

SESSION 2013

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.

Tournez la page S.V.P.

'You know, I had to take issue with one thing you said,' said Bryant.

'Oh, lord,' said Dupont, with a comical cringe.

'Just now, I mean, when you said dear old Pete's famous Imp was pea-green.'

'Yes' – Dupont looked nonplussed.

5 'I could swear it was sort of beige.' Bryant grinned and narrowed his eyes.

'I don't think so,' said Dupont. 'I went in that car a lot. In fact I even washed it once, before a group of us went to Windsor Castle in it, just in case we saw the Queen.'

'Well, I won't tell you what I did in it!' said Bryant with a gasp – 'no, but I'm sure you're wrong.'

10 'Maybe you're colour-blind,' said the woman in black.

'Not at all,' said Bryant. 'Anyway, it doesn't matter!'

'It sometimes looked beige with dirt, I suppose,' Dupont said in a cleverly bemused tone.

Jennifer said, 'I'm very much of Professor Dupont's view.'

15 Rob thought it rather comical that these two who'd tussled over Cecil Valance were doing it again over Peter Rowe. He saw that Bryant, a moderately successful writer, after all, and in his mid-sixties, had a look of exasperation, as though never given the credit due to him, and almost provokingly determined to get it. Rob thought he might get hold of *England Trembles*, and judge for himself.

20 Half an hour later, after three drinks, and a trip downstairs to the marble and mahogany loo, where Peter's father emerged from a cubicle and engaged him in earnest talk by the basins while a dozen tipsy guests darted or staggered in and out, he accompanied the old man up the grand stairs and thought about saying his goodbyes and going. The huge brass chandeliers had been switched on, and the room was thinning. It seemed the blond man had
25 already left, and at this Rob felt almost relieved. And really this wasn't the moment... and with the eager young Gareth to see in an hour, at the Style Bar... He looked round for Desmond, whom he had, not quite purposely, been avoiding.

He saw him talking to an elderly couple, with a resolute air of courtesy which Rob found lightly chastening as he slid towards him. He gave him the warm little smile of a prior
30 claim, over their two grey heads. Desmond caught his eye but carried on talking, 'Well, we'll speak to Anne about it – that should work out well,' still standing stiffly, so that Rob, in momentary confusion, merely gave him a hug, sideways on; and was then introduced to Mr and Mrs Sorley.

'Did you know Peter well?' asked Mrs Sorley, small and sweet-faced, a bit thrown
35 perhaps by a glass of wine in the afternoon, and the crowded occasion. They were Yorkshire, it seemed lived there still.

'Not well,' said Rob, 'I sold him a lot of expensive books.'

'Oh... oh, I see! No, we're old friends of Terry and Rose – well, Bill was in the army
40 with Terry, and of course I knew Rose in the Wrens – all those years ago!' – a guileless promptness of exposure. Rob said,

'So you knew Peter all his life,' and smiled back.

'Oh yes,' she said, with a conscientious little shake of the head. 'I was just saying to
Desmond, how Petie used to put on plays when he was quite small – him and his sister played
all the parts. Proper grown-up plays, you know – *Julius Caesar*.'

45 'I can just imagine!' Rob thought they could hardly have expected then to have been up in London half a century later, at Peter's own memorial, talking to his male partner. He wanted to commiserate with them and also in a way to congratulate them.

'Well, I must have a word with Sir Edward,' said Desmond, with a dutiful smile.

'Well, well done today,' said Rob, mournful, head on one side.

50 'Yeah, thanks, Rob. We'll be in touch – we've got your e-mail, I think' – so was there a new man on the scene already? Or was the 'we' a mere habit, the way he thought of his and Peter's home? With a kiss for Mrs Sorley, though not for Rob, he went off across the room, amid sympathetic smiles and blank but lingering glances.

55 Rob spoke a bit longer to the Sorleys, feeling stung by Desmond's coldness, and of course completely unable to protest or explain. It was true he hadn't been to the funeral, hadn't been in touch with Desmond at all since 1995. He meant nothing to Desmond. And it occurred to him, as he gazed a little distractedly over Bill Sorley's shoulder, that perhaps Desmond thought Rob had only come today out of some idea he had of making an offer for Peter's library – which was, in truth, at the back of his mind. Though there was more to it than
60 that, much more.

He could see the Sorleys rather sticking to him, now they'd got him, among all these strangers and alarming if sometimes unnameable celebrities. Paul Bryant and Bobby were leaving, Bobby turning and giving Rob a finger wave. They went out through the double doors, arm in arm for a moment, so that he felt abashed by their evident contentment and self-
65 sufficiency. 'That's very funny,' he said to Bill Sorley, 'yes...': they seemed happy to do most of the talking. He spotted Jennifer, by the white marble fireplace, talking to a man he'd seen arrive about half an hour ago, as if unavoidably detained or really as if appointments of any kind were beyond him. He had a soft, intelligent but very nervous face, and thick shoulder-length grey hair, unwashed and unmanageable, which he ran his hands through
70 incessantly as he spoke. His suit was old and shiny and scuffed at the heels, and Rob imagined he might have had some difficulty getting past the porter downstairs. He couldn't tell from Jennifer's expression, which seemed to hover between grief and hilarity, if she needed rescuing. He smiled and slumped regretfully – 'Well, I think I really have to go...'

Alan Hollinghurst. *The Stranger's Child* (2011). London: Picador, 2012, pp. 541-4.

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, candidates are free to base their transcriptions either on Southern British English (RP / BBC 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 dictionaries: J.C. Wells, *Longman Pronunciation Dictionary*, 3rd edition, Longman, 2008 or D. Jones (ed. P. Roach, J. Hartman & J. Setter), *Cambridge English Pronouncing Dictionary*, 17th edition, CUP, 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: *He saw him talking to an elderly couple, with a resolute air of courtesy which Rob found lightly chastening as he slid towards him. He gave him the warm little smile of a prior claim [...]* (ll. 28-30). Use weak forms where appropriate.
2. Transcribe phonemically: *accompanied* (l. 22), *saying* (l. 42), *occurred* (l. 57), *truth* (l. 59), *unavoidably* (l. 67), *hover* (l. 72). Do not justify your answers.
3. Determine the stress pattern of each of the following words and account for it: *determined* (l. 18), *memorial* (l. 46), *sympathetic* (l. 53), *celebrities* (l. 62).
4. Identify five possible differences in pronunciation between Southern British English and General American in the following set: *suppose* (l. 12), *after three drinks* (l. 20), *carried on* (l. 30).
5. For each of the following sequences, identify and describe briefly one connected speech process likely to occur: *almost provokingly determined* (l. 18), *not quite purposely* (l. 27), *I really have to go* (l. 73).
6. Account for the pronunciation of the underlined vowels in the following words:
 - a) *comical* (l. 15), *provokingly* (l. 18), *across* (l. 52), *ago* (l. 67)
 - b) *washed* (l. 6), *moderately* (l. 16)
7. Compare the pronunciation of:
 - a) the two occurrences of < ng > in the following word: *lingering* (l. 53)
 - b) the occurrences of < oo > in the following words: *lookoed* (l. 26), *afternoon* (l. 35)Justify the pronunciations.
8. a) Indicate tone-unit boundaries, tonics (nuclei) and tones in the following extract: *'I don't think so,' said Dupont. 'I went in that car a lot. In fact I even washed it once [...]*' (l. 6). Do not justify your answer.

b) Compare the tone likely to be borne by the word *yes* in the following extracts:

- 'Yes'- Dupont looked nonplussed. (l. 4)

- 'Oh yes,' she said [...] (l. 42).

Justify.

ANALYSE LINGUISTIQUE

(Les réponses seront rédigées en français)

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

a) Rob thought it rather comical that these two who'd tussled over Cecil Valance were doing it again over Peter Rowe. (ll. 15-16)

b) Rob thought he might get hold of *England Trembles*, and judge for himself. (ll. 18-19)

c) He spotted Jennifer, by the white marble fireplace, talking to a man he'd seen arrive about half an hour ago [...] (ll. 66-67)

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

Les formes en *-en*

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.