

**SESSION 2012**

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**AGRÉGATION  
CONCOURS EXTERNE**

**Section : LANGUES VIVANTES ÉTRANGÈRES  
ANGLAIS**

**COMPOSITION DE LINGUISTIQUE**

Durée : 6 heures

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*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 : Hormis l'en-tête détachable, 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.**

There was a silence. Her eyes, it seemed almost against her will, rose to meet mine again. They said something beyond the present situation, in a much older language than that of words. A doubt dissolved in them, a candour was restored; and they tacitly accepted my judgment. For a fleeting moment there was the tiniest conceding curl, a wry admission, at the  
5 corners of her mouth. She lowered her eyes again, and then her hands slipped behind her back. Silence, a hint of little girl's penitence, a timid waiting to be forgiven.

This time it was a shared thing. The lips were warm and they moved under mine, and I was allowed to hold her body close, to know its curves, its slenderness... and also to know, with a delicious certainty, that all was much less complicated than it seemed. She wanted to be  
10 kissed. The tips of our tongues touched, for a few seconds the embrace became tight, passionate. But then she abruptly pulled her mouth away and turned her head against my shoulder, though she stayed close against my body. I kissed the crown of her hair.

"I've nearly gone mad thinking about you."

She whispered, "I'd have died if you hadn't come today."

15 "This is real. Whatever else is unreal."

"That's what frightens me."

"Why?"

"Wanting to be sure. But not being sure."

I tightened my arms a little round her. "Can't we meet tonight? Alone somewhere?" She was  
20 silent and I said quickly, "For God's sake trust me. I'd never hurt you."

She detached herself gently, took my hands, still looked down. "It's not that. Just that there are more people about than you imagine."

"Where do you sleep here?"

"There's a... a sort of hiding-place." She said quickly, "I will show you. I promise."

25 "Is there something planned for tonight?"

"He's telling us another supposed episode from his life. I'm going to join you after dinner."

She smiled up. "And I honestly don't know what it is."

"Then we could meet after that?"

"I'll try. But I can't..."

30 "How about midnight? By the statue?"

"If I possibly can." She glanced back towards the table, and pressed my hands. "Now your tea's cold."

We went back to the table and sat. I stopped her making any fresh tea, and we drank it tepid. I ate a sandwich or two, she smoked, and we talked. Like myself neither she nor her sister  
35 could understand the old man's paradoxical determination to lure us into his game, yet seeming preparedness to abandon it.

"Every time we show qualms, he offers to fly us straight back to England. One evening on the cruise we went at him—what *was* he doing, couldn't he *please*... all the rest. In the end he was as near being upset as I've seen. We almost had to plead with him the next morning. Ask  
40 his forgiveness for being so nosy."

"He's obviously using the same technique on all of us."

"He keeps saying I must keep you at arm's length. Runs you down." She flicked ash on the tiles, and smiled. "He even apologized for your being so slow-witted the other day. I thought that was rather rich, considering you'd seen through the Lily thing in the first five seconds."

45 "He hasn't tried to sell you the idea that I'm some kind of assistant—a young psychiatrist?"

I could see that that both surprised and unsettled her. She hesitated. "No. But it had crossed our minds." Then she added, "Are you?"

I grinned. "He told me just now that he'd extracted it from you under hypnosis. That it's what you suspect. We must watch it, Julie. He wants us on a quicksand."

50 She put out her cigarette. "And also to realize we are?"

"The last thing he can really want is to drive us apart."

"Yes, that's what we feel."

"So the enigma is why?" She gave a little nod of the head. "And also why you have any remaining doubts about me."

55 "No more than you must feel about me."

"But you said it last time. We ought to behave as if we'd met naturally away from here. The more we know about each other the safer we are. The surer." I gave her a small smile. "So far as I'm concerned, the most incredible thing about you is that you got away from Cambridge unmarried."

60 She looked down. "I very nearly didn't."

"But past now?"

"Yes. Very past."

"There are so many things I want to know about the real you."

"The real me's a lot less exciting than the imaginary one."

65 "Where do you live at home?"

"Real home's Dorset. My mother. My father's dead."

"What was he?"

But I never got an answer. She gave a lightning shocked look behind me. I twisted round. It was Conchis. He must have crept up on us, I hadn't heard a sound. In his hand he held poised  
70 a four-foot axe, exactly as if he were in two minds about raising and sinking it in my skull. I heard Julie's sharp voice.

"Maurice, that's not funny!"

He ignored her, staring at me.

"Have you had your tea?"

75 "Yes."

"I have found a dead pine. I wish it chopped up."

His voice was ludicrously abrupt and peremptory. I threw a glance back at Julie. She was on her feet and staring furiously at the old man. I knew at once that something was very wrong. It was as if I was no longer there. Conchis said, with a bizarrely grim irrelevance, "Maria needs  
80 wood for her stove."

Julie's voice was scalding, very nearly hysterical.

"You gave me a shock! How *could* you do that!"

I jerked another look back at her. Her eyes were dilated, as if mesmerized by Conchis. She almost spat her next words at him.

85 "I *hate* you!"

"My dear, you are over-excited. Go and rest."

"No!"

"I insist."

"I *hate* you."

John Fowles. *The Magus. A Revised Version*. New York: Dell (1965) 1978, pp. 294-6.

## 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 any of the following books: J.C. Wells, *Longman Pronunciation Dictionary*, 3<sup>rd</sup> edition, Longman, 2008; D. Jones (ed. P. Roach, J. Hartman & J. Setter), *Cambridge English Pronouncing Dictionary*, 16<sup>th</sup> edition, CUP, 2003; or D. Jones (ed. P. Roach, J. Setter & J. Hartman), *Cambridge English Pronouncing Dictionary*, 17<sup>th</sup> edition, CUP, 2006.

Please note that, when applicable, stress is to be indicated in all transcriptions. Unless explicitly required, no mention of intonation pattern is expected in the transcriptions.

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

### QUESTIONS

1. Give a phonemic transcription of the following passage: *‘They said something beyond the present situation, in a much older language than that of words. A doubt dissolved in them, a candour was restored; and they tacitly accepted my judgment.’* (ll. 2-4) Use weak forms where appropriate.
2. Determine which element carries primary stress in each of the following compounds. Justify your answers: *hiding-place* (l. 24), *myself* (l. 34), *slow-witted* (l. 43)
3. a) Comment on the pronunciation of *that* in the following passage: *I could see that that both surprised and unsettled her.* (l. 46)  
b) Comment on the pronunciation of *there* in the following extracts: *There are so many things I want to know about the real you.* (l. 63) / *It was as if I was no longer there.* (ll. 78-79)
4. Transcribe phonemically: *lowered* (l. 5), *close* (l. 8), *tongues* (l. 10), *gone* (l. 13), *qualms* (l. 37), *Cambridge* (l. 58). Do not justify your answers.
5. Describe briefly the connected speech processes likely to occur in the following sequences: *against my shoulder* (ll. 11-12), *For God’s sake* (l. 20), *I insist* (l. 88).
6. Determine the stress pattern of each of the following words and account for it: *passionate* (l. 11), *forgiveness* (l. 40), *obviously* (l. 41), *apologized* (l. 43), *hypnosis* (l. 48).
7. Account for the pronunciation of the underlined letters or sequences in the following words:  
a) *wanted* (l. 9), *smoked* (l. 34), *paradoxical* (l. 35), *first* (l. 44)  
b) *This* (l. 7), *detached* (l. 21)

8. Indicate tone-unit boundaries, tonics (nuclei) and tones in the following extracts. Do not justify your answers.
- a) 'Where do you sleep here?' (l. 23)
  - b) 'How about midnight? By the statue?' (l. 30)
  - c) 'We must watch it, Julie.' (l. 49)
  - d) 'And also to realize we are?' (l. 50)

### 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 a silence (l. 1)
- b) That's what frightens me (l. 16)
- c) I insist (l. 88)

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

La coordination

*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.*