

Université du Sud Toulon-Var, Faculté des Lettres et Sciences Humaines

Examen 2^e session 1^{er} semestre 25/06/2008

Licence 3 LLCE Anglais

Epreuve de version (Madame Corish)

Durée de l'épreuve : 5h (épreuve commune thème/version)

Documents autorisés : aucun, sauf étudiants étrangers autorisés à consulter un dictionnaire dans leur langue d'origine

She was glad it was the evening mailboat she was taking, for she did not think she could have faced a morning departure. At the party the night before one of the medical students had found a flask of raw alcohol and mixed it with orange crush and she had drunk two glasses of it, and the inside of her mouth was still raw and there was something like a drum beating behind her forehead. She had stayed in bed all morning, still tipsy, unable to sleep and crying half the time, a hankie crushed to her mouth to stifle the sobs. She was frightened at the thought of what she had to do today, of what she had to undertake. Yes, she was frightened.

At Dun Laoghaire* she paced back and forth on the pier, too agitated inside herself to stand still. She had put her luggage in the cabin and had come back down to the dock to wait, as they had told her to. She did not know why she had agreed to what had been asked of her. She already had the offer of the job in Boston, and now there had been the prospect of money as well, but she suspected it was more that she had been afraid of Matron, afraid to refuse when she had asked if she would bring the child with her. Matron had a way of sounding the most intimidating when she spoke the softest. *Now, Brenda*, she had said, looking at her with those goggle eyes of hers, *I want you to consider carefully, because it's a big responsibility.* Everything had felt strange, the sick sensation in her stomach and the burning in her mouth from the alcohol, and the fact she was not wearing her nurse's uniform but the pink wool costume she had bought specially to go away in – her going-away suit, as if she was getting married, when instead of a honeymoon she would have a week of taking care of this baby, and not a hint of a husband.

(...)

A sleek black motor car was edging its way through the crowds of passengers going towards the boat. It stopped when it was still a good ten yards away from her, and a woman got out at the passenger side with a canvas bag in her hand and a bundle in a blanket in the crook of her other arm. She was not young, sixty if she was a day, but was dressed as if she was half that, in a grey suit with a narrow, calf-length skirt belted tightly at the waist, her little pot belly sticking out under the belt, and a pillbox hat with a bit of blue veil that came down below her nose. She walked forward over the flagstones, unsteady in stiletto heels, her painted-on mouth pursed in a smile. Her eyes were small and black and sharp.

'Miss Ruttledge?' she said. 'My name is Moran.' Her fancy accent was as fake as everything else about her. (...) She examined Brenda closely, making slits of her little black eyes. 'Are you all right? You look pale.'

Benjamin Black, *Christine Falls*, Picador: London, 2006

* Dun Laoghaire= small seaside town/port south of Dublin, Ireland

UNIVERSITE DE TOULON
Session de juin 2008 (rattrapage 1^{er} semestre)
LICENCE 3 LLCE ANGLAIS
52 a EPREUVE DE LITTERATURE
DUREE 3 H
AUCUN DOCUMENT AUTORISE
ENSEIGNANT RESPONSABLE : S. GORGIEVSKI

Comment on the following quotation about Shakespeare's *Richard II*:

"Richard's speech [at the end of the play] is not just about the gap between the word and the world. What it seems to do, rather, is to foreground the very issue of ordering and control we seek through language and in particular the mechanisms of language (...) In this way we are left with an acute sense of the political implications of language."

John Peck.

UNIVERSITE DE TOULON

Session de juin 2008 (rattrapage 1^{er} semestre)

LICENCE 3 LLCE ANGLAIS

52 b METHODOLOGIE DE LA CRITIQUE LITTERAIRE

DUREE 2 H

AUCUN DOCUMENT AUTORISE

ENSEIGNANT RESPONSABLE : S. GORGIEVSKI

Comment on the following quotation from Wolfgang Iser (*The Act of Reading*, 1978), giving as many examples as possible from your own personal experience as a reader.

« The blank arises out of the indeterminacy of the text (...) it designates a vacancy in the whole system of the text, the filling out of which brings about an interaction of textual patterns (...) [The blanks] indicate that the different segments of the text are to be connected, even though the text itself does not say so. They are the unseen joints of the text, as they mark off scheme and textual perspectives from one another, they simultaneously trigger acts of ideation on the reader's part. Consequently, when the scheme and perspectives have been linked together, the blanks 'disappear'. »

UNIVERSITÉ DE TOULON ET DU VAR
FACULTÉ DES LETTRES ET SCIENCES HUMAINES

SESSION / SEMESTRE	: Semestre 1 / 2ème Session
DÉPARTEMENT	: LCE
CODE U.E. / ANNÉE	: UE 54b
MATIÈRE	: OPTION CIVILISATION
DURÉE de l'ÉPREUVE	: 2h
DATE	: 19 juin 2008
SALLE	: Y' 008
ENSEIGNANT	: K. Tournier-Sol
DOCUMENTS AUTORISÉS	: Aucun

ANSWER THE FOLLOWING QUESTIONS IN ENGLISH.

- 1) Home Rule *(8 points)*
- 2) The Easter Rising *(4 points)*
- 3) From Bloody Sunday to the Bloody Sunday Inquiry *(8 points)*

THE MAN ON THE BUS

Sylvia, petite fille d'onze ans, qui prend le bus toutes les semaines, pour se rendre à son cours de piano, se fait importuner par un inconnu. Elle descend avant son arrêt habituel, pensant lui échapper. Elle aperçoit une épicerie et décide d'y entrer pour s'acheter des bonbons.

She turned to go into the empty, silent shop when the now familiar dreaded voice came from beside her.

3 "Would you care to partake of an ice, this hot afternoon?"

6 He stood between her and the shop, and the embarrassment she had suffered on the bus gave way to terror. "An ice?" he repeated, holding his head on one side, looking at her imploringly.

9 She thought that if she said 'yes', she would at least get inside the shop. Someone must be there to serve, someone whose protection she might depend upon. Those words of warning from her grandmother came into her head, cautionary tales, dark with unpleasant hints.

12 Before she could move, or reply, she felt a hand lightly but firmly touch her shoulder. It was the glaring woman from the bus, she was relieved to see.

15 "Haven't you ever been told not to talk to strangers?" she asked Sylvia quite sharply, but with calm common sense in her brusqueness. "You'd better be careful," she said to the man menacingly. "Now come along, child, and let this be a lesson to you. Which way were you going?"

Sylvia nodded ahead.

21 "Well, best foot forward, and keep going. And you, my man, can kindly step in a different direction, or I'll find a policeman."

At this last word, Sylvia turned to go, feeling flustered, but important.

24 "You should, never," the woman began, going along beside her. "There's some funny people about these days. Doesn't your mother warn you?"

Elizabeth Taylor, "Fly-Papers", *The Devastating Boys*
(1956).

Repondez à 3 des questions suivantes (en anglais ou en français) :

1. Présentez brièvement le passage à analyser : type, structure, temps et point de vue narratif, contenu informationnel, etc..
2. Justifiez le choix de la forme progressive plutôt que la forme simple dans l'énoncé "Which way were you going ; (b) analysez la valeur aspecto-temporelle de, "turned" (l. 1), "came" (l. 1) and "stood"

- (l. 4). Pourquoi, a votre avis, le narrateur a-t-il choisi le prétérit et non la forme progressive ?
3. Expliquez la fonction et la valeur aspecto-temporelle du parfait, sans oublier la voix, dans : (i) "The embarrassment she had suffered on the way to the bus." (l. 3) ; (ii) Haven't you ever been told not to talk to strangers" (l. 11).
 4. Analysez les effets de sens des modaux soulignés dans l'extrait — might, could, would, must, should — dans le passage. Justifiez le choix du prétérit.
 5. Faites une analyse de la phrase complexe suivante : 'He stood between her and the shop, and the embarrassment she had suffered on the bus gave way to terror.' (l. 4) .

Examen smestre 6
LLCEA3

December 16th. — [...] Sir Percival is to arrive to-morrow. He offered, in case we wished to treat him on terms of rigid etiquette, to write and ask our clergyman to grant him the hospitality of the rectory, during the short period of his sojourn at Limmeridge, before the marriage. Under the circumstances, neither Mr. Fairlie nor I thought it at all necessary for us to trouble ourselves about attending to trifling forms and ceremonies. In our wild moorland country, and in this great lonely house, we may well claim to be beyond the reach of the trivial conventionalities which hamper people in other places. I wrote to Sir Percival to thank him for his polite offer, and to beg that he would occupy his old rooms, just as usual at Limmeridge House.

December 17th. — He arrived today, looking, as I thought, a little worn and anxious, but still talking and laughing like a man in the best possible spirits; he brought with him some really beautiful presents in jewellery, which Laura received with her best grace, and, outwardly at least, with perfect self-possession. The only sign I can detect of the struggle it must cost her to preserve appearances at this trying time, expresses itself in a sudden unwillingness, on her part, ever to be left alone. Instead of retreating to her room, as usual, she seems to dread going there. When I went upstairs to-day, after lunch, to put on my bonnet for a walk, she volunteered to join me, and again, before dinner, she threw the door open between our two rooms, so that we might talk to each other while we were dressing. "Keep me always doing something," she said; "keep me always in company with somebody. Don't let me think — that is all I ask now, Marian — don't let me think. [...]"

Wilkie Collins, *The Woman in White*, 1868.

QUESTIONS (answer 4 questions in all)

Tense and modality : answer any 2 of these 3 questions :

- What difference can you see between (i) "*is to arrive to-day*" and (ii) "*Sir Percival will arrive to-morrow*" (l.1)
- How do you analyse *may well claim* in "[...] *we may well claim* to be beyond the reach of the trivial conventionalities [...]" (l. 6). Comment on the following paradigm
 - we are* beyond the reach of the trivial conventionalities
 - we claim to be* beyond the reach of the trivial conventionalities
 - we may well claim* to be beyond the reach of the trivial conventionalities
 - we might well claim* to be beyond the reach of the trivial conventionalities
- What is the difference between (l. 13) :
 - The only sign I *can detect* of the struggle it *must cost* her to preserve appearances [...]
 - The only sign I *could detect* of the struggle it *must cost* her to preserve appearances [...]
 - The only sign I *could detect* of the struggle it *must have cost* her to preserve appearances [...]

Determination and deixis : answer any 2 of these 3 questions :

- Explain the use of the article (*a, the, ø*) in the following nominal constructions : (i) "*the marriage*" (l. 3); (ii) "*ø trifling forms and ceremonies*", (l. 4); (iii) "*the trivial conventionalities which hamper people in other places*" (l. 6-7); (iv), "*a sudden unwillingness, on her part, ever to be left alone*"; (v) "*after ø lunch*" (l. 16) / "*before ø dinner*" (l. 17).
- Explain the difference between the three types of deixis distinguished by Karl Bühler and comment on the use of *this* in (i) "*this great lonely house*" (l.6); (ii) "*that is all I ask now*" (l. 20).
- Using as an example the verb *{to} work*, set out in tabular form the interlocking network of tense and aspect in English.

LINGUISTIQUE LLCEA semester 6

Examen mai 2008

Epreuve de deux heures

- 1) Sum up the following extract adapted from Jespersen's *Philosophy of Grammar* (1924) to roughly a third of the original length (\pm 250 words);
- 2) What difference does Jespersen make between *grammatical* (the way the verb is conjugated in a particular language) and *lexical* (the type of event the actual verb refers to) aspect ?

TIME AND TENSE : Aspect.

I must here very briefly deal with a subject which has already been touched upon and which has been very warmly discussed in recent decades, namely what has generally in English been called the *aspect* of the verb, and in German *aktionsart*, though some writers would use the two terms for two different things. It is generally assumed that our Aryan languages had at first no real forms in their verbs for tense-distinctions, but denoted various aspects, *perfective*, *imperfective*, *punctual*, *durative*, *inceptive*, or others, and that out of these distinctions were gradually evolved the tense-systems which we find in the oldest Aryan languages and which are the foundation of the systems existing to-day. Scholars took this idea of aspect from Slavic verbs, where it is fundamental and comparatively clear and clean-cut, but when they began to find something similar to this in other languages, each of them as a rule partially or wholly rejected the systems of his predecessors and set up a terminology of his own, so that nowadays it would be possible, had one the time and inclination, to give a very long list of terms, many of them with two or three or even more definitions, some of which are not at all easy to understand. Nor have these writers always distinguished the four possible expressions for 'aspects,'

- i) the ordinary meaning of the verb itself,
- ii) the occasional meaning of the verb as occasioned by context or situation,
- iii) a derivative suffix, and
- iv) a tense-form.

In thus criticizing my predecessors, I may seem to some to live in a glass-house, for I am now going to give my own classification, which after all may not be much better than previous attempts. Still I venture to hope that it may be taken as a distinctively progressive step, that I do not give the following system as representing various "*aspects*" or "*aktions-arten*" of the verb, but expressly say that the different phenomena which others have brought together under this one class (or these two classes) should not from a purely notional point of view be classed together, but should rather be distributed into totally different pigeonholes. This, then, is how I should divide and describe these things.

- a) The tempo-distinction between the *aorist* and the *imperfect*; this affects (independently of the signification of the verb itself) the tense-form in some languages;
- b) The distinction between *conclusive* and *non-conclusive* verbs. [...];

- c) The distinction between durative or permanent and punctual or transitory. [...];
- 3 d) The distinction between finished and unfinished. This latter is one of the functions of the expanded forms in English : *he was writing a letter*, as compared with *he wrote a letter* ;
- 6 e) The distinction between what takes place only once, and repeated or habitual action or happening. [...] Habitual action is very frequently not expressed separately ("he doesn't drink") ; in some languages we have suffixes to express it, in which case we speak of *iterative* or *frequentative* verbs. Many English verbs in *-er* and *-le* belong here : *totter, chatter, babble*, etc.
- 9 f) The distinction between stability and change. Sometimes we have a pair of corresponding verbs, such as *have/get, be/become* (and its synonyms : *get, turn, grow*). Hence the two kinds of passive [...] *be married/get married*. Most verbs derived from adjectives denote a change ("becoming") : *ripen, slow (down)*, and a change is also implied in the transitive verbs of corresponding formation : *flatten, weaken*, etc. (causatives). [...] There are other ways of expressing similar changes : *fall asleep, go to sleep* [sleep], *get to know* [know], *begin to look* [look]. Some languages have special derivative endings to express change into a state, or beginning (*inchoative, inceptive, ingressive* verbs). [...]
- 12
- 15 g) The opposite kind of change, where some state ceases, is sometimes expressed by a separate formation, as in G. *verblihen*, Dan. *avblomstre* 'cease blooming,' but generally by means of such verbs as *cease, stop*.
- 18
- 21 h) Note the three expressions for (a) change into a state : (6) being in the state : (c) change from the state, in *fall in love with* (begin to love) : *be in love with* (love) : *fall out of love with* (cease to love) / *fall asleep - sleep - wake* (*wake up*). But *wake* in that sense may also be considered as 'change into a state,' the corresponding stability-verb being *to be awake* [...].
- 24
- i) The distinction according to the implication or non-implication of a result.. (732 words).

LLCEA

Examen : linguistique troisième année
Septembre 2008, cours de Mme O'Kelly

Documents autorisés : dictionnaire pour étudiants non-francophones
Les réponses peuvent être rédigées soit en anglais soit en français (pas de copies 'bilingues')

The point of view of the mechanist

Adherents of mentalistic psychology believe that they can avoid the difficulty of defining meanings, because they believe that, prior to the utterance of a linguistic form, there occurs within the speaker a non-physical process, a *thought, concept, image, feeling, act of will*, or the like, and that the hearer, likewise, upon receiving the sound-waves, goes through an equivalent or correlated mental process. The mentalist, therefore, can define the meaning of a linguistic form as the characteristic mental event which occurs in every speaker and hearer in connection with the utterance or hearing of a linguistic form. The speaker who utters the word *apple* has had a mental image of an apple, and this word evokes a similar image in the speaker's mind. For the mentalist, language is *the expression of ideas, feelings and volitions*.

The mechanist does not accept this solution. He believes that mental images and feelings, and the like are merely popular terms for various bodily movements, which, so far as they concern language, can be roughly divided into three types :

(1) large-scale processes which are the same in different people, and, having some social importance, are represented by conventional speech-forms, such as *I'm hungry (angry, frightened, sorry, glad ; my head aches, and so on)* ;

(2) soundless movements of the vocal organs, taking the place of speech-movements, but not perceptible to other people ("thinking in words").

The mechanist views the process in (1) simply as events which the speaker can observe better than anyone else ; [...]. The mechanist believes that the processes in (2) are private habits left over, as traces, from the vicissitudes of education and other experience ; the speaker reports them as *images, feelings* and so on, and they differ not only for every speaker, but for every occasion of speech. The speaker who says, "I had the mental image of an apple," is really saying, "I was responding to some obscure internal stimuli of a type which was associated at some time in my past with the stimuli of an apple." The sub-vocal speech in (3) seems to the mechanist merely a derivative of the habit of actual speech-utterance ("thought it in words"), we face exactly the same problem as when he has audibly uttered the same speech-form. In sum, then, the "mental processes" seem to the mechanist to be merely traditional names for bodily processes which either (1) come within the meaning of the speaker's situation, or (2) are so distinctly correlated with speech-utterance as to be negligible factors in the speaker's situation, or (3) are mere reproductions of speech-utterance (Bloomfield, *Language*, 1933, p. 142-143).

1. SUM UP THIS EXCERPT FROM BLOOMFIELD'S *LANGUAGE* (reduce to roughly 1/3).
2. SET OUT THE ARGUMENTS OF BOTH SCHOOLS (mentalists and mechanists)
3. IDENTIFY BLOOMFIELD'S STANCE WITH RESPECT TO THESE TWO OPPOSING DOCTRINES.

UNIVERSITÉ DE TOULON ET DU VAR
FACULTÉ DES LETTRES ET SCIENCES HUMAINES

SESSION / SEMESTRE	: 1 / semestre 6
DÉPARTEMENT	: LLCE ANGLAIS
CODE U.E. / ANNÉE	: 61 c
MATIÈRE	: THEME
DURÉE de l'ÉPREUVE	: 5 heures (avec version)
SALLE	: 7002
DATE	: 21 MAI 2008
HEURE	: 13 HEURES
ENSEIGNANT	: M. Heinrich
DOCUMENTS AUTORISÉS	: aucun

Cher Mozart,

Peux-tu m'aider à retrouver cette petite musique que tu m'envoyas au cours de mon enfance ?
Je la cherche depuis des années...

Il s'agit d'une chanson douce qui me donnait du bonheur, une chanson qu'on fredonnait à deux voix, une mélodie claire et mesurée qui m'apportait la paix.

Une fois par semaine, dans notre salle de classe, l'instituteur se dirigeait solennellement vers l'énorme poste de radio brun qui trônait sur une étagère, aussi lourd et imposant que le coffre d'une voiture, un appareil trapu qui avait dû capter Radio-Londres pendant la guerre, où, en tournant un bouton rond, gros comme sa main, il activait une faible lumière. Ce réveil provoquait quelques crachats de la bête furieuse d'être dérangée, qui se secouait, s'éclaircissait la gorge, vrombissait, feulait, menaçait d'exploser de colère puis s'apaisait pour nous transmettre « le programme musical ». A l'époque, tous les enfants de France, le vendredi après-midi, à trois heures précises, se mettaient debout à côté de leur pupitre, dos droit, mains sur les reins, bouche bien ouverte, afin de suivre le cours diffusé par le service national. Nos maîtres, fidèles à la tradition française qui exige qu'un intellectuel soit nul en musique, se contentaient de nous regarder, d'assurer la discipline d'un sourcil sévère, et, parfois, d'agiter une règle, histoire de se donner l'illusion qu'ils dirigeaient une chorale.

Au milieu des comptines, entre l'hymne patriotique et les chansons anciennes célébrant les sources, les fontaines et les oiseaux, il y avait un air de toi que j'adorais. Sans doute le premier message que tu m'envoyas... Il gonflait ma poitrine de joie, je l'entonnais avec ivresse. Même les camarades dotés des voix les plus sales n'arrivaient pas à l'enlaidir, ceux qui ne parvenaient pas à le restituer, peinant sur le rythme ou l'intonation, préféraient mimer le chant en ouvrant des bouches de poissons rouges. Je me remémore ma fierté lorsque l'instituteur, une fois, exigea que la classe se taise et que seuls deux élèves, Isabelle et moi, entonnent cette chanson.

Eric Emmanuel Schmitt, *Ma vie avec Mozart*, Albin Michel 2005

2007 - 2008

UNIVERSITÉ DE TOULON ET DU VAR
FACULTÉ DES LETTRES ET SCIENCES HUMAINES

SESSION / SEMESTRE	: 2 / semestre 2
DÉPARTEMENT	: LLCE ANGLAIS
CODE U.E. / ANNÉE	: 61 d (Licence 3)
MATIÈRE	: THEME
DURÉE de l'ÉPREUVE	: 5 heures (avec version)
SALLE	: LUD01 8-9
DATE	: 14h.
HEURE	:
ENSEIGNANT	: M. Heinrich
DOCUMENTS AUTORISÉS	: aucun

Gertrude, tournant vers moi sa face sans regards, me demanda brusquement :

« Croyez-vous que Jacques m'aime encore ? »

- Il a pris son parti de renoncer à toi, répondis-je aussitôt.

- Mais croyez-vous qu'il sache que vous m'aimez ? » reprit-elle.

Depuis la conversation de l'été dernier que j'ai rapportée, plus de six mois s'étaient écoulés sans que (je m'en étonne) le moindre mot d'amour ait été prononcé entre nous. Nous n'étions jamais seuls, je l'ai dit, et mieux valait qu'il en fût ainsi. La question de Gertrude me fit battre le coeur si fort que je dus ralentir un peu notre marche.

« Mais tout le monde, Gertrude, sait que je t'aime », m'écriai-je. Elle ne prit pas le change :

- Non, non ; vous ne répondez pas à ma question. »

Et après un moment de silence, elle reprit, la tête baissée :

« Ma tante Amélie sait cela ; et moi je sais que cela la rend triste.

- Elle serait triste sans cela, protestai-je d'une voix mal assurée. Il est de son tempérament d'être triste.

- Oh ! vous cherchez toujours à me rassurer, dit-elle avec une sorte d'impatience. Mais je ne tiens pas à être rassurée. Il y a bien des choses, je le sais, que vous ne me faites pas connaître, par peur de m'inquiéter ou de me faire de la peine ; bien des choses que je ne sais pas, de sorte que parfois... »

André Gide, *La symphonie pastorale*, Gallimard, 1925.

VERSION LCE 3

It was no trouble handling him until he came to and looked at her. She could do anything if nobody watched her. But the moment a pair of eyes focused on her, she was a beetle stuck on a pin, arms and legs beating the air. There was no purchase. It was an impalement and a derailment.

5 So it had been in school. Alone at her desk she could do anything, solve any problem, answer any question. But let the teacher look over her shoulder or, horror of horrors, stand her up before the class: she shriveled and curled up like paper under a burning glass.

10 The lieder of Franz Schubert she knew by heart, backwards and forwards, as well as Franz ever knew them. But when four hundred pairs of eyes focused on her, they bored a hole in her forehead and sucked out the words.

When he landed on the floor of her greenhouse, knocking himself out, he was a problem to be solved, like moving the stove. Problems are for solving. Alone. After the first shock of the crash, which caught her on hands and knees cleaning the floor, her
15 only thought had been to make some sense of it, of him, a man lying on her floor smeared head to toe with a whitish grease like a channel swimmer. As her mind cast about for who or what he might be – new kind of runner? masquerader from country-club party? Halloween trick-or-treater? – she realized she did not yet know the new
20 world well enough to know what to be scared of. Maybe the man falling into her house was one of the things that happened, albeit rarely, like a wood duck flying down the chimney.

W. Percy.