

SESSION 2015

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.*

CLIENTS NEVER CAME TO THEIR PLACE, which was just as well, since it was a gloomy, underpopulated setting: just the two women, working side by side in the outer room, while Harvey's office sat there empty like a particularly dusty shrine, except on the days when his son came in. Those days had grown more frequent as the winter went on, even though the website on which he was nominally working was nowhere in evidence, or even mentioned much anymore. He was clearly a creature of habit, and he seemed to have nowhere else in particular to go. In the afternoons he would walk through the unlocked door, nod uncomfortably to Helen and Mona, go into his father's office, and close that door behind him. One Monday before he arrived (he never made it there more than an hour or two before the end of business), Mona stood up from her desk and marched purposefully into Harvey's office to boot up the computer and check its Internet history: a while later she came out looking more confounded than sheepish and reported that he seemed to spend most of his time posting comments on a variety of music blogs, something he could just as easily have done from his home in Brooklyn. "No porn, at least," she said with equal parts relief and bemusement.

So other than Michael at three o'clock or so, and the mail delivery about an hour before that, the door to Harvey Aaron Public Relations seldom swung open during business hours, which did at least lower their level of self-consciousness during stretches of the workday in which there was no real work to do. Helen could, for instance, at her desk on a Friday morning at 9:30, allow herself to finish the *Vanity Fair* profile of Hamilton Barth she had started reading on the train. She always read anything about Hamilton that she came across, hoping mostly for some reference to their old school or their old hometown. But he never seemed to want to talk about it, or maybe they just never asked him. He usually had loftier things on his mind.

"Barth, in town for the film festival, had asked to be moved from his hotel because the windows didn't open," Helen read. "He wound up instead at an efficiency motel a few miles away, where the windows were indeed open, though the curtains had to be kept closed because of all the photographers in the parking lot. Clearly restless, he suggested we decamp to the Art Gallery of Ontario, where there was an exhibition of Motherwell drawings. I asked him what time he needed to be back for that night's premiere; 'I was hoping you knew that,' he grinned."

Mona picked up the office phone, as she sometimes did when she was bored, just to see if it was working.

"'I'm not afraid of death,' he said – apropos of the Motherwell we were looking at, or perhaps apropos of nothing – 'but I resent it. I think it's unfair and irritating. I know I'm not going to get to all the beautiful places I want to go, I'm not going to read all the books I want to read, or revisit all the beautiful paintings I want to see. There's a limit.' He paused. 'I mean, I understand limits are good for character and all that, but I would rather live forever.'"

A soft knock on the office door caused both women to jump in their seats. Helen dropped the *Vanity Fair* facedown on her desk and reflexively pretended to be typing something.

"Come in?" she called out, shrugging at Mona.

In walked a white-haired man in an excellent suit, with fashionably tiny glasses held up by large cheeks. Actually, what enlarged the cheeks was his smile, which was constant, even as he took in, without having to so much as crane his neck, the entirety of the operation – the two women at mismatched, perpendicular desks in the outer office, the inner room, at this hour, open but unoccupied.

"This is Harvey Aaron Public Relations?" he said. Helen nodded. He looked a bit like Harvey, actually, or maybe just of Harvey's vintage, like someone Harvey would have avoided at his own high school reunion because of the man's conspicuous aura of success.

50 “I won’t ask for Harvey himself, because I know he’s sadly no longer with us,” the man said. “I take the liberty of calling him Harvey because we actually met once, probably twenty years ago. More than twenty.” His smile seemed to refresh itself. Helen and Mona were still seated with their fingers over their keyboards. “But may I ask, which of you ladies is Ms. Armstead?”

55 Helen, absurdly, raised her hand. The white-haired man looked again at Harvey’s empty office, as if he had not noticed it before, and said, “I wonder, if you’re not too busy, if I might have a few moments of your time. That is,” he said, turning his gaze graciously upon Mona, “if you don’t mind.”

60 Skepticism had flared Mona’s nostrils. “You from the government?” she said. “Because you seem a little bit like somebody from the government.”

Helen shot her a stricken look, even though she too had an instinct that this man was not some prospective client. Too untroubled, maybe. He seemed like he was pretty happy with the public image he was projecting already.

65 “Not at all,” he said. “My name is Teddy Malloy.” The way he said it, he clearly expected it to make some impression; Helen felt at fault for having no idea who he was. He extended his hand toward Harvey’s office door, graciously and presumptuously at the same time. “Shall we?” he said to Helen.

70 At least he let her take the seat behind Harvey’s desk, she thought as he closed the door after them, though he couldn’t have been smart enough to know how wrong and off-balance it made her feel to sit in Harvey’s old swivel chair.

Jonathan Dee. *A Thousand Pardons*.
London: Constable & Robinson, 2013, pp. 106-9.

PHONOLOGIE

(Les réponses seront rédigées en anglais.)

In this section, unless otherwise stated, 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 books: J.C. Wells. *Longman Pronunciation Dictionary* (3rd edition). Longman, 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.

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

QUESTIONS

1. Give a phonemic transcription of the following passage:

One Monday before he arrived (he never made it there more than an hour or two before the end of business), Mona stood up from her desk and marched purposefully into Harvey's office [...] (ll. 9-11). Use weak forms where appropriate.

2. Transcribe the following words phonemically: *women* (l. 2), *though* (l. 4), *nowhere* (l. 5), *particular* (l. 7), *through* (l. 7), *uncomfortably* (l. 8), *nothing* (l. 35).
3. a) Determine the stress pattern of each of the following words and account for it: *underpopulated* (l. 2), *photographers* (l. 28), *character* (l. 38), *fashionably* (l. 42), *conspicuous* (l. 49).
b) Give the stress pattern of each of the following compounds: *Vanity Fair profile* (l. 20), *white-haired man* (l. 42). Do not justify your answers.
4. a) Account for the pronunciation of the underlined vowel <a> in the following words: *Mona* (l. 8), *Hamilton* (l. 20), *Ontario* (l. 29), *Harvey* (l. 48).
b) Account for the pronunciation of the stressed vowel in the following words: *music* (l. 13), *usually* (l. 23), *exhibition* (l. 29), *graciously* (l. 57), *presumptuously* (l. 66).
5. a) Identify the connected speech processes likely to occur in the following sequences: *Helen could* (l. 19), *as she sometimes did* (l. 32), *if you don't mind* (l. 58).
b) Briefly comment on the number of syllables in *business* (l. 10), *reference* (l. 22), *Gallery* (l. 29).

6. Identify five possible differences between Southern British English and General American in the pronunciation of the following set: *you knew that* (l. 30), *aura of success* (l. 49), *he had not noticed* (l. 56).
7. Indicate tone-unit boundaries, tonics (nuclei) and tones in the following extracts. Do not justify your answers.
- “*This is Harvey Aaron Public Relations?*” *he said.* (l. 47)
 - “*I take the liberty of calling him Harvey because we actually met once, probably twenty years ago. More than twenty.*” (ll. 51-2)
 - “*But may I ask, which of you ladies is Ms. Armstead?*” (ll. 53-4)

ANALYSE LINGUISTIQUE

(Les réponses seront rédigées en français.)

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

- a) the curtains had to be kept closed because of all the photographers in the parking lot (ll. 27-8)
- b) Actually, what enlarged the cheeks was his smile, which was constant (l. 43)
- c) she too had an instinct that this man was not some prospective client (ll. 61-2)

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

La négation

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.