

SESSION 2025

**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.

Il appartient au candidat de vérifier qu'il a reçu un sujet complet et correspondant à l'épreuve à laquelle il se présente.

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. Le fait de rendre une copie blanche est éliminatoire.

Tournez la page S.V.P.

A

‘THAT IRISHMAN HAS BEEN here again,’ Francesca said, sitting down at the kitchen table. ‘He has come to every house, but it's you he's looking for. I told him you would be home soon.’

‘What does he want?’ Eilis asked.

‘I did everything to make him tell me, but he wouldn't. He asked for you by name.’

5 ‘He knows my name?’

Francesca's smile had an insinuating edge. Eilis appreciated her mother-in-law's intelligence, and also her sly sense of humour.

‘Another man is the last thing I need,’ Eilis said.

‘Who are you talking to?’ Francesca replied.

10 They both laughed, as Francesca stood up to go. From the window, Eilis watched her walk carefully across the damp grass to her own house.

Soon, Larry would be in from school and then Rosella from after-school study and then she would hear Tony parking his car outside.

15 This would be a perfect time for a cigarette. But, having found Larry smoking, she had made a bargain with him that she would give up completely if he promised not to smoke again. She still had a packet upstairs.

When the doorbell rang, Eilis stood up lazily, presuming that it was one of Larry's cousins calling for him to come and play. However, from the hallway, she made out the silhouette of a grown man through the frosted glass of the door. Until he called out her name, it did not occur
20 to her that this was the man Francesca had mentioned. She opened the door.

‘You are Eilis Fiorello?’

The accent was Irish, with a trace, she thought, of Donegal, like a teacher she had had in school. Also, the way the man stood there, as though waiting to be challenged, reminded her of
25 home.

‘I am,’ she said.

‘I have been looking for you.’

His tone was almost aggressive. She wondered if Tony's business could owe him money.

‘So I hear.’

‘You are the wife of the plumber?’

30 Since the question sounded rude, she saw no reason to reply.

‘He is good at his job, your husband. I'd say he's in great demand.’

The man stopped for a second, looking behind him to check no one was listening.

35 ‘He fixed everything in our house,’ he went on, pointing a finger at her. ‘He even did a bit more than was in the estimate. Indeed, he came back regularly when he knew that the woman of the house would be there and I would not. And his plumbing is so good that she is to have a baby in August.’

He stood back and smiled broadly at her expression of disbelief.

40 ‘That's right. That's why I'm here. And I can tell you for a fact that I am not the father. It had nothing to do with me. But I am married to the woman who is having this baby and if anyone thinks I am keeping an Italian plumber's brat in my house and have my own children believe that it came into the world as decently as they did, they can have another think.’

He pointed a finger at her again.

45 ‘So as soon as this little bastard is born, I am transporting it here. And if you are not at home, then I will hand it to that other woman. And if there's no one at all in any of the houses you people own, I'll leave it right here on your doorstep.’

He walked towards her and lowered his voice.

‘And you can tell your husband from me that if I ever see his face anywhere, I'll come after him with an iron bar that I keep handy. Now, have I made myself clear?’

50 Eilis wanted to ask him what part of Ireland he was from as a way of ignoring what he had said, but he had already turned away. She tried to think of something else to say that might engage him.

‘Have I made myself clear?’ he asked again as he reached his car.

When she did not reply, he made as though to approach the house once more.

55 ‘I’ll be seeing you in August, or it could be late July and that’s the last time I’ll see you, Eilis.’

‘How do you know my name?’ she asked.

‘That husband of yours is a great talker. That’s how I know your name. He told my wife all about you.’

60 If he had been Italian or plain American, she would not have been sure how to judge whether he was making a threat he had no intention of carrying out. He was, she thought, a man who liked the sound of his own voice. But she recognized something in him, a stubbornness, perhaps even a sort of sincerity.

She had known men like this in Ireland. Should one of them discover that their wife had been unfaithful and was pregnant as a result, they would not have the baby in the house.

65 At home, however, no man would be able to take a newborn baby and deliver it to another household. He would be seen by someone. A priest or a doctor or a Guard would make him take the baby back. But here in this quiet cul-de-sac, the man could leave a baby on her doorstep without anyone noticing him. He really could do that. And the way he spoke, the set of his jaw, the determination in his gaze, convinced her that he meant what he was saying.

70 Once he had driven away, she went back into the living room and sat down. She closed her eyes.

75 Somewhere, not far away, there was a woman pregnant with Tony's child. Eilis did not know why she presumed that the woman was Irish too. Perhaps her visitor would be more likely to order an Irishwoman around. Anyone else might stand up to him, or leave him. Suddenly, the image of this woman alone with a baby coming to look for support from Tony frightened her even more than the image of a baby being left on her doorstep. But then that second image too, when she let herself picture it in cold detail, made her feel sick. What if the baby was crying? Would she pick it up? If she did, what would she do then?

80 As she stood up and moved to another chair, the man, so recently in front of her, real and vivid and imposing, seemed like someone she had read about or seen on television. It simply wasn't possible that the house could be perfectly quiet one moment and then have this visitor arriving in the next.

Colm Tóibín, *Long Island*, London, Picador, 2024, pp. 3-6.

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.

Except for the set of authorised alternative symbols, 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 P. Roach, J. Setter & J. Esling (eds.), *Cambridge English Pronouncing Dictionary. Daniel Jones* (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.

QUESTIONS

1. Give a phonemic transcription of the following passage:

The accent was Irish, (...) like a teacher she had had in school. Also, the way the man stood there, as though waiting to be challenged, reminded her of home. (ll. 22-24)

Use weak forms where appropriate.

2. Transcribe the following words phonemically: *plumber* (l. 29), *estimate* (l. 34), *broadly* (l. 37), *television* (l. 80).
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): *promised* (l. 15), *silhouette* (l. 18), *unfaithful* (l. 64), *determination* (l. 69).
 - b) Give the word stress pattern for each of the following compounds/word units. Do not justify your answer: *her mother-in-law's intelligence* (l. 6), *after-school study* (l. 12).
4. a) How are the two occurrences of *would* (underlined) pronounced in the following contexts? Justify your answer.

This would be a perfect time for a cigarette. (l. 14)
(...) she had made a bargain with him that she would give up completely if he promised not to smoke again. (ll. 14-15)

 - b) For each of the following words, indicate the pronunciation of the letter <i> (underlined) and justify your answer: *sitting* (l. 1), *insinuating* (l. 6), *intelligence* (l. 6), *lazily* (l. 17), *Ireland* (l. 49), *recognized* (l. 61), *frightened* (l. 75).
 - c) For each of the following words, indicate the pronunciation of <s> (underlined) and justify your answer: *knows* (l. 5), *houses* (l. 44), *towards* (l. 46).

5. a) Identify two different connected speech processes (one for each segment) which might occur in the following segments. Name the process and demonstrate briefly: ‘*I am,*’ *she said* (l. 25), *all about you* (ll. 57-58).
- b) What phonetic processes tend to occur within the following words? Identify three different processes (one for each word) and demonstrate briefly how each process works: *packet* (l. 16), *listening* (l. 32), *intention* (l. 60).
- c) In the following words, indicate four differences you would expect to find between General American and Southern British English pronunciations (one per word); do not give the same difference twice (i.e. for two different words). Refer to both British and American pronunciations: *laughed* (l. 10), *lowered* (l. 46), *noticing* (l. 68), *presumed* (l. 73).
6. a) Indicate tone boundaries, tonics (nuclei) and tones in the following extract (ll. 77-78). Do not justify your answer.
- What if the baby was crying? Would she pick it up? If she did, what would she do then?*
- b) In the following extract (ll. 54-56), where would the nuclei (tonics) be placed? Why? (The expected tone boundaries have been inserted.)
- | ‘*I’ll be seeing you in August, | or it could be late July | and that’s the last time I’ll see you, Eilis.*’ |
- | ‘*How do you know my name?*’ *she asked.* |

ANALYSE LINGUISTIQUE

(Les réponses seront rédigées en français)

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

- 1) (...) **have** my own children believe that it came into the world as decently as they did (...) (ll. 40-41)
- 2) ‘**That husband of yours** is a great talker.’ (l. 57)
- 3) (...) the image of this woman alone with a baby **coming to look for support from Tony** frightened her even more than the image of a baby being left on her doorstep. (ll. 74-76)

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

Les auxiliaires modaux.

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.

