 1 Ladies' Detective Agency* (l. 23).

4. a/ How are the letters < ai > pronounced in the following words? Justify: *said* (l. 6), *trained* (l. 18), *unfair* (l. 50).

b/ How are the underlined letters pronounced in the following words? Justify: *apprentice's* (l. 8), *quietly* (l. 19), *persuade* (l. 45), *resigned* (l. 60).

5. a/ For each of the following phrases, identify one connected speech process which might occur. For each, explain briefly how the process works in the context: *the client's chair* (l. 1), *responsibility was shared* (l. 40).

b/ In the following words, identify 4 differences you would expect to find between General American and Southern British English pronunciations: *slightest* (l. 14), *garage* (l. 17), *only* (l. 25), *talk* (l. 42).

6. a/ Indicate tone unit boundaries, tonics (nuclei) and tone in the following extract. Do not justify your answer.

"We know what you have done. We have seen it, haven't we, Mma Makutsi?" (ll. 6-7)

b/ Consider the following extract then answer the question below. The expected tone boundaries have been inserted.

| *the garage could ill afford the loss of one set of hands* | *particularly a trained set* | (ll. 17-18)

| *In fact* | *he should probably be obliged to buy her a new tea-pot* | (ll. 52-53)

In all four tone units, where would you expect the nucleus (tonic) to be? Justify your answers.

ANALYSE LINGUISTIQUE

(Les réponses seront rédigées en français)

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

a) (l. 5) make him into a good mechanic.

b) (l. 17) it would lead to this [...]

c) (ll. 46-47) It was not right that an employer should run after a subordinate like that [...]

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

Les relations internominales en OF et en 'S

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.