



MINISTÈRE
DE L'ÉDUCATION
NATIONALE

EAE ANG 3

SESSION 2018

**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.

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INFORMATION AUX CANDIDATS

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

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Concours	Section/option	Epreuve	Matière
EAE	0422A	103	0333

TEXTE

Susanna and Emmett threw dinner parties, at which Emmett said little. They invited all kinds of people. Emmett enjoyed displaying the artistic bright lights to his business friends, and Susanna liked to get an overview for the show.

5 Percy Marrow and his wife were asked to some of the larger parties, at first; but this was not a success. The wife acted aggrieved, and although Susanna took him by the arm and steered him around as if he were a celebrity, Percy sulked.

10 'I miss our lunches,' she said to him. But he ducked his head and did not answer. As she left him to greet a different guest, she caught him looking at her sideways: a curious, assessing look; or perhaps fearful, or annoyed. Unfathomable. Susanna was hurt. What had happened to their old mutual helpfulness and ease?

Once he called her. She hadn't seen him or talked to him for a while, although she still occasionally read his pieces in the paper. He was beginning to repeat himself. Getting older, she thought. It was bound to happen.

15 'Susanna. I thought maybe we might entice you back to the paper, to do a special piece. A sort of guest feature. We'd pay well, of course.'

Susanna had no intention of writing anything for a newspaper, ever again. She remembered it as drudgery. But she thought it would be courteous to show some interest. 'Oh Percy, how nice of you to think of me. What about?'

20 'Well, I thought it could be about the women's movement.'

'Oh, not the dreaded women's movement! I mean, I know it's worthy, but hasn't it been done to death? We did a whole series two years ago.'

'This would be a different angle.' There was a pause; she imagined him polishing his glasses. 'It would be – now that the women's movement has accomplished its goals, isn't it time to talk about men, and the ways they've been hurt by it?'

25 'Percy,' she said carefully, 'where do you get the idea that the women's movement has accomplished its goals?'

Another pause. 'Well, there are a lot of successful women around.'

'Such as for instance?'

'Such as you.'

30 'Oh Vedge – oh Percy, I couldn't.' Now I've torn it, she thought. I've called him *Vedge*. 'I've done the cross-country surveys, I've done the personal-interest interviews. How about the wage differential? How about the rape statistics? How about all those single mothers on welfare? They're the fastest-growing group below the poverty line! I don't think *that* was a goal, do you? If I did a piece like that I'd get stoned to death!' She was babbling a little, covering up, afraid she'd hurt his feelings.

35 'It wasn't my idea,' he said coldly. 'I was told to ask you.' She suspected he was lying.

The next time she saw him was years later. It was his own farewell party at the paper.

Bill called her about it. 'Old Vedge is leaving,' he said. 'We thought you'd like to come.'

'Really? He can't be retiring. He isn't old enough. What happened?'

40 'Let's just say it was mutual,' said Bill, who was now the managing editor.

'I think that's sad,' said Susanna.

'Don't worry about old Vedge,' said Bill. 'He's pretty chipper. He's already got other plans.'

45 Susanna took a taxi to the party. Emmett was out of town, so she went alone. She wore her fur coat, because it was December; it was a dark ranch mink, a present from Emmett. When she was standing on the sidewalk paying the taxi, somebody spat on the coat. She made a note not to wear it in public, only to private parties, where there were driveways.

The newspaper was still in the same building, but inside everything was different. Smooth veneer was in. The newsroom had been entirely redone. There was no more mess and boisterousness, no noisy clatter of typewriters. It was all computers now, with their green luminous underwater screens, silent as sharks. If there were dirty jokes, they were going on in whispers. Nobody smoked any more; or not visibly.

Bill, entirely grey-haired now, was the only person she knew. It turned out she did know others, but they had been so transformed by age, and by the addition and subtraction of facial hair, that she failed to recognize them.

Percy himself was cheerful. He was better-looking as an older man than he'd been as a younger one. It was as if his shape had been a loose garment he'd had to grow into, and now it fitted. He was wearing a waistcoat and a watch chain; his glasses were perched on the end of his nose; he looked like Ben Franklin. Susanna felt a rush of affection for him.

'Ah,' he said, 'the star,' and took her hands and showed her off. When that was over Susanna spoke with him privately.

'Aren't you sorry to be leaving?' she said. 'After all those years?'

'Not at all,' he said. 'It was time. There are other things I want to do.' He had a little secretive smile.

'What will you do first?' she asked him gently. She was worried for him. How would he make any money?

'I'm writing my memoirs,' he said. 'I've already got a publisher. They're giving me a nice-sized advance.'

'Oh', she said dubiously, 'that sounds fascinating.'

'Actually it is,' he said. 'It's not so much about me; it's about the people I've met. Quite a few interesting people, in my day.' A pause. 'You're in it.'

'I am? Why?'

'Don't be coy,' he said. 'You're an important lady. You've cut quite a swath.' Another pause. 'I think you'll like it.' He gave her a sunny but watchful smile, a plump middle-aged schoolboy with a surprise tucked away in his pocket.

'How sweet of you to include me,' she said. It would be like the 'Oh Susanna' piece he'd done about the radio show, no doubt. About her verve and her nerve. She squeezed his arm, and kissed him goodbye on the cheek.

When Percy's book came out half a year later, it was Bill who phoned her about it. 'It's called *Stellar Heights*,' he said. 'All about the famous creeps he has known and whether their knickers smell. You're not going to like it.'

'Why?' she said, not believing him. He'd always disliked Percy.

'Hatchet job, I'd say,' said Bill. 'Not just a mention. Twenty pages of you. Didn't know the old man had so much bad blood in him.'

'Oh well,' she said, catching her breath, trying to laugh it off. 'Who's going to read it?'

Margaret Atwood, "Uncles", *Wilderness Tips* [1991], London, Virago Press, 2010 , p. 167-171.

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; 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:

There was a pause; she imagined him polishing his glasses. ‘It would be – now that the women’s movement has accomplished its goals, isn’t it time to talk about men [...]?’. (ll. 22-24). Use weak forms where appropriate.

2. Transcribe the following words phonemically: *angle* (l. 22), *enough* (l. 39), *worried* (l. 65), *swath* (l. 73).

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: *unfathomable* (l. 9), *occasionally* (l. 12), *newspaper* (l. 16), *fascinating* (l. 69).

b) Explain placement of both primary and secondary stress (where relevant) 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: *underwater screens* (l. 51), *middle-aged schoolboy* (ll. 74-75).

4. a) The word *had* (underlined) is pronounced differently in the following contexts. Give the pronunciation for each occurrence and justify.

(l. 54) *but they had been so transformed by age*

(ll. 83-84) *Didn’t know the old man had so much bad blood in him.*

b) For each of the following words, indicate the pronunciation of the underlined letter and justify your answer: *repeat* (l. 12), *suspected* (l. 36), *chipper* (l. 42), *redone* (l. 49), *verve* (l. 77).

5. a) What connected speech processes might occur in the following phrases (one per phrase)? Demonstrate briefly how each process works: *As she left* (ll. 7-8), *The next time she saw him* (l. 37).

b) What phonetic processes may occur within the following words (one per word)? Demonstrate briefly how each process works: *include* (l. 76), *mention* (l. 83).

c) In the following words, indicate 3 differences you would expect to find between General American and Southern British English pronunciations. Refer to both British and American pronunciations: *stoned* (l. 34), *ranch* (l. 45), *parties* (l. 47).

6. a) Indicate the tone boundaries, tonic (nucleus) and tone for each of the four tone units in the following extract. Do not justify your answer.

'Really? He can't be retiring. He isn't old enough. What happened?' (l. 39)

b) In the following extract, where would the nuclei (tonics) be placed? Why? (The expected tone boundaries have been inserted.)

| *He was better-looking as an older man* | *than he'd been as a younger one* | (ll. 56-57).

ANALYSE LINGUISTIQUE

(Les réponses seront rédigées en français)

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

- a) There was no more mess and boisterousness, no noisy clatter of typewriters. (ll. 49-50)
- b) It turned out she did know others, [...]. (ll. 53-54)
- c) He gave her a sunny but watchful smile, a plump middle-aged schoolboy with a surprise tucked away in his pocket. (ll. 74-75)

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

IT

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 procédera, à partir de ces formes, à toutes les manipulations et comparaisons jugées utiles, en se référant à leur contexte.