

EAE ANG 3

SESSION 2020

**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.

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.

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A

IT WAS a Sunday morning, early, and somebody was banging on the front door. Ifemelu liked Sunday mornings, the slow shifting of time, when she, dressed for church, would sit in the living room with her father while her mother got ready. Sometimes they talked, she and her father, and other times they were silent, a shared and satisfying silence, as they were that morning. From the kitchen, the hum of the refrigerator was the only sound to be heard, until the banging on the door. A rude interruption. Ifemelu opened it and saw the landlord standing there, a round man with bulging, reddened eyes who was said to start his day with a glass of harsh gin. He looked past Ifemelu at her father, and shouted, "It is now three months! I am still waiting for my money!" His voice was familiar to Ifemelu, the brassy shouting that always came from the flats of their neighbours, from somewhere else. But now he was here in their flat, and the scene jarred her, the landlord shouting at *their* door, and her father turning a steely, silent face to him. They had never owed rent before. They had lived in this flat all her life; it was cramped, the kitchen walls blackened by kerosene fumes, and she was embarrassed when her school friends came to visit, but they had never owed rent.

"A braggart of a man," her father said after the landlord left, and then he said nothing else. There was nothing else to say. They owed rent.

Her mother appeared, singing and heavily perfumed, her face dry and bright with powder that was one shade too light. She extended a wrist towards Ifemelu's father, her thin gold bracelet hung unclasped.

"Uju is coming after church to take us to see the house in Dolphin Estate," her mother said. "Will you follow us?"

"No," he said shortly, as though Auntie Uju's new life was a subject he would rather avoid.

"You should come," she said, but he did not respond, as he carefully snapped the bracelet around her wrist, and told her he had checked the water in her car.

"God is faithful. Look at Uju, to afford a house on The Island!" her mother said happily.

"Mummy, but you know Auntie Uju is not paying one kobo to live there," Ifemelu said.

Her mother glanced at her. "Did you iron that dress?"

"It doesn't need ironing."

"It is rumpled. *Ngwa*, go and iron it. At least there is light. Or change into something else."

Ifemelu got up reluctantly. "This dress is not rumpled."

"Go and iron it. There is no need to show the world that things are hard for us. Ours is not the worst case. Today is Sunday Work with Sister Ibinabo, so hurry up and let's go."

SISTER IBINABO WAS powerful, and because she pretended to wear her power lightly, it only made her more so. The pastor, it was said, did whatever she asked him. It was not clear why; some said she had started the church with him, others that she knew a terrible secret from his past, still others that she simply had more spiritual power than he did but could not be pastor because she was a woman. She could prevent pastoral approval of a marriage, if she wanted to. She knew everyone and everything and she seemed to be everywhere at the same time, with her weather-beaten air, as though life had tossed her around for a long time. It was difficult to tell how old she was, whether fifty or sixty, her body wiry, her face closed like a shell. She never laughed but often smiled the thin smile of the pious. The mothers were in

reverent awe of her; they brought her small presents, they eagerly handed their daughters to her for Sunday Work. Sister Ibinabo, the saviour of young females. She was asked to talk to troubled and troublesome girls. Some mothers asked if their daughters could live with her, in
45 the flat behind the church. But Ifemelu had always sensed, in Sister Ibinabo, a deep-sown, simmering hostility to young girls. Sister Ibinabo did not like them, she merely watched them and warned them, as though offended by what in them was still fresh and in her was long dried up.

“I saw you wearing tight trousers last Saturday,” Sister Ibinabo said to a girl, Christie, in an
50 exaggerated whisper, low enough to pretend it was a whisper but high enough for everyone to hear. “Everything is permissible but not everything is beneficial. Any girl that wears tight trousers wants to commit the sin of temptation. It is best to avoid it.”

Christie nodded, humble, gracious, carrying her shame.

In the church back room, the two tiny windows did not let in much light, and so the electric
55 bulb was always turned on during the day. Fund-raising envelopes were piled on the table, and next to them was a stack of coloured tissue, like fragile cloth. The girls began to organize themselves. Soon, some of them were writing on the envelopes, and others were cutting and curling pieces of tissue, gluing them into flower shapes, and stringing them together to form fluffy garlands. Next Sunday, at a special Thanksgiving service, the garlands would hang
60 around the thick neck of Chief Omenka and the smaller necks of his family members. He had donated two new vans to the church.

“Join that group, Ifemelu,” Sister Ibinabo said.

Ifemelu folded her arms, and as often happened when she was about to say something she
65 knew was better unsaid, the words rushed up her throat. “Why should I make decorations for a thief?”

Sister Ibinabo stared in astonishment. A silence fell. The other girls looked on expectantly.

“What did you say?” Sister Ibinabo asked quietly, offering a chance for Ifemelu to
apologize, to put the words back in her mouth. But Ifemelu felt herself unable to stop, her heart thumping, hurtling on a fast-moving path.

Chimamanda Ngozi Adichie, *Americanah*. London: Harper Collins, [2013] 2017, p. 48-51.

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.

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 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 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:

The girls began to organize themselves. Soon, some of them were writing on the envelopes, and others were cutting and curling pieces of tissue [...]. (ll. 56-58). Use weak forms where appropriate.

2. Transcribe the following words phonemically: *steely* (l. 12), *laughed* (l. 41), *saviour* (l. 43), *commit* (l. 52).

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: *refrigerator* (l. 5), *unclasped* (l. 19), *spiritual* (l. 36).

b) Explain placement of both primary and secondary stress (where relevant) in all of the above words.

c) Give the word stress pattern for each of the following compounds / word units. Do not justify your answer: *deep-sown* (l. 45), *fund-raising envelopes* (l. 55).

4. a) How are the two occurrences of *was* (underlined) pronounced in the following context? Justify.

(ll. 39-40) *It was difficult to tell how old she was, [...].*

b) For each of the following words, indicate the pronunciation of the letter <o> (underlined) and justify your answer: *got* (l. 3), *landlord* (l. 6), *gold* (l. 18), *closed* (l. 40).

- c) For each of the following words, indicate the pronunciation of <s> (underlined) and justify your answer: *months* (l. 8), *females* (l. 43), *always* (l. 45).
5. a) What connected speech processes might occur in the following phrases (one per phrase)? Demonstrate briefly: *he had checked the water in her car* (l. 24), *go and iron [...]* (l. 29).
- b) What phonetic processes may occur within the following words (one per word)? Demonstrate briefly how each process works: *cramped* (l. 13), *happened* (l. 63).
- c) In the following words, indicate 4 differences you would expect to find between General American and Southern British English pronunciations (one per word). Refer to both British and American pronunciations: *brassy* (l. 9), *iron* (l. 27), *started* (l. 35), *donated* (l. 61).
6. a) Indicate the tone boundaries, tonic (nucleus) and tone for each tone unit in the following dialogue (ll. 62-67). Do not justify your answer.
“Join that group, Ifemelu,” [...].
“Why should I make decorations for a thief?” [...]
“What did you say?”
- b) In the following extract, where would the nuclei (tonics) be placed? Why? (The expected tone boundaries have been inserted.)
 | *other times they were silent* | *a shared and satisfying silence* | (l. 4)

ANALYSE LINGUISTIQUE

(Les réponses seront rédigées en français)

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

- a) (l. 15) “A braggart of a man,” her father said after the landlord left, [...].
- b) (l. 28) “It doesn’t need ironing.”
- c) (l. 34) The pastor, it was said, did whatever she asked him.

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

Les infinitives en TO

Aussi bien pour l’analyse des segments soulignés que pour le traitement de la question large, 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.