

# EXAMINATION

<b>Course code:</b> SFE10410	<b>Course name:</b> English Grammar and Phonetics
<b>Date:</b> 10th May 2016	<b>Duration:</b> 09.00-15.00
<b>Permitted sources:</b> None	<b>Lecturers:</b> Emerentze Bergsland Melanie Duckworth Daniel Lees Fryer
<p><b>The examination :</b></p> <p>The examination papers consist of 8 pages inclusive this page. Please check that the examination papers are complete before you start answering the questions.</p> <p>The examination consists of 3 parts: Phonetics 35 %, Grammar 55 % and Proficiency 10 %. All parts must be answered.</p> <p>Please use separate answer sheets for each part.</p> <p>Students must pass all three parts of the exam to get a passing grade.</p>	
<p><b>Date of announcement of the examination results: 2th June 2016</b></p> <p>The examination results are available on the Studentweb no later than two workdays after the announcement of the examination results  <a href="http://www.hiof.no/studentweb">www.hiof.no/studentweb</a></p>	



## PHONETICS (35 %)

Please write your Phonetics answers on a separate sheet.

All questions must be answered.

I. **Transcribe the following sentences phonemically, taking care to observe, and use in your transcriptions, the intonation marking provided. Use weak forms where appropriate. Please state which accent you are transcribing; Received Pronunciation (RP) or American English (AE).**

- i) I a`ssume you've got a `lot to \do just now. (High fall)
- ii) The `tower of the `church was `damaged by \lightening. (High fall)
- iii) I think I'll just `go for a `cup of \coffee. (High fall)
- iv) I `won't be having `dinner until \John gets home. (High fall)
- v) You'd `better put those \scissors away. (Low fall)

II. **Explain, with appropriate examples from English, the following terms:**

- i) Distinctive features of vowels
- ii) Sentence stress
- iii) Phoneme
- iv) Marked tonicity

III. **Give the distinctive features of the following consonants, and explain what we mean by distinctive features:**

- i) /z/
- ii) /p/
- iii) /ŋ/

IV. **Indicate the stresses and suggest an intonation pattern using intonation marks (High fall, Low fall, High rise, Low rise, Fall-rise).**

- i) Are you sure?
- ii) Norway is an oil nation, isn't it?
- iii) My wallet's been stolen!
- iv) All the others had gone.
- v) Which fruit do you like best?

V. Write the following sentences in normal spelling and mark the cases of assimilation and elision in the different sentences.

i) /aɪm hævɪŋ maɪ heə dʌn ɒn fraɪdeɪ/

ii) /wɒts ɪp meɪd ɒv dɪdʒu seɪ/

iii) /ɪt dʌzm mætə weər ɪ kʌmz frɒm/

iv) /əf kɔːs ju nəʊ haʊ hi ɪgzædʒəreɪts/

v) /ə leɪbə ɡʌvnmənt wəb bi ɪ :vən wɜːs/

**GRAMMAR (55 %)**

**Please write your grammar answers on a separate sheet.**

**Grammar, Part A**

Part A consists of two questions. Both questions must be answered.

1. Comment on the **difference** in **form** and **meaning** between the members of each of the following sentence pairs.

1a. You could call her tonight.

You should call her tonight.

1b. It was time for a Scooby snack.

There was time for a Scooby snack.

1c. Her favourite team was leading 3-0.

Her favourite team were leading 3-0.

1d. What are you doing?

What have you been doing?

1e. They knew that he had been upset.

They knew because he had been upset.

1f. Management was criticized for its poor decisions.

The board criticized management for its poor decisions.

1g. Flying over the city, Superman noticed something unusual.

Superman noticed something unusual flying over the city.

2. Draw a **constituency diagram** (tree diagram), indicating **word classes**, **phrases**, and **clause elements**, for the following sentence.

*Then the white rabbit disappeared down a rabbit's hole.*

## Grammar, Part B

Part B consists of two sets of questions. Both sets of questions must be answered.

1. Read the following text carefully, and answer the questions that follow.

1 The flat was seven flights up, and Winston, who had a varicose ulcer  
 2 above his right ankle, went slowly, resting several times on the way.  
 3 On each landing, opposite the lift-shaft, the poster with the enormous  
 4 face gazed from the wall. It was one of those pictures which are so  
 5 contrived that the eyes follow you about when you move. BIG  
 6 BROTHER IS WATCHING YOU, said the caption that was underneath.

(adapted from George Orwell's *Nineteen Eighty-Four*)

### Questions:

- 1a. Give the **phrase type** and describe the **structure** of each of the following phrases:
  - i. Line 3: *opposite the lift-shaft*
  - ii. Lines 3 and 4: *the poster with the enormous face*
  - iii. Line 6: *the caption that was underneath*
- 1b. Lines 1 and 2: What **kind of clause** is *who had a varicose ulcer under his right ankle*?
- 1c. Line 2: What **word class** does *slowly* belong to? What **type of phrase** is *slowly*, and what is its **syntactic function** in the clause?
- 1d. Line 3: What **kind of phrase** is *on each landing*? What is its **syntactic function** in the clause?
- 1e. Lines 3 and 4: Give a **syntactic analysis** of *On each landing, opposite the lift-shaft, the poster with the enormous face gazed from the wall*.
- 1f. Lines 4 and 5: What **kind of clause** is *which are so contrived*?
- 1g. Line 5: What **kind of clause** is *when you move*?
- 1h. Line 6: Comment on the **verb form** of the verb phrase *is watching*.
- 1i. Identify an instance of **subject-verbal inversion** (full inversion) in the above text. Explain **why** inversion might have been used rather than a more standard S-V declarative.

2. Read the following text carefully, and answer the questions that follow.

1 A real milestone was the launch of *Coronation Street* on ITV in 1960.  
 2 For the first time a TV series revolved around sympathetic, realistic  
 3 working-class characters and looked at how they lived their lives. It  
 4 struck a chord and within months attracted over 20 million viewers. It  
 5 rode the wave of so-called Northern Realism, a new genre of film that  
 6 explored the realities of working-class life. *Saturday Night and*  
 7 *Sunday Morning*, *A Taste of Honey*, *Room at the Top* and *Cathy Come*  
 8 *Home* were classic examples. While working-class people were the  
 9 stars of favourites such as *The Likely Lads*, it was middle-class people  
 10 who could find themselves the butt of jokes in *The Good Life* and  
 11 other series. There was even a popular sitcom in the 1970s -*The Rag*  
 12 *Trade* - about female trade unionists who took on their bosses and  
 13 always won. As late as the 1980s there were classic TV shows being  
 14 written around likable working-class characters, such as *Only Fools*  
 15 *and Horses* and *Auf Wiedersehen, Pet*.

(from Owen Jones's *Chavs: The Demonization of the Working Class*)

### Questions:

- 2a. Line 2: What **kind of phrase** is *For the first time*? What is its **syntactic function** in the clause?
- 2b. Line 3: What **kind of clause** is *how they lived their lives*?
- 2c. Lines 3, 4, and 9: Comment on the use (or uses) of **it** on lines 3, 4, and 9.
- 2d. Line 8: What **kind of phrase** is *classic examples*? What is its **syntactic function** in the clause?
- 2e. Lines 11 and 13: Comment on the use of **there** in lines 11 and 13
- 2f. Lines 13-15: What **kind of clause** is *being written around likable working-class characters, such as *Only Fools and Horses* and *Auf Wiedersehen, Pet**?
- 2g. Find and comment on **one** example of **each** of the following types of **grammatical cohesion** in the above text.
- i. Reference
  - ii. Conjunction
  - iii. Ellipsis

**PROFICIENCY (10 %)**

**Please write your proficiency answer on a separate sheet.**

Proficiency part consists of two questions. Both questions must be answered.

**1.**

Edit these groups of information so that **together** they form a correct MLA bibliography.

Print Book: Postcolonial Ecocriticism  
Date: 2015  
Publisher: Routledge  
Authors: Graham Huggan and Helen Tiffin  
City: New York

Print article in anthology: A Poetics of Listening  
Book: Kathleen Jamie: Essays and Poems on her Work  
Date: 2015  
Publisher: Edinburgh University Press  
Author: Faith Lawrence  
Editor: Rachel Falconer  
Page numbers: 10-20  
City: Edinburgh

Article from on-line journal: The Meaning of Children's Poetry: A Cognitive Approach  
Date: 2013  
Page numbers: 127-142  
Author: Karen Coats  
Journal: International Research in Children's Literature  
Issue: 6.2

Online Newspaper article: Queen photographed with youngest royals to mark 90<sup>th</sup> birthday  
Author: Caroline Davies  
Newspaper: The Guardian  
Date: Thursday 21 April 2016  
Page numbers: No pagination

2.

Read the following extract, which offers advice about how to write an essay. Write **one or two paragraphs** in response, including at least one quotation from the text (correctly referenced with an in-text citation). Discuss what makes a good essay, and what is difficult about writing essays. Compare the authors' views with your own.

Length: half a page is fine, one and a half pages is the absolute limit. This is one or two paragraphs, NOT an essay.

Note: the bibliographical information is provided in the same form as the previous question so as not to reveal how to write an MLA bibliography. For this question, however, you only need to provide correct in-text references.

### **Extract: Constructing an Essay**

Writing an essay requires planning and organisation. It is not enough to look at the question, and then start writing your answer. You need to think about the wording of the question: most questions post a problem of some sort which you have to debate. The key words here are *Discuss, Account for, How far*, words that signal that you need to provide evidence and analyse the material. You also need to plan your answer so that you don't simply put down some loose thoughts as a way of starting. It's much better to spend some time generating your ideas and then organizing them into an essay rather than pouring out everything you know. You need, then, to think about the shape, and even rhythm, of your answer.

This, however, is the kind of general, perhaps not always very helpful, advice that people will offer to you over and over again. So let's be rather more specific. One of the most useful rules in writing an essay, indeed possibly the best tip of all, is the 'rule of three'. It is a rule that can be made of use in constructing an essay as a whole, in constructing a paragraph, and even in relation to constructing a sentence. We explain and expand the 'rule' in the course of this chapter, but, in a sense, you already know it. Everybody knows that an essay needs a beginning, a middle and an end; they know, that is, that an essay basically has three parts, and that these three parts are not all the same length. The meat of the essay lies in the middle, and it is here that all the problems lie. How do you organise it so it works? And how can the shape of your essay help you with the content?

Book: The Student's Guide to Writing: Grammar, Punctuation and Spelling  
Authors: John Peck and Martin Coyle  
Date: 2005  
Publisher: Palgrave  
City: Houndmills, Basingstoke  
Page number: 96