

SESSION 2023

**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 hypothèse(s), 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.

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From this point on, the story grows more complicated. I can write down the things that happened to me, but no matter how precisely or fully I do that, those things will never amount to more than part of the story I am trying to tell. Other people became involved, and in the end they had as much to do with what happened to me as I did myself. I am thinking of Kitty Wu, of Zimmer, of people who were still unknown to me at the time. Much later, for example, I learned that Kitty was the person who had come to my apartment and knocked on the door. She had been alarmed by my antics at that Sunday breakfast, and rather than go on worrying about me, she had decided to check in at my place to see if I was all right. The problem was finding out my address. She looked for it in the telephone book the next day, but since I had no telephone, there was no listing for me. That only made her more worried. Remembering that Zimmer was the name of the person I had been looking for, she started looking for Zimmer herself – knowing that he was probably the only person in New York who could tell her where I lived. Unfortunately, Zimmer did not move into his new apartment until the second half of August, a good ten or twelve days later. At approximately the same moment she managed to get his number from information, I was dropping the eggs on the floor of my room. (We worked this out almost to the minute, rehashing the chronology until every action had been accounted for.) She called Zimmer at once, but his line was busy. It took her several minutes to reach him, but by then I was already sitting in the Moon Palace, falling to pieces in front of my food. After that, she took the subway to the Upper West Side. The journey dragged on for more than an hour, however, and by the time she got to my apartment, it was too late. I was lost in thought, and I did not answer her knock. She told me that she went on standing outside the door for five or ten minutes. She heard me talking to myself in there (the words were too muffled for her to make them out), and then, very abruptly, it seems that I started to sing – a crazy, tuneless kind of singing, she said – but I do not remember that at all. She knocked again, but again I stayed where I was. Not wanting to make a nuisance of herself, she finally gave up and left.

That was how Kitty explained it to me. It sounded plausible enough at first, but once I started to think about it, her story grew less convincing. “I still don’t understand why you came,” I said. “We had only met each other that one time, and I couldn’t have meant anything to you then. Why would you go to all that trouble for someone you didn’t even know?”

Kitty turned her eyes away from me and looked down at the floor. “Because you were my brother,” she said, very quietly.

“That was just a joke. People don’t put themselves out like that for the sake of a joke.”

“No, I guess not,” she said, giving a small shrug. I thought she was going to continue, but several seconds went by, and she did not say anything more.

“Well?” I said. “Why did you do it?”

She looked up at me for a brief moment, then fixed her eyes on the floor again. “Because I thought you were in danger,” she said. “I thought you were in danger, and I had never felt so sorry for anyone in my life.”

She went back to my apartment the following day, but I was already gone by then. The door was ajar, however, and as she pushed it open and stepped across the threshold, she found Fernandez whirling around the room, angrily stuffing my things into plastic garbage bags and cursing under his breath. As Kitty described it, he looked like someone trying to clean out the room of a man who had just died of the plague: moving swiftly in a panic of revulsion, barely even touching my belongings for fear they might infect him. She asked Fernandez if he knew

45 where I had gone, but there wasn't much he could tell her. I was a crazy, fucked-up son of a
bitch, he said, and if he knew anything about anything, I was probably crawling off somewhere
to look for a hole to die in. Kitty left at that point, went back down to the street, and called
Zimmer from the first telephone booth she found. His new apartment was on Bank Street in the
West Village, but when he heard what she had to tell him, he dropped what he was doing and
50 rushed uptown to meet her. That was how I finally came to be rescued: because the two of them
went out and looked for me. I was not aware of it at the time, of course, but knowing what I
know now, it is impossible for me to look back on those days without feeling a surge of nostalgia
for my friends. In some sense, it alters the reality of what I experienced. I had jumped off the
edge of a cliff, and then, just as I was about to hit bottom, an extraordinary event took place: I
55 learned that there were people who loved me. To be loved like that makes all the difference. It
does not lessen the terror of the fall, but it gives a new perspective on what that terror means. I
had jumped off the edge, and then, at the very last moment, something reached out and caught
me in midair. That something is what I define as love. It is the one thing that can stop a man
from falling, the one thing powerful enough to negate the laws of gravity.

Paul Auster, *Moon Palace*, New York, Viking Penguin, 1989, pp. 48-50.

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.

Candidates must organise and structure their answers so as to avoid unnecessary repetition.

QUESTIONS

1. Give a phonemic transcription of the following passage:

he looked like someone trying to clean out the room of a man who had just died of the plague: moving swiftly in a panic of revulsion (ll. 42-43). Use weak forms where appropriate.

2. Transcribe the following words phonemically: *managed* (l. 14), *nuisance* (l. 25), *plausible* (l. 26), *convincing* (l. 27).
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): *unfortunately* (l. 13), *information* (l. 15), *rehashing* (l. 16), *chronology* (l. 16).
 - b) Give the word stress pattern for each of the following compounds / word units. Do not justify your answer: *Upper West Side* (l. 19), *Bank Street* (l. 48).
4. a) How are the two occurrences of *there* (underlined) pronounced in the following context? Justify your answer.

since I had no telephone, there was no listing for me. (ll. 9-10)
She heard me talking to myself in there. (l. 22)

 - b) For each of the following words, indicate the pronunciation of the letter <o> (underlined) and justify your answer: *story* (l. 1), *move* (l. 13), *worked* (l. 15), *front* (l. 18), *told* (l. 21), *hole* (l. 47), *dropped* (l. 49), *terror* (l. 56).

- c) For each of the following words, indicate the pronunciation of <ou> (underlined) and justify your answer: *could* (l. 12), *journey* (l. 19), *hour* (l. 20), *found* (l. 40), *touching* (l. 44), *course* (51).
5. a) What connected speech processes might occur in the following phrases (give a different one for each phrase)? Demonstrate briefly: *the next day* (l. 9), *the same moment* (l. 14), *to reach him* (l. 17).
- b) What phonetic processes tend to occur within the following words? Identify only three processes (one per word) and demonstrate briefly how each process works: *probably* (l.12), *several* (l. 17), *think* (l. 27).
- 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. Refer to both British and American pronunciations: *thought* (l. 20), *tuneless* (l. 23), *threshold* (l. 40), *whirling* (l. 41).
6. a) Indicate tone boundaries, tonics (nuclei) and tones in the following extract (ll. 35-37). Do not justify your answer.
- “Well?” I said. “Why did you do it?”*
 (...) *“Because I thought you were in danger,” she said.*
- b) In the following extract, where would the nuclei (tonics) be placed? Why? (The expected tone boundaries have been inserted.)
- | *I started to sing* | – *a crazy,* | *tuneless kind of singing,* *she said* | (ll. 23-24)

ANALYSE LINGUISTIQUE

(Les réponses seront rédigées en français)

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

- 1) *She went back to my apartment the following day, but I was already gone by then.* (l. 39)
- 2) *(...) she found Fernandez whirling around the room, angrily stuffing my things into plastic garbage bags and cursing under his breath.* (ll. 40-42)
- 3) *(...) I was probably crawling off somewhere to look for a hole to die in.* (ll. 46-47)

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

La négation.

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.

