

EAE ANG 3

SESSION 2021

**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.

Si vous repérez ce qui vous semble être une erreur d'énoncé, vous devez le signaler très lisiblement sur votre copie, en proposer la correction et poursuivre l'épreuve en conséquence. De même, si cela vous conduit à formuler une ou plusieurs hypothèses, vous devez la (ou les) mentionner explicitement.

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

Tournez la page S.V.P.

A

She looks for a button to push, a bell to ring, as she walks up to the door. But that is not necessary—the door opens on its own. And once she gets inside there is an even greater expression of space, of loftiness, a blue tinge to the glass. The floor is all silvery tiles, the sort that children love to slide on, and for a moment she thinks of the patients sliding and slipping for pleasure and the idea makes her lighthearted. Of course it cannot be as slippery as it looks, you wouldn't want people breaking their necks.

“I didn't dare try it myself,” she says in a charming voice to somebody in her head, perhaps her husband. “It wouldn't have done, would it? I could have found myself in front of the doctor, the very one who was getting ready to test my mental stability. And then what would he have to say?”

At the moment there is no doctor to be seen.

Well, there wouldn't be, would there? Doctors don't sit behind desks here waiting for patients to show up.

And she isn't even here for a consultation. She will have to explain again that she is making sure of the time and place of an appointment for tomorrow. All this has made her feel rather tired.

There is a rounded desk, waist high, whose panels of dark wood look like mahogany, though they probably are not. Nobody behind it at the moment. It is after hours of course. She looks for a bell but does not see one. Then she looks to see if there is a list of doctors' names or the name of the doctor in charge. She doesn't see that either. You would think there would be a way of getting hold of somebody, no matter what the hour. Somebody on call in a place like this.

No important clutter behind the desk either. No computer or telephone or papers or colored buttons to press. Of course she has not been able to get right behind the desk, there may well be some lock, or some compartments she can't see. Buttons a receptionist could reach and she can't.

She gives up on the desk for the moment, and takes a closer look at the space she has found herself in. It's a hexagon, with doors at intervals. Four doors—one is the large door that lets in the light and any visitors, another is an official and private-looking door behind the desk, not that easy of access, and the other two doors, exactly alike and facing each other, would obviously take you into the long wings, to the corridors and rooms where the inmates are housed. Each of these has an upper window, and the window glass looks clear enough for anybody to manage to see through.

She goes up to one of these possibly accessible doors and knocks, then tries the knob and cannot budge it. Locked. She cannot see through the window properly, either. Close up the glass is all wavy and distorted.

In the door directly opposite there is the same problem with the glass and the same problem with the knob.

The click of her shoes on the floor, the trick of the glass, the uselessness of the polished knobs have made her feel more discouraged than she would care to admit.

She does not give up, however. She tries the doors again in the same order, and this time she shakes both knobs as well as she can and also calls out, "Hello?" in a voice that sounds at first trivial and silly, then aggrieved, but not more hopeful.

45 She squeezes herself in behind the desk and bangs that door, with practically no hope. It doesn't even have a knob, just a keyhole.

There is nothing to do but get out of this place and go home.

All very cheerful and elegant, she thinks, but there is no pretense here of serving the public. Of course they shove the residents or patients or whatever they call them into bed early, it is the same old story everywhere, however glamorous the surroundings.

50 Still thinking about this, she gives the entry door a push. It is too heavy. She pushes again. Again. It does not budge.

She can see the pots of flowers outside in the open air. A car going by on the road. The mild evening light.

She has to stop and think.

55 There are no artificial lights on in here. The place will get dark. Already in spite of the lingering light outside, it seems to be getting dark. No one will come, they have all completed their duties, or at least the duties that brought them through this part of the building. Wherever they have settled down now is where they will stay.

60 She opens her mouth to yell but it seems that no yell is forthcoming. She is shaking all over and no matter how she tries she cannot get her breath down into her lungs. It is as if she has a blotter in her throat. Suffocation. She knows that she has to behave differently, and more than that, she has to believe differently. Calm. Calm. Breathe. Breathe.

She doesn't know if the panic has taken a long time or a short time. Her heart is pounding but she is nearly safe.

65 There is a woman here whose name is Sandy. It says so on the brooch she wears, and Nancy knows her anyway.

"What are we going to do with you?" says Sandy. "All we want is to get you into your nightie. And you go and carry on like a chicken that's scared of being eaten for dinner."

"You must have had a dream," she says. "What did you dream about now?"

70 "Nothing," says Nancy. "It was back when my husband was alive and when I was still driving the car."

"You have a nice car?"

"Volvo."

"See? You're sharp as a tack."

Alice MUNRO, "In Sight of the Lake", *Dear Life*. London: Random House, 2012, p. 229-232.

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

QUESTIONS

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:
Each of these has an upper window, and the window glass looks clear enough for anybody to manage to see through. (ll. 32-33). Use weak forms where appropriate.
2. Transcribe the following words phonemically: *access* (l. 30), *glamorous* (l. 49), *breath* (l. 60), *brooch* (l. 65).
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 and explain the placement of both primary and secondary stress (where relevant): *uselessness* (l. 39), *discouraged* (l. 40), *artificial* (l. 55).
 - b) Give the word stress pattern for each of the following compounds / word units. Do not justify your answer: *private-looking door* (l. 29), *an upper window* (l. 32).
4.
 - a) How are the two occurrences of *have* (underlined) pronounced in the following context? Justify.
(l. 69) *You must have had a dream.*
(l. 72) *You have a nice car?*
 - b) For each of the following words, indicate the pronunciation of the letters that are underlined and justify your answers: *looks* (l. 19), *hold* (l. 21), *alike* (l. 30), *cheerful* (l. 47), *calm* (l. 62), *tack* (l. 74).

5. a) What connected speech processes might occur in the following phrases (one per phrase)? Demonstrate briefly: *an even greater expression of space* (ll. 2-3), *a receptionist could reach* (l. 25).
- b) What phonetic processes may occur within the following words (one per word)? Demonstrate briefly how each process works: *tinge* (l. 3), *pretense* (l. 47).
- c) In the following words, indicate four differences you would expect to find between General American and Southern British English pronunciations (one per word). Refer to both British and American pronunciations: *hours* (l. 18), *can't* (l. 25), *corridors* (l. 31), *polished* (l. 39).
6. a) Indicate tone boundaries, tonics (nuclei) and tones in the following extract, composed of three intonation units (ll. 67-68). Do not justify your answer.
“What are we going to do with you?” [...] “All we want is to get you into your nightie.”
- b) In the following extract, where would the nuclei (tonics) be placed? Why? (The expected tone boundaries have been inserted.)
 | *You must have had a dream* | *What did you dream about now?* | (l. 69)

ANALYSE LINGUISTIQUE

(Les réponses seront rédigées en français)

1. Les candidats analyseront les segments du texte indiqués ci-après par un soulignage :

- a) [...] you wouldn't want people breaking their necks. (l. 6)
- b) She squeezes herself in behind the desk and bangs that door, [...]. (l. 44)
- c) Still thinking about this, she gives the entry door a push. (l. 50)

2. À partir d'exemples choisis dans l'ensemble du texte, les candidats traiteront la question suivante :

Les quantifieurs

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

