

SESSION 2024

**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

The piano was a puzzle. Why were there black keys, and why were they laid out like that, in groups of twos and threes? How come if you played the white notes from C to C (although he did not know the names of the notes, or even the fact that they had names) it sounded right, but if you played the white notes from E to E it sounded wrong? He sat at the bench and played the C scale over and over again — one octave, two octaves, up and down, in the bass, in the treble — experiencing a curious sense of satisfaction. The sound itself seemed to wrap him in a kind of protective cloak, to encase him in a bubble of invisible energy.

There were times, for instance, lying on his cot with the radio off or sitting on the floor motionless, staring into space, when he would become sharply aware of his own existence and the fact that he was alone. Either the basement apartment was empty, his mother out to work or her discussion meeting, or she was holed up in her room. The sense of being alone would come over him, causing not so much fear as uneasiness. He would go to the piano, make noise, and slip into the protective bubble. He would forget about himself. Many months passed this way.

One day as he sat fooling with a single note — playing it loud, then as soft as he could, then somewhere in the middle — he suddenly wondered what was inside the piano. He got up and examined the instrument. He cleared the stacks of old newspapers, trip cards, and magazines from the top of the case, opened the hinged lid, and looked down. An impression of density, and of order. The strings angled down toward darkness. He reached in and turned first one wooden latch and then another, barely catching the mirrored front of the case as it surprised him by falling away. Now he could see the felt hammers, the pins, levers, and tiny leather strips of the action.

He returned to the bench and played the single note again, watching the hammer fly forward to strike the string. Moving up until his nose was almost touching the mechanism, he pressed the key again and again, trying to understand the forces at work between the key and the hammer. Slots. Little brass pins. Felt pads. Small rods. It was a discontinuous mechanism and extremely complicated, with tiny springs and screws whose function he could not guess at, but after a while, playing now soft and now loud, he came to a rough understanding of how it worked. He tried one key after another, mesmerized. He touched the strings and felt them vibrate.

In the bench he found some sheet music. There was a neatness to the lines and mysterious symbols that reminded him of the inside of the piano. There was a connection, surely, and he knew where to go to find out exactly what it was.

The icy tinkle of the bell as he entered. The shop was empty of customers but filled with musical instruments hanging on the walls, displayed in showcases, lined up in rows — guitars, trombones, clarinets, trumpets, accordions, oboes, violins, ukuleles, saxophones, all meticulously arranged. Mr. Weisfeld, a small, rotund man with sharp black eyes and a thin mustache, sat behind a counter.

“So, finally you come in,” he said. “I’ve seen you out there with your nose on the window.” He closed his newspaper and set it aside. “What can I do for you?”

Claude put the sheet music on the counter. “What is this? I found it in the piano.”

“You have a piano? You must be rich.” Weisfeld opened the music. “You don’t look rich.”

“A white piano. With a mirror. It’s in my room.”

“Well, that’s good. A piano is a nice thing to have in your room.” He tapped with his finger. “This is the sheet music to ‘Honeysuckle Rose,’ written by Fats Waller.”

Claude reached up to point. “But what are those, those things?”

“Those things? They’re notes. Those are the notes.” He looked at Claude, who suddenly turned the music around and studied it with a slight frown. Weisfeld got up and came around a tall glass case filled with harmonicas. He picked up the music. “Here. I’ll show you.” He led the way to the back of the room and the upright piano.

50 “That’s big,” Claude said. “That’s much bigger than the one in my room.”
“It’s a Steinway. Old, but good.” He sat down on the bench and spread out the sheet music.
“You see this note printed here? The one with the line through it? That’s middle C. A good
name for it because it’s in the middle, between the treble clef up here and the bass clef down
here. You can come down the treble and that’s middle C, or you can come up the bass and that’s
55 middle C. Are you listening? This is important. They’re both the same note — middle
C — even though one is printed a little bit lower than the other. Both the same.” He glanced at
Claude. “You understand?”
“Yes. But why do they put that one there and that one there if they’re the same thing?”
“An excellent question. It goes back to the old days. They didn’t have clefs in the old days,
60 they just had ten lines, or twelve, or sixteen. But then they found out it was easier to read if they
split it apart, so they split it apart, five lines up here and five lines down here, and they print it
this way, in clefs.” He held his forefinger in the air and then played a single note on the piano.
“This is middle C on the piano. This key. This note. See how it’s in the middle of the keyboard?”
He played it again. “So this” — with his free hand he pointed at his forefinger on the key — “is
65 what that” — he pointed at the printed note on the music — “means. All these notes are about
all these keys. They are, in fact, symbols.”

Frank Conroy, *Body & Soul*, New York, Delta, 1993, pp. 14-16.

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 sense of being alone would come over him, causing not so much fear as uneasiness. (...) He would forget about himself. (ll. 11-13)

Use weak forms where appropriate.

2. Transcribe the following words phonemically: *months* (l. 13), *mechanism* (l. 23), *extremely* (l. 26), *frown* (l. 47).
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): *motionless* (l. 9), *discontinuous* (l. 25), *complicated* (l. 26), *meticulously* (l. 36).
 - b) Give the word stress pattern for each of the following compounds/word units. Do not justify your answer: *basement apartment* (l. 10), *musical instruments* (ll. 33-34).
4. a) How are the two occurrences of *at* (underlined) pronounced in the following contexts? Justify your answer.

trying to understand the forces at work (l. 24)
whose function he could not guess at (l. 26)

 - b) For each of the following words, indicate the pronunciation of the letter <a> (underlined) and justify your answer: *octave* (l. 5), *radio* (l. 8), *latch* (l. 19), *forward* (l. 22), *brass* (l. 25), *tapped* (l. 43), *haramonicas* (l. 48).
 - c) For each of the following words, indicate the pronunciation of <oo> (underlined) and justify your answer: *floor* (l. 8), *fooling* (l. 14), *loooked* (l. 17).
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: *moving up*

(l. 23), *sat down* (l. 51).

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: *angled* (l. 18), *tiny* (l. 20), *trumpets* (l. 35).

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: *watching* (l. 22), *mustache* (l. 37), *newspaper* (l. 39), *turned* (l. 47).

6. a) Indicate tone boundaries, tonics (nuclei) and tones in the following extract (ll. 40-41). Do not justify your answer.

“What is this? I found it in the piano.”

“You have a piano? You must be rich.”

b) In the following extract (ll. 59-60), where would the nuclei (tonics) be placed? Why? (The expected tone boundaries have been inserted.)

| “An excellent question. | It goes back to the old days. | They didn’t have clefs in the old days, | they just had ten lines, (...) |”

ANALYSE LINGUISTIQUE

(Les réponses seront rédigées en français)

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

- 1) (...) *when he would become sharply aware of his own existence and the fact that he was alone.* (ll. 9-10)
- 2) *He returned to the bench and played the single note again, watching the hammer fly forward to strike the string.* (ll. 22-23)
- 3) *In the bench he found some sheet music.* (l. 30)

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

La coordination.

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.

