

EXAMINATION

Course code: SFE10410	Course: English: Grammar and Phonetics
Date: 4 January 2018	Duration: 6 hours (9 AM to 3 PM)
Permitted sources: None	Lecturers: Emerentze Bergsland Daniel Lees Fryer Johanna Wagner
The examination: <p>The examination paper consists of 13 pages including this page. Please check that the examination paper is complete before you start answering the questions.</p> <p>The examination consists of three parts: Phonetics 35 %, Grammar 55 %, and Written Proficiency 10 %. All parts must be answered.</p> <p>Please use separate answer sheets for each part. Students must pass all three parts of the exam to get a passing grade.</p>	
Date of announcement of the examination results: 25 January 2018 The examination results are available on the Studentweb www.hiof.no/studentweb	



PHONETICS (35 %)

Please write your Phonetics answers on a separate sheet.

1. 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) She 'told me she \liked me. /Did she?
- ii) 'Who's going to do the \dishes? \You are.
- iii) 'Can I /help at all? You could 'warm up the \dinner plates for me.
- iv) We were 'wondering if you could come to \dinner tomorrow.
- v) I 'think it's going to \rain. Oh, 'don't say \that.

2. Explain the different pronunciations of the inflectional –s.

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

- i) Phoneme
- ii) Diphthongs
- iii) Tone unit
- iv) Word stress

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

- i) Am I disturbing you? No come in.
- ii) What shall I do with this rag? Wipe the floor with it.

iii) That was quite an experience, wasn't it?

iv) You were marvelous, darling!

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

i) /ðə 'sləʊ treɪn lef ten mɪnɪts 'z:liə/

ii) /ju kən 'ɪndʒɪ jɔ: 'lʌntʃɪm pi:s ɪn ðə ɡɑ:dən/

iii) /ə ðeɪ 'gæʊɪŋ tə ɡeɪp 'mæɪd/

iv) /ðə 'tɪkɪts kɑ:mp bi: ɪn maɪ 'pɒkɪt/

GRAMMAR (55 %)

Please write your grammar answers on a separate sheet.

1. Comment on the **difference in form and meaning** between the members of each of the following sentence pairs.
 - a. You must try the dessert.
You ought to try the dessert.
 - b. It felt good when I had finished my exams.
It felt good that I had finished my exams.
 - c. She saw someone famous getting off the train in London.
Getting off the train in London she saw someone famous.
 - d. I have done all I can.
I am doing all I can.
 - e. The police arrested three of the suspects.
Three of the suspects were arrested by the police.
 - f. It's a lovely place to visit when you're in Cornwall.
There's a lovely place to visit when you're in Cornwall.

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

Last year the government introduced several key changes to the employment laws.

3. Read through the following text, and answer the questions that follow. (Note that sentences have been numbered for reference.)

(1) When I was in high school, I heard pop records that I knew had been made by overdubbing instruments on top of existing band tracks. (2) The strings on "Sound of Silence" and many other pop tunes were added after the guitars and vocals had been recorded – sometimes, as with that song, without the band's knowledge! (3) Sound effects were added to recordings, quiet instruments could magically compete with loud ones (due to the ability to now control the relative volume of each instrument), and impossible sonic effects could be achieved, like a singer harmonizing with himself. (4) In the realm of experimental music, composers were cutting up tapes on which sounds had previously been recorded, tossing them in the air, and then reassembling them. (5) They were mixing electronic and acoustic instruments and speeding up and slowing down the recordings, creating otherworldly effects. (6) I knew this was how the records I was listening to had been put together, and I wanted to do it too. (7) Not with the idea of being a pop star or having a musical career, but for the sheer excitement of it.

(from *How Music Works*, by David Byrne)

- a. Comment on the choice of **tense** in the above excerpt. Give examples.
- b. From the above excerpt, find and give one example of each of the following **word classes**:
- i. Noun
 - ii. Verb
 - iii. Adjective
 - iv. Adverb
 - v. Pronoun
 - vi. Determiner
 - vii. Conjunction
 - viii. Auxiliary

- c. Identify the **phrase type** and describe the internal **structure** of the following phrases:
- i. Sentence 2: *had been recorded*
 - ii. Sentence 3: *quiet instruments*
 - iii. Sentence 4: *in the realm of experimental music*
- d. Sentence 1: What **kind of clause** is *when I was in high school*?
- e. Sentence 1: What **word class** does *that* belong to, and what function does it serve in the sentence?
- f. Sentences 2 and 5: Comment on the **verb forms** of *had been recorded* and *were mixing*.
- g. Sentence 3: What **word class** does *magically* belong to, what kind of **phrase** is it, and what is its **syntactic function** in the clause?
- h. Sentence 2: Give a **syntactic analysis** (i.e. clause elements) for the clause *The strings on "Sound of Silence" and many other pop tunes were added after the guitars*.
- i. Sentence 5: Give a **syntactic analysis** (i.e. clause elements) for the clause *they were mixing electronic and acoustic instruments*.
- j. Find and comment on **three** different examples of **grammatical cohesion** in the above text.

WRITTEN PROFICIENCY (10%)

This portion of the exam comprises 2 parts, of equal value. You must answer both parts. Please write your answers on a separate sheet.

Part One.

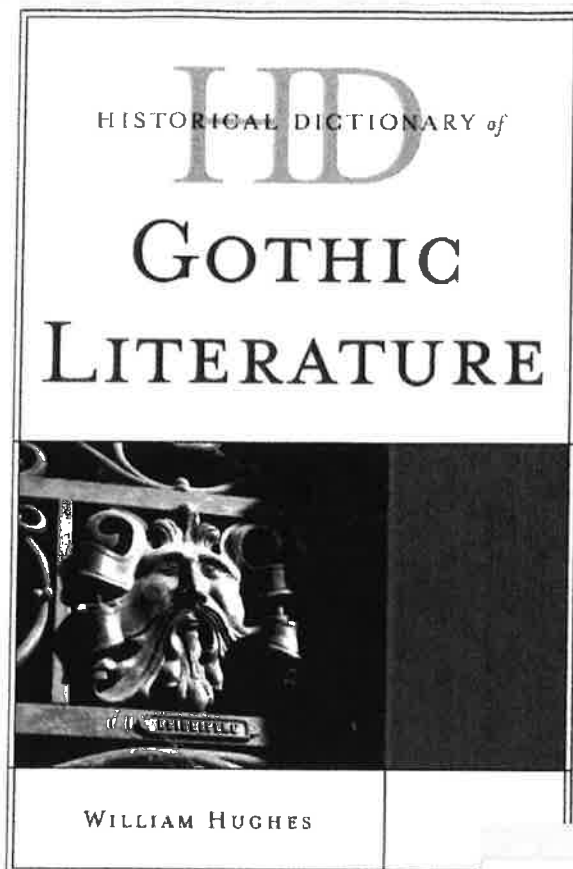
Create an MLA style Works Cited (Bibliography) using **Documents 1, 2, 3 (3.1 and 3.2), and 4.**

***Note:** In the entry for Document 3, you must choose ONE poem from the contents page (3.2) and provide a reference for it

Part Two.

Write a paragraph in which you respond to **Document 4**, discussing the reasons why it is important to document sources. Include at least two short quotations, correctly followed by in-text references.

The paragraph will be assessed on clarity, coherence, grammar, and referencing.



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CRITICALLY QUEER

Judith Butler

"Discourse is not life; its time
is not yours."

Michel Foucault, "Politics and the Study of Discourse"

Eve Sedgwick's recent reflections on queer performativity ask us not only to consider how a certain theory of speech acts applies to queer practices, but how it is that "queering" persists as a defining moment of performativity.¹ The centrality of the marriage ceremony in J.L. Austin's examples of performativity suggests that the heterosexualization of the social bond is the paradigmatic form for those speech acts which bring about what they name. "I pronounce you . . ." puts into effect the relation that it names. But where and when does such a performative draw its force, and what happens to the performative when its purpose is precisely to undo the presumptive force of the heterosexual ceremonial?

Performative acts are forms of authoritative speech: most performatives, for instance, are statements which, in the uttering, also perform a certain action and exercise a binding power.² Implicated in a network of authorization and punishment, performatives tend to include legal sentences, baptisms, inaugurations, declarations of ownership, statements that not only perform an action, but confer a binding power on the action performed. The power of discourse to produce that which it names is thus essentially linked with the question of performativity. The performative is thus one domain in which power acts as discourse.

Importantly, however, there is no power, construed as a subject, that acts, but only a reiterated acting that is power in its persistence and instability. This is less an "act," singular and deliberate, than a nexus of power and discourse that repeats or mimes the discursive gestures of power. Hence, the judge who authorizes and installs the situation he names (we shall call him "he," figuring this model of authority as masculinist) invariably cites the law that he applies, and it is the power of this citation that gives the performative its binding or conferring power. And though it may appear that the binding power of his words is derived from the force of his will or from a prior authority, the opposite is more true: it is *through* the citation of the law that the figure of the judge's "will" is produced and that the "priority" of textual authority is established.³ Indeed, it is through the invocation of convention that the speech act of the judge derives its binding power; that binding power is to be found

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WHY DOCUMENT SOURCES?

Documenting sources is an aspect of writing common to all academic fields. Across the natural sciences, the social sciences, and the humanities, authors use standard techniques to refer to the works that influenced or otherwise contributed to their research. Why?

Academic writing is at its root a conversation among scholars about a topic or question. Scholars write for their peers, communicating the results of their research through books, journal articles, and other forms of published work. In the course of a project, they seek out relevant publications, to learn from and build on earlier research. Through their own published work, they incorporate, modify, respond to, and refute previous publications.

Given the importance of this conversation to research, authors must have comprehensible, verifiable means of referring to one another's work. Such references enable them to give credit to the precursors whose ideas they borrow, build on, or contradict and allow future researchers interested in the history of the conversation to trace it back to its beginning. The references are formatted in a standard way so that they can be quickly understood and used by all, like a common language.

Students are called on to learn documentation styles in a range of courses throughout their education, but not because it is expected that all students will take up such research practices in their professional lives. Rather, learning the conventions of a form of writing—those of the research essay, for instance—prepares the student to write not just in that form but in other ones as well.

Learning a documentation style, in other words, prepares a writer to be on the lookout for the conventions to which every professional field expects its members to adhere in their writing. Legal documents must refer to prior legal documents in a standard way to be acceptable in the

legal profession. Reports on scientific research must refer to earlier research in the fashion expected in a particular scientific field. Business documents point to published information and use a language and format that are accepted in business. Journalists similarly obey conventions for identifying their sources, structuring their stories, and so on. The conventions differ from one profession to another, but their purpose is the same.

Learning good documentation practices is also a key component of academic integrity. However, avoiding charges of plagiarism is not the only reason that a student should learn to document sources. The proper use of a field's preferred documentation style is a sign of competence in a writer. Among other benefits, it shows that the writer knows the importance of giving credit where credit is due. It therefore helps the writer become part of a community of scholars and assures readers that the writer's work can be trusted.

DOCUMENT 4

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