

EAD ANG 1

SESSION 2020

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**AGREGATION  
CONCOURS EXTERNE SPÉCIAL**

**Section : LANGUES VIVANTES ÉTRANGÈRES  
ANGLAIS**

**COMPOSITION**

Durée : 7 heures

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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 quel que soit le sujet choisi (civilisation ou littérature)

► **Composition en anglais (1<sup>ère</sup> partie) :**

Concours	Section/option	Epreuve	Matière
EAD	0422A	101A	7411

► **2<sup>ème</sup> composition (2<sup>ème</sup> partie) :**

Concours	Section/option	Epreuve	Matière
EAD	0422A	101B	0313

## Sujet de littérature

### Première partie

*Comment on the following text:*

In that place, where they tore the nightshade and blackberry patches from their roots to make room for the Medallion City Golf Course, there was once a neighborhood. It stood in the hills above the valley town of Medallion and spread all the way to the river. It is called the suburbs now, but when black people lived there it was called the Bottom. One road, shaded by beeches, oaks, maples and chestnuts, connected it to the valley. The beeches are gone now, and so are the pear trees where children sat and yelled down through the blossoms to passersby. Generous funds have been allotted to level the stripped and faded buildings that clutter the road from Medallion up to the golf course. They are going to raze the Time and a Half Pool Hall, where feet in long tan shoes once pointed down from chair rungs. A steel ball will knock to dust Irene's Palace of Cosmetology, where women used to lean their heads back on sink trays and doze while Irene lathered Nu Nile into their hair. Men in khaki work clothes will pry loose the slats of Reba's Grill, where the owner cooked in her hat because she couldn't remember the ingredients without it.

There will be nothing left of the Bottom (the footbridge that crossed the river is already gone), but perhaps it is just as well, since it wasn't a town anyway: just a neighborhood where on quiet days people in valley houses could hear singing sometimes, banjos sometimes, and, if a valley man happened to have business up in those hills – collecting rent or insurance payments – he might see a dark woman in a flowered dress doing a bit of cakewalk, a bit of black bottom, a bit of “messing around” to the lively notes of a mouth organ. Her bare feet would raise the saffron dust that floated down on the coveralls and union-split shoes of the man breathing music in and out of his harmonica. The black people watching her would laugh and rub their knees, and it would be easy for the valley man to hear the laughter and not notice the adult pain that rested somewhere under the eyelids, somewhere under their head rags and soft felt hats, somewhere in the palm of the hand, somewhere behind the frayed lapels, somewhere in the sinew's curve. He'd have to stand in the back of Greater Saint Matthew's and let the tenor's voice dress him in silk, or touch the hands of the spoon carvers (who had not worked in eight years) and let the fingers that danced on wood kiss his skin. Otherwise the pain would escape him even though the laughter was part of the pain.

A shucking, knee-slapping, wet-eyed laughter that could even describe and explain how they came to be where they were.

A joke. A nigger joke. That was the way it got started. Not the town, of course, but that part of town where the Negroes lived, the part they called the Bottom in spite of the fact that it was up in the hills. Just a nigger joke. The kind white folks tell when the mill closes down and they're looking for a little comfort somewhere. The kind colored folks tell on themselves when the rain doesn't come, or comes for weeks, and they're looking for a little comfort somehow.

A good white farmer promised freedom and a piece of bottom land to his slave if he would perform some very difficult chores. When the slave completed the work, he asked the farmer to keep his end of the bargain. Freedom was easy – the farmer had no objection to that. But he didn't want to give up any land. So he told the slave that he was very sorry that he had to give him valley land. He had hoped to give him a piece of the Bottom. The slave blinked

and said he thought valley land was bottom land. The master said, “Oh, no! See those hills? That’s bottom land, rich and fertile.”

45 “But it’s high up in the hills,” said the slave.

“High up from us,” said the master, “but when God looks down, it’s the bottom. That’s why we call it so. It’s the bottom of heaven – best land there is.”

50 So the slave pressed his master to try to get him some. He preferred it to the valley. And it was done. The nigger got the hilly land, where planting was backbreaking, where the soil slid down and washed away the seeds, and where the wind lingered all through the winter.

Which accounted for the fact that white people lived on the rich valley floor in that little river town in Ohio, and the blacks populated the hills above it, taking small consolation in the fact that every day they could literally look down on the white folks.

55 Still, it was lovely up in the Bottom. After the town grew and the farm land turned into a village and the village into a town and the streets of Medallion were hot and dusty with progress, those heavy trees that sheltered the shacks up in the Bottom were wonderful to see. And the hunters who went there sometimes wondered in private if maybe the white farmer was right after all. Maybe it was the bottom of heaven.

60 The black people would have disagreed, but they had no time to think about it. They were mightily preoccupied with earthly things – and each other, wondering even as early as 1920 what Shadrack was all about, what that little girl Sula who grew into a woman in their town was all about, and what they themselves were all about, tucked up there in the Bottom.

### 1919

65 Except for World War II, nothing ever interfered with the celebration of National Suicide Day. It had taken place every January third since 1920, although Shadrack, its founder, was for many years the only celebrant. Blasted and permanently astonished by the events of 1917, he had returned to Medallion handsome but ravaged, and even the most fastidious people in the town sometimes caught themselves dreaming of what he must have  
70 been like a few years back before he went off to war. A young man of hardly twenty, his head full of nothing and his mouth recalling the taste of lipstick, Shadrack had found himself in December, 1917, running with his comrades across a field in France. It was his first encounter with the enemy and he didn’t know whether his company was running toward them or away. For several days they had been marching, keeping close to a stream that was frozen at its  
75 edges. At one point they crossed it, and no sooner had he stepped foot on the other side than the day was adangle with shouts and explosions. Shellfire was all around him, and though he knew that this was something called *it*, he could not muster up the proper feeling – the feeling that would accommodate *it*. He expected to be terrified or exhilarated – to feel *something* very strong. In fact, he felt only the bite of a nail in his boot, which pierced the ball of his foot  
80 whenever he came down on it. The day was cold enough to make his breath visible, and he wondered for a moment at the purity and whiteness of his own breath among the dirty, gray explosions surrounding him. He ran, bayonet fixed, deep in the great sweep of men flying across this field. Wincing at the pain in his foot, he turned his head a little to the right and saw the face of a soldier near him fly off. Before he could register shock, the rest of the soldier’s  
85 head disappeared under the inverted soup bowl of his helmet. But stubbornly, taking no direction from the brain, the body of the headless soldier ran on, with energy and grace, ignoring altogether the drip and slide of brain tissue down its back.

Toni Morrison. *Sula*. London, Vintage, 2005 [1973], 3-8.

## Annexe 1

The blues is an impulse to keep the painful details and episodes of a brutal experience alive in one's aching consciousness, to finger its jagged grain, and to transcend it, not by the consolation of philosophy but by squeezing from it a near-tragic, near-comic lyricism. As a form, the blues is an autobiographical chronicle of personal catastrophe expressed lyrically.

Ralph Ellison. "Richard Wright's Blues" [1945]. *The Collected Essays of Ralph Ellison*. New York: Modern Library, 1995, 129.

## Annexe 2

In the Anglo-Saxon branch of American folklore and in the entertainment industry (which thrives on the exploitation and debasement of all folk materials), the Negro is reduced to a negative sign that usually appears in a comedy of the grotesque and the unacceptable. [...] [T]he early minstrel show—with its Negro-derived choreography, its ringing of banjos and rattling of bones, its voices cackling jokes in pseudo-Negro dialect, with its nonsense songs, its bright costumes and sweating performers—constituted a ritual of exorcism. [...] The mask was inseparable from the national iconography. Thus even when a Negro acted in an abstract role, the national implications were unchanged. His costume made use of the "sacred" symbolism of the American flag—with red and white striped pants and coat, and with stars set in a field of blue for a collar—but he could appear only with his hand gloved in white and his face blackened with burnt cork or greasepaint.

This mask, this willful stylization and modification of the natural face and hands, was imperative for the evocation of that atmosphere in which the fascination of blackness could be enjoyed, the comic catharsis achieved. The racial identity of the performer was unimportant, the mask was the thing (the "thing" in more ways than one), and its function was to veil the humanity of Negroes thus reduced to a sign, and to repress the white audience's awareness of its moral identification with its own acts and with the human ambiguities pushed behind the mask.

Ralph Ellison. "Change the Joke and Slip the Yoke" [1958]. *The Collected Essays of Ralph Ellison*. New York: Modern Library, 1995, 103.

## Annexe 3

Signifyin(g) in jazz performances and in the play of black language is a mode of formal revision, it depends for its effects on troping, it is often characterized by pastiche, and, most crucially, it turns on repetition of formal structures and their differences. Learning how to Signify is often part of our adolescent education.

Henry Louis Gates. *The Signifying Monkey: A Theory of Afro-American Literary Criticism*. Oxford; New York: Oxford University Press, 1988, 52.

## Deuxième partie :

À partir d'exemples choisis dans le passage compris entre « *In that place* » (l. 1) et « *up in the hills.* » (l. 34), vous proposerez un traitement structuré de la question suivante : **les constructions en OF et le génitif**. Vous établirez une classification cohérente des formes choisies pour illustrer votre propos et vous vous interrogerez quant à leur fonctionnement. Vous déterminerez leurs différents types d'emplois ainsi que les éventuelles caractéristiques communes à tous ces emplois. Vous décrirez également les effets de sens des formes en question, en fournissant des micro-analyses en contexte et en procédant à toutes les manipulations et comparaisons que vous jugerez utiles.

## Sujet de civilisation

### Première partie

*Comment on the following text:*

**FOR RELEASE MONDAY, A.M., MARCH 12, 1956**

Intended to be presented to the Senate by Senator Walter F. George of Georgia, and in the House of Representatives by Representative Howard W. Smith of Virginia, at Noon, Monday March 12, 1956.

#### DECLARATION OF CONSTITUTIONAL PRINCIPLES<sup>1</sup>

5 The unwarranted decision of the Supreme Court in the public school cases is now bearing the fruit always produced when men substitute naked power for established law.

The Founding Fathers gave us a Constitution of checks and balances because they realized the inescapable lesson of history that no man or group of men can be safely entrusted with unlimited power. They framed this Constitution with its provisions for change by  
10 amendments in order to secure the fundamentals of government against the dangers of temporary popular passion or the personal predilections of public office holders.

We regard the decision of the Supreme Court in the school cases as a clear abuse of judicial power. It climaxes a trend in the Federal Judiciary undertaking to legislate, in derogation of the authority of Congress, and to encroach upon the reserved rights of the States  
15 and the people.

The original Constitution does not mention education. Neither does the Fourteenth Amendment nor any other amendment. The debates preceding the submission of the Fourteenth Amendment clearly show that there was no intent that it should affect the systems of education maintained by the States.

20 The very Congress which proposed the Amendment subsequently provided for segregated schools in the District of Columbia.

When the Amendment was adopted in 1868, there were 37 States of the Union. Every one of the 26 States that had any substantial racial differences among its people either approved the operation of segregated schools already in existence or subsequently established such  
25 schools by action of the same law-making body which considered the Fourteenth Amendment.

As admitted by the Supreme Court in the public school case (*Brown v. Board of Education*), the doctrine of separate but equal schools "apparently originated in *Roberts v. City of Boston...* (1849), upholding school segregation against attack as being violative of a  
30 State constitutional guarantee of equality." This constitutional doctrine began in the North—not in the South, and it was followed not only in Massachusetts, but in Connecticut, New York, Illinois, Indiana, Michigan, Minnesota, New Jersey, Ohio, Pennsylvania and other northern States until they, exercising their rights as States through the constitutional processes of local self-government, changed their school systems.

<sup>1</sup> Also known as « The Southern Manifesto ».

35 In the case of *Plessy v. Ferguson* in 1896 the Supreme Court expressly declared that under  
the Fourteenth Amendment no person was denied any of his rights if the States provided  
separate but equal facilities. This decision has been followed in many other cases. It is notable  
that the Supreme Court speaking through Chief Justice Taft, a former President of the United  
States, unanimously declared in 1927 in *Lum v. Rice* that the "separate but equal" principle is  
40 "...within the discretion of the State in regulating its public schools and does not conflict with  
the Fourteenth Amendment."

This interpretation, restated time and again, became a part of the life of the people of  
many of the States and confirmed their habits, customs, traditions, and way of life. It is  
founded on elemental humanity and common sense, for parents should not be deprived by  
45 government of the right to direct the lives and education of their own children.

Though there has been no constitutional amendment or Act of Congress changing this  
established legal principle almost a century old, the Supreme Court of the United States, with  
no legal basis for such action, undertook to exercise their naked judicial power and substituted  
their personal political and social ideas for the established law of the land.

50 This unwarranted exercise of power by the Court, contrary to the Constitution, is creating  
chaos and confusion in the States principally affected. It is destroying the amicable relations  
between the white and negro races that have been created through 90 years of patient effort by  
the good people of both races. It has planted hatred and suspicion where there has been  
heretofore friendship and understanding.

55 Without regard to the consent of the governed, outside agitators are threatening immediate  
and revolutionary changes in our public school systems. If done, this is certain to destroy the  
system of public education in some of the States.

With the gravest concern for the explosive and dangerous condition created by this  
decision and inflamed by outside meddlers:

60 We reaffirm our reliance on the Constitution as the fundamental law of the land.

We decry the Supreme Court's encroachments on rights reserved to the States and to the  
people, contrary to established law and to the Constitution.

We commend the motives of those States which have declared the intention to resist  
forced integration by any lawful means.

65 We appeal to the States and people who are not directly affected by these decisions to  
consider the constitutional principles involved against the time when they too, on issues vital  
to them, may be the victims of judicial encroachment.

70 Even though we constitute a minority in the present Congress, we have full faith that a  
majority of the American people believe in the dual system of government which has enabled  
us to achieve our greatness and will in time demand that the reserved rights of the States and  
of the people be made secure against judicial usurpation.

We pledge ourselves to use all lawful means to bring about a reversal of this decision  
which is contrary to the Constitution and to prevent the use of force in its implementation.

75 In this trying period, as we all seek to right this wrong, we appeal to our people not to be  
provoked by the agitators and trouble-makers invading our States and to scrupulously refrain  
from disorder and lawless acts.

Papers of Harry Flood Byrd, 1932-1965, Accession #9700-f, Special Collections, University  
of Virginia Library, Charlottesville, Va.



## **Annexe 1**

### **The signatories of the Southern Manifesto**

#### **MEMBERS OF THE UNITED STATES SENATE:**

Walter F. George, Richard B. Russell, John Stennis, Sam J. Ervin, Jr., Strom Thurmond, Harry F. Byrd, A. Willis Robertson, John L. McClellan, Allen J. Ellender, Russell B. Long, Lister Hill, James O. Eastland, W. Kerr Scott, John Sparkman, Olin D. Johnston, Price Daniel, J.W. Fulbright, George A. Smathers, Spessard L. Holland.

#### **MEMBERS OF THE UNITED STATES HOUSE OF REPRESENTATIVES:**

**Alabama:** Frank W. Boykin, George M. Grant, George W. Andrews, Kenneth A. Roberts, Albert Rains, Armistead I. Selden, Jr., Carl Elliott, Robert E. Jones, George Huddleston, Jr.

**Arkansas:** E.C. Gathings, Wilbur D. Mills, James W. Trimble, Oren Harris, Brooks Hays, W.F. Norrell.

**Florida:** William C. Cramer, Charles E. Bennett, Robert L.F. Sikes, A.S. Herlong, Jr., Paul G. Rogers, James A. Haley, D.R. Matthews.

**Georgia:** Prince H. Preston, John L. Pilcher, E.L. Forrester, John James Flynt, Jr., James C. Davis, Carl Vinson, Henderson Lanham, Iris F. Blitch, Phil M. Landrum, Paul Brown.

**Louisiana:** F. Edward Hebert, Hale Boggs, Edwin E. Willis, Overton Brooks, Otto E. Passman, James H. Morrison, T. Ashton Thompson, George S. Long.

**Mississippi:** Thomas G. Abernathy, Jamie L. Whitten, Frank E. Smith, John Bell Williams, Arthur Winstead, William M. Colmer.

**North Carolina:** Herbert C. Bonner, L.H. Fountain, Graham A. Barden, Carl T. Durham, F. Ertel Carlyle, Hugh Q. Alexander, Charles R. Jonas, Woodrow W. Jones, George A. Shuford.

**South Carolina:** L. Mendel Rivers, John J. Riley, W.J. Bryan Dorn, Robert T. Ashmore, James P. Richards, John L. McMillan.

**Tennessee:** James B. Frazier, Jr., Joe L. Evins, Ross Bass, Tom Murray, Jere Cooper, Clifford Davis.

**Texas:** Martin Dies, John Dowdy, O.C. Fisher, Wright Patman, Walter Rogers.

**Virginia:** Edward J. Robeson, Jr., Porter Hardy, Jr., J. Vaughan Gary, Watkins M. Abbitt, William M. Tuck, Richard H. Poff, Burr P. Harrison, Howard W. Smith, W. Pat Jennings, Joel T. Broyhill.

Papers of Harry Flood Byrd, 1932-1965, Accession #9700-f, Special Collections, University of Virginia Library, Charlottesville, Va.  
<http://civilrights.woodson.virginia.edu/items/show/1047>

## Annexe 2

“Mrs. GORE:

I can tell you what catapulted it into a political issue was the Southern Manifesto.

DEWEY W. GRANTHAM:

Mrs. Gore, let me welcome you to our circle and invite you to comment when you will. But I was thinking about the Southern Manifesto and the fact that the Senator was one, I believe, of three Southern senators who failed to sign that Manifesto. Could you tell us a little bit about your reasons for not signing it?

ALBERT GORE:

Well, first let me deal with the background. And it isn't that we failed to sign it; three of us refused to sign it. Now Lyndon Johnson didn't sign it; he was majority leader at the time and, as you will recall, closely aligned with the South and with the Southern senators. In fact, it was a block of Southern senators that brought about his selection as majority leader. Whether it was by his request or because of their regard for his position as majority leader I never knew—I was suspicious that it was by design and his own initiative—it was never presented to him to sign or not, so he was never in the position of having to refuse signing it. I had read it as it was published, and I thought it was the most spurious, inane, insulting document of a political nature claiming to be legally founded that I had ever read. And there was a good deal of speculation in the press and in the Senate vocally about whether or not all Southern senators had signed that or would sign it. Strom Thurmond first initiated it, but he was not a man of a great deal of stature in the Senate (then or ever), so they inveigled Walter F. George to become involved, and that gave it a great deal more prestige. Then Richard B. Russell was inveigled into involvement. It became a powerful political pressure throughout the South to denounce the Supreme Court decisions and to assert state rights as superior to Supreme Court decisions. This was the thrust of it, that the Supreme Court action was null and void if in fact a state of the United States chose to ignore it. It was either unionism or secession all over again as far as principle was concerned. Well, quickly most of the Southern senators signed it, after Walter George and Dick Russell became signatories and advocates of it. I was one of the fellows who had not been approached. So one day I was on the Senate floor and Strom Thurmond came over to my desk. I was standing for some reason; whether I was seeking recognition I don't recall. I was standing; my desk was beside the aisle. And he came over and brought this Southern Manifesto. And he bared the sheet with nearly all of my Southern colleagues' signatures and says, "Albert, we'd like you to sign the Southern Manifesto with the rest of us." I said, "Hell no." And I happened to look up, and the whole Southern press was in the press gallery. Evidently they had been alerted that this was going to be presented to me in broad daylight on the floor of the Senate. [laughter] So with words with such vehemency that I'm sure they could hear it in the Senate gallery I said, "Hell no." I don't remember the circumstances of it being presented to Senator Kefauver, but he too refused to sign it, and so did Ralph Yarborough of Texas.”

Oral History Interview with Albert Gore, October 24, 1976. Interview A-0321-2.  
Southern Oral History Program Collection (#4007) in the Southern Oral History Program  
Collection, Southern Historical Collection, Wilson Library, University of North Carolina at  
Chapel Hill.

## Deuxième partie

À partir d'exemples choisis dans le passage compris entre « *This interpretation, restated time and again* » (l. 42) et « *judicial usurpation.* » (l. 71), vous proposerez un traitement structuré de la question suivante : **les formes en -EN**. Vous établirez une classification cohérente des formes choisies pour illustrer votre propos et vous vous interrogerez quant à leur fonctionnement. Vous déterminerez leurs différents types d'emplois ainsi que les éventuelles caractéristiques communes à tous ces emplois. Vous décrirez également les effets de sens des formes en question, en fournissant des micro-analyses en contexte et en procédant à toutes les manipulations et comparaisons que vous jugerez utiles.