

Päähaku, kielten kandiohjelma: englanti

Valintakoe 18.5.2018 klo 14.00–18.00

Kirjoita henkilö- ja yhteystietosi tekstaamalla.

Kirjoita nimesi latinalaisilla kirjaimilla (abcd...), älä esimerkiksi kyrillisillä kirjaimilla (абвгд...).

Jos sinulla ei ole suomalaista henkilötunnusta, kirjoita sen asemesta syntymäaikasi.

Kirjoita henkilötiedot kaikille sivuille.

Sukunimi	
Kaikki etunimet	
Henkilötunnus	
Sähköpostiosoite	
Puhelinnumero	

Tarkista sivunumeroiden avulla, että olet saanut kaikki sivut.

Kirjoita alla olevaan laatikkoon nimikirjoituksesi merkinä siitä, että olet tarkistanut edellä mainitut asiat.

Nimikirjoitus	
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Jos haluat, että tehtäviin kirjoittamasi vastaukset arvostellaan, jätä alla oleva laatikko tyhjäksi.

Jos haluat, että tehtäviin kirjoittamiasi vastauksia ei arvostella, kirjoita alla olevaan laatikkoon teksti "*Haluan, että vastauksiani ei arvostella*". Tässä tapauksessa saat vastauksistasi nolla pistettä.

Arvostelusta luopuminen	
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ENG

Sivu: 2 (22)

Nimi: _____

Henkilötunnus: _____

wvc

Lue huolellisesti kaikki ohjeet läpi

- Tarkista, että saamassasi koenipussa on kansilehden ja ohjesivujen (sivut 1–4) lisäksi:
 - aineisto-osio (sivu 5)
 - kysymys- ja vastausosio (sivut 6–22)
 - yksi ruutupaperiarkki omia muistiinpanoja varten (konseptipaperi)
- Tarkista, että olet kirjoittanut nimesi ja henkilötunnuksesi kaikkiin vastauslomakkeisiin.
- Vastaa tehtäviin ytimekkäästi ja koekirjallisuuden ja/tai aineiston mukaisesti. Ole huolellinen, että vastaat kuhunkin tehtävään oikean aineiston perusteella.
- Kirjoita vastauksesi tehtävänannossa ilmoitetulla kielellä. Muilla kielillä kirjoitettuja vastauksia ei huomioida arvostelussa.
- Kirjoita kukin vastaus sille varattuun tilaan. Arvostelija ei huomioi merkintöjä, jotka ovat vastaukselle varatun tilan ulkopuolella.
- Kirjoita lyijykynällä ja selvällä käsialalla. Arvostelija tulkitsee tulkinnanvaraiset merkinnät vähiten pisteitä tuottavan vaihtoehdon mukaisesti.
- Voit luonnostella vastauksiasi ruutupaperille. Ruutupaperille tekemiäsi merkintöjä ei huomioida arvostelussa. Olet saanut yhden arkin ruutupaperia. Voit tarvittaessa pyytää lisää ruutupaperia valvojalta.
- Pidä koemateriaalisi niin, että lähelläsi istuvat hakijat eivät pysty katsomaan vastauksiasi ja merkintöjasi.

Pisteyttäminen

Valintakoe pisteytetään asteikolla 0–100. Näet osakohtaiset pisteet tässä:

Osa	Voit saada	Sinut voidaan valita vain, jos saat
1	0–50 pistettä	vähintään 20 pistettä
2	0–50 pistettä	vähintään 20 pistettä
yhteensä	0–100 pistettä	vähintään 50 pistettä

Kokeen joihinkin osiin antamasi vastaukset voidaan jättää arvostelematta, jos et saanut pienintä hyväksyttävää pistemäärää kokeen jossakin osassa tai et voi saada pienintä hyväksyttävää pistemäärää koko kokeessa.

Jos haluat valvojan huomion



Jos haluat valvojan huomion, niin nosta kätesi. Valvoja tulee luoksesi. Kerro asiasi valvojalle hiljaisella äänellä.

Jos haluat käydä vessassa



Voit käydä vessassa valvojan saattamana. Valvoja saattaa vessaan vain yhden kokelaan kerrallaan.

Useimpien koesalien läheisyydessä on vain kaksijakoisen sukupuolijärjestelmän mukaisia vessoja. Tämän vuoksi sinua vessaan saattavan valvojan on oltava miespuolinen, jos haluat käydä miehille tarkoitettussa vessassa, ja naispuolinen, jos haluat käydä naisille tarkoitettussa vessassa.

Jos haluat käydä vessassa, toimi seuraavasti:

1. Tarkista, että koesalissa on vähintään kaksi valvojaa ja että vähintään yksi valvojista on sellainen, joka voi saattaa sinut vessaan. Jos nämä ehdot eivät täyty, odota, että tilanne muuttuu.
2. Käänä esiin tämän kansilehti- ja ohjesivun sivu 2, jossa on isolla fontilla merkintä WC, ja nosta sitten nippu pystyyn teksti itsestäsi pois päin siten, että valvoja huomaa sinut ja tulee luoksesi. Odota kärsivällisesti. Valvoja ei välttämättä voi saattaa sinua vessaan heti. Valvoja ei myöskään välttämättä vie kokelaita vessaan samassa järjestyksessä, jossa kokelaat ilmoittivat tarpeestaan käydä vessassa.
3. Kun valvoja antaa sinulle merkin, kerää koepaperisi konseptiarkin sisälle, jätä nippu pöydälle ja seuraa valvojaa vessaan.

Kun aiot palauttaa koepaperit

Kun aiot palauttaa koepaperit, järjestä paperit konseptiarkin sisälle samaan järjestykseen, jossa paperit sait.

Kun lähdet palauttamaan koepapereita, ota mukaasi kaikki tavarat, jotka olet istumapaikalle vienyt, jotta sinun ei tarvitsisi palata noutamaan kyseisiä tavaroita.

Palauta kaikki saamasi koepaperit, myös suttupaperit, salin etuosassa olevalle valvojalle.

Palauta kaikki paperit, vaikket olisikaan tehnyt joitakin tehtäviä tai mitään tehtäviä. Todista henkilöllisyytesi, kun palautat paperit. Muista koepaperinipun kansilehden allekirjoitus. Kokeeseen osallistuminen ja koepapereiden palautus merkitään palautuksen yhteydessä osallistujalistaan kokeen valvojan toimesta. Tarvittaessa saat kokeen valvojalta erillisen todistuksen valintakokeeseen osallistumisesta.

ENG

Sivu: 5 (22)

Nimi: _____

Henkilötunnus: _____

Aineisto-osio / Materialdel

The questions in section 1.2 are based on this text excerpt from the short story “The Lottery”, which was one of the required readings. The sentences have been numbered for ease of reference.

¹“Well, now,” Mr. Summers said soberly, “guess we better get started, get this over with, so’s we can go back to work. ²Anybody ain’t here?”

³“Dunbar,” several people said. ⁴“Dunbar, Dunbar.”

⁵Mr. Summers consulted his list. ⁶“Clyde Dunbar,” he said. ⁷“That’s right. ⁸He’s broke his leg, hasn’t he? ⁹Who’s drawing for him?”

¹⁰“Me, I guess,” a woman said, and Mr. Summers turned to look at her. ¹¹“Wife draws for her husband,” Mr. Summers said. ¹²“Don’t you have a grown boy to do it for you, Janey?” ¹³Although Mr. Summers and everyone else in the village knew the answer perfectly well, it was the business of the official of the lottery to ask such questions formally. ¹⁴Mr. Summers waited with an expression of polite interest while Mrs. Dunbar answered.

¹⁵“Horace’s not but sixteen yet,” Mrs. Dunbar said regretfully. ¹⁶“Guess I gotta fill in for the old man this year.”

¹⁷“Right,” Mr. Summers said. ¹⁸He made a note on the list he was holding. ¹⁹Then he asked, “Watson boy drawing this year?”

²⁵A tall boy in the crowd raised his hand. ²⁶“Here,” he said. ²⁷“I’m drawing for m’mother and me.”

ENG

Sivu: 6 (22)

Nimi: _____

Henkilötunnus: _____

This exam has two parts. Make sure you divide your time accordingly.

Part 1 (0–50 points)

Part 1 is based on the book *Introducing English Language* by Louise Mullany and Peter Stockwell (2nd edition). There are two sections. The first section consists of general questions, and the second section makes use of an excerpt from the short story “The Lottery” by Shirley Jackson, which was also a required reading.

In order to pass the exam, you need to receive at least 20 points on this part and at least 50 points from both parts together.

Write all of your answers in English, with the exception of task 7 in section 1.1. An answer in any other language will get zero points. Both the accuracy of your English and the content of your answer will be considered in the marking.

Huomaa, että osoittaaksesi suomen tai ruotsin kielen taitosi sinun on vastattava osion 1.1 tehtävään seitsemän joko suomeksi tai ruotsiksi. Vastauksesta täytyy saada vähintään yksi piste, jotta koko kokeen voi läpäistä.

Observera, att för att demonstrera dina kunskaper i svenska eller finska måste du svara på uppgift sju i del 1.1 på svenska eller finska. Du måste få minst ett poäng i uppgiften för att ditt prov kan godkännas.

Section 1.1 (0–40 points)

Complete each task as directed. Your answers must fit into the spaces provided, and they must not exceed the word limit indicated for each task. Any writing outside the lines provided for each task will be ignored, as will any words that exceed the maximum allowed length. Note that a good answer may well be shorter than the maximum length.

Task 1. Morphology (0–4 points)

Look at the morphology of the word **retellings**. First identify all the free morphemes and all the bound morphemes of the word. Then indicate which bound morphemes are inflectional and which ones are non-inflectional morphemes. Finally, answer the questions.

a) free morphemes _____

bound morphemes _____

b) inflectional morphemes _____

non-inflectional morphemes _____

ENG

Sivu: 7 (22)

Nimi: _____

Henkilötunnus: _____

- c) What does psycholinguistics tell us about how humans store and use the morphological information of words? Why is this an advantage for us? The length of your answer must not exceed 40 words.

Task 2. Phonetics (0–2 points)

Consonants are described according to a three-part classification system. From the list below, *circle* the three categories that together give a precise description for the consonant sound **ð**. You must have all three categories correct to get points for this question. If you circle more than three categories, you will get zero points.

affricate

dental

stop

alveolar

fricative

velar

approximant

labio-dental

voiced

bilabial

nasal

voiceless

ENG

Sivu: 8 (22)

Nimi: _____

Henkilötunnus: _____

Task 3. Grammatical parts (0–4 points)

Draw a tree diagram to illustrate the full constituency of the following clause: *A tall boy raised his hand.* At the bottom of the tree, label each word in the clause with its lexical category. Use *only* the following abbreviations in your diagram. You may not need all the abbreviations, and some of them you will need to use more than once. Note that you will get zero points for the whole task if you use an abbreviation that is not on this list.

Use *only* abbreviations from this list:

AdjP

AdvP

NP

PrepP

S

VP

adj (= adjective)

adv (= adverb)

aux (= auxiliary)

compl (= completor)

conj (= conjunction)

det (= determiner)

prep (= preposition)

N (= noun)

V (= verb)

A TALL BOY RAISED HIS HAND.

Task 4. World Englishes and standardization (0–6 points)

Answer the following questions.

- a) What is a lingua franca and why is it used? The length of your answer must not exceed 20 words.

- b) What is Kachru's 'circles' model? The length of your answer must not exceed 40 words.

- c) Name two potential implications for language teaching that research into World Englishes and ELF has raised. The length of your answer must not exceed 40 words.

Task 5. Pragmatics (0–6 points)

Answer the following questions.

- a) What is positive politeness? Give an example of a strategy that uses it. The length of your answer must not exceed 40 words.

- b) What are Grice's four conversational maxims? Explain each one briefly. The length of your answer must not exceed 60 words.

Task 6. Sociolinguistics and language attitudes (0–4 points)

Answer the following questions.

- a) What is Speech Accommodation Theory (SAT)? The length of your answer must not exceed 40 words.

- b) The book mentions several focus areas for sociolinguistic studies. Mention two such focus areas and give an example of both of them. The length of your answer must not exceed 40 words.

Task 7. Ethics (0–4 points)

Osoittaaksesi suomen tai ruotsin kielen taitosi sinun on vastattava tähän tehtävään joko suomeksi tai ruotsiksi. Vastauksesta täytyy saada vähintään yksi piste, jotta koko kokeen voi läpäistä.

För att demonstrera dina kunskaper i svenska eller finska måste du svara på denna uppgift på svenska eller finska. Du måste få minst ett poäng i denna uppgift för att ditt prov kan godkännas.

What is the observer's paradox? How should a researcher deal with it? The length of your answer must not exceed 40 words.

Section 1.2 (0–10 points)

The questions in this section are based on the text excerpt from the short story “The Lottery”, which was also one of the required readings. The sentences (on page 5) have been numbered for ease of reference.

Complete each task as directed. Your answers must fit into the spaces provided, and they must not exceed the word limit indicated for each task. Any writing outside the lines provided for each task will be ignored, as will any words that exceed the maximum allowed length. Note that a good answer may well be shorter than the maximum length.

Task 1. Semantics, pragmatics and conversation (0–4 points)

- a) Identify one example of the following two sub-types of deictic expressions from the extract:

Person deixis: _____ in sentence number _____

Social deixis: _____ in sentence number _____

- b) Find an example of an adjacency pair sequence category in the extract and write it down below. What category is it an example of?

This is an example of a/an _____ adjacency pair sequence category.

- c) Find an example of an indirect speech act in the extract and write it down below. What is the implicature contained within the utterance? The length of your answer must not exceed 20 words.

Task 2. Literacy (0–3 points)

Point out three ways in which the speech represented in the text excerpt matches up with general characteristics of spoken language rather than written language. The length of your answer must not exceed 60 words.

Task 3. Text and discourse (0–3 points)

Using linguistic terms, describe three ways in which cohesion is created in sentences 10–14. The length of your answer must not exceed 40 words.

ENG

Sivu: 14 (22)

Nimi: _____

Henkilötunnus: _____

Part 2 (0–50 points)

This part of the examination tests your knowledge and understanding of David Lodge’s *The Art of Fiction* and your ability to apply that understanding in analyzing Shirley Jackson’s short story “The Lottery”.

Complete each task as directed. Your answers should be based solely on the information given in Lodge’s book. For Tasks 1 to 4, you will also need to make use of Jackson’s story in its entirety (not just the excerpt on page 5). Your answers must fit into the spaces provided, and they must not exceed the word limit indicated for each task. Any writing outside the lines provided for each task will be ignored, as will any words that exceed the maximum allowed length. Note that a good answer may well be shorter than the maximum length.

Write all of your answers in English. An answer in any other language will get zero points. Both the accuracy of your English and the content of your answer will be considered in the marking.

In order to pass the exam, you need to receive at least 20 points on this part and at least 50 points from both parts together.

Task 1. “Beginning” (0–4 points)

In the chapter “Beginning,” Lodge lists a number of ways in which a novel or story can begin. Give two of the ways that Lodge discusses. The length of your answer must not exceed 40 words. (0–2 points)

What type of information does the beginning of “The Lottery” provide? Give two specific examples. The length of your answer must not exceed 40 words. (0–2 points)

ENG

Sivu: 15 (22)

Nimi: _____

Henkilötunnus: _____

Task 2. "Suspense" (0–4 points)

In the chapter "Suspense," Lodge explains how suspense is created in a narrative. According to Lodge, how do narratives create suspense? The length of your answer must not exceed 40 words. (0–2 points)

Applying the explanation of *suspense* that you provided in the previous question, give two examples of the way that suspense is created in "The Lottery." The length of your answer must not exceed 40 words. (0–2 points)

Task 3. "Ending" (0–4)

In discussing the endings of novels and stories in this chapter, Lodge suggests that, for authors, "decisions about particular aspects or components of a novel are never taken in isolation, but affect, and are affected by, all its other aspects and components." In what ways does the ending of Jackson's "The Lottery" explain details that have been presented earlier in the story? In your answer, give two details from earlier in the story and explain how the ending enables us to understand the significance of each of these two details. The length of your answer must not exceed 80 words. (0–4 points)

ENG

Sivu: 17 (22)

Nimi: _____

Henkilötunnus: _____

Task 5. “Intertextuality” (0–4 points)

Define the term *intertextuality*, based on the explanation given by Lodge in this chapter. Answer with one sentence. The length of your answer must not exceed 30 words. (0–1 point)

Lodge provides several examples of the ways that intertextuality is used in literary works. Give two examples. The length of your answer must not exceed 40 words. (0–2 points)

In this chapter, Lodge explains how intertextuality is used in Joseph Conrad’s novel *The Shadow-Line*. According to Lodge, how is intertextuality used in this work? The length of your answer must not exceed 30 words. (0–1 point)

Task 6. “Introducing a Character” (0–2 points)

Authors use a variety of techniques to introduce characters in fiction. Lodge points out that “in older fiction” characters are introduced differently than they are in modern literary works. Explain the way that characters typically are introduced in older works, and how they are presented in modern works. The length of your answer must not exceed 40 words. (0–2 points)

ENG

Sivu: 18 (22)

Nimi: _____

Henkilötunnus: _____

Task 7. "The Stream of Consciousness" (0–4 points)

Lodge tells us that "there are two staple techniques for representing consciousness in prose fiction." Name one of these "staple techniques," and explain how that technique works in fiction. The length of your answer must not exceed 40 words. (0–2 points)

Lodge also claims that novels that use *stream of consciousness* "undoubtedly...tend to generate sympathy for the characters." Explain why he believes this to be the case. The length of your answer must not exceed 40 words. (0–2 points)

ENG

Sivu: 19 (22)

Nimi: _____

Henkilötunnus: _____

Task 8. “The Reader in the Text” (0–4 points)

Define the term *narratee*, as it is explained by Lodge in this chapter, and describe how the *narratee* is used as a “rhetorical device” to communicate with “the real reader.” The length of your answer must not exceed 40 words. (0–2 points)

In this chapter, Lodge discusses Laurence Sterne’s *Tristram Shandy* and cites the following passage from that novel:

– That, Madam, is the very fault I lay to your charge; and as a punishment for it, I do insist upon it, that you immediately turn back, that is, as soon as you get to the next full stop, and read the whole chapter over again.

I have imposed this penance upon the lady, neither out of wantonness or cruelty, but from the best of motives; and therefore shall make her no apology for it when she returns back: – ’Tis to rebuke a vicious taste which has crept into thousands besides herself, – of reading straight forwards, more in quest of the adventures, than of the deep erudition and knowledge which a book of this cast, if read over as it should be, would infallibly impart with them.

Describe how Lodge explains the use of the *narratee* in this passage, and how the author addresses “the reader in the text” at the same time. The length of your answer must not exceed 40 words. (0–2 points)

ENG

Sivu: 20 (22)

Nimi: _____

Henkilötunnus: _____

Task 9. "Telling in Different Voices" (0–4 points)

In this chapter, Lodge discusses the theories of the Russian critic Mikhail Bakhtin, who claimed that novels are "polyphonic" (or "dialogic"), whereas traditional lyric poetry is "monologic." In what sense, according to Bakhtin (and Lodge), is lyric poetry monologic? In what sense are novels dialogic/polyphonic? The length of your answer must not exceed 40 words. (0–2 points)

Give two examples of techniques or styles that are used to create a sense of polyphony in a novel. The length of your answer must not exceed 40 words. (0–2 points)

ENG

Sivu: 21 (22)

Nimi: _____

Henkilötunnus: _____

Task 10. “Interior Monologue” (0–3 points)

Lodge cites the following passage from James Joyce’s novel *Ulysses* as an example of *interior monologue*:

On the doorstep he felt in his hip pocket for the latchkey. Not there. In the trousers I left off. Must get it. Potato I have. Creaky wardrobe. No use disturbing her. She turned over sleepily that time. He pulled the halldoor to after him very quietly, more, till the footleaf dropped gently over the threshold, a limp lid. Looked shut. All right till I come back anyhow.

Define the term *interior monologue*, as Lodge explains it in this chapter. The length of your answer must not exceed 30 words. (0–1 point)

Explain how the passage from Joyce’s novel uses a form of *interior monologue*. The length of your answer must not exceed 40 words. (0–2 points)

Task 11. “Metafiction” (0–3 points)

Based on Lodge’s discussion in this chapter, define the term *metafiction*. The length of your answer must not exceed 30 words. (0–1 point)

Lodge discusses some of the reasons why authors write metafictional narratives. Identify two possible reasons. The length of your answer must not exceed 40 words. (0–2 points)

ENG

Sivu: 22 (22)

Nimi: _____

Henkilötunnus: _____

Task 12. "Narrative Structure" (0–4)

Lodge writes that the following one-paragraph short story by Leonard Michaels, "The Hand," "conforms to the classic notion of narrative unity":

THE HAND

I smacked my little boy. My anger was powerful. Like justice. Then I discovered no feeling in the hand. I said, "Listen, I want to explain the complexities to you." I spoke with seriousness and care, particularly of fathers. He asked, when I finished, if I wanted him to forgive me. I said yes. He said no. Like trumps.

Explain why Lodge considers this a complete narrative. Be sure to describe the parts that make up the narrative, and how each part contributes to the whole. The length of your answer must not exceed 80 words. (0–4 points)

Valintakokeen ennakkomateriaalit 2018 / förhandsmaterial för urvalsprovet 2018:

Englanti / Engelska

1. Louise Mullany & Peter Stockwell. *Introducing English Language: A Resource Book for Students*. 2nd edition. Routledge, 2015 tai 2016
 - Sekä vuoden 2015 että vuoden 2016 versio kelpaa. Aikaisempi painos ei kelpaa.
 - Kirjasta luetaan sivut 1–120 (sections A & B).
2. David Lodge, *The Art of Fiction*.
 - Vain jompikumpi näistä kahdesta painoksesta kelpaa: Penguin, 1992 tai Vintage, 2011.
 - Kirjasta luetaan seuraavat kappaleet (yht. n. 110 sivua): 1, 3, 6, 9–11, 14–17, 21, 26–31, 34, 39–40, 46, 48, 50.
3. Shirley Jacksonin novelli “*The Lottery*”.
 - Novelli löytyy mm. tästä kokoelmasta: Shirley Jackson, *The Lottery and Other Stories* (Penguin, 2009). Teksti löytyy myös internetistä.

Mallivastaukset / englannin valintakoe 2018

Part 1 (0–50 points)

Part 1 is based on the book *Introducing English Language* by Louise Mullany and Peter Stockwell (2nd edition). There are two sections. The first section consists of general questions, and the second section makes use of an excerpt from the short story “The Lottery” by Shirley Jackson, which was also a required reading.

In order to pass the exam, you need to receive at least 20 points on this part and at least 50 points from both parts together.

Write all of your answers in English, with the exception of task 7 in section 1.1. An answer in any other language will get zero points. Both the accuracy of your English and the content of your answer will be considered in the marking.

Huomaa, että osoittaaksesi suomen tai ruotsin kielen taitosi sinun on vastattava osion 1.1 tehtävään seitsemän joko suomeksi tai ruotsiksi. Vastauksesta täytyy saada vähintään yksi piste, jotta koko kokeen voi läpäistä.

Observera, att för att demonstrera dina kunskaper i svenska eller finska måste du svara på uppgift sju i del 1.1 på svenska eller finska. Du måste få minst ett poäng i uppgiften för att ditt prov kan godkännas.

Section 1.1 (0–40 points)

Task 1. Morphology (0–4 points)

Look at the morphology of the word **retellings**. First identify all the free morphemes and all the bound morphemes of the word. Then indicate which bound morphemes are inflectional and which ones are non-inflectional morphemes. Finally, answer the questions.

- | | |
|----------------------------|--|
| a) free morphemes | <i>tell (0,5 points)</i> |
| bound morphemes | <i>re-, -ing, -s (0,25 points for each correct answer)</i> |
| b) inflectional morphemes | <i>-s, -ing (0,25 points for each correct answer)</i> |
| non-inflectional morphemes | <i>re- (0,25 points)</i> |

No points were taken off for wrong answers (e.g. marking the free morpheme “tell” as a non-inflectional morpheme).

- c) What does psycholinguistics tell us about how humans store and use the morphological information of words? Why is this an advantage for us? The length of your answer must not exceed 40 words.

Meanings of base forms of words (lemmas) and grammatical and derivational affixes are stored separately in networks of connections. Lemmas and affixes are combined to form new words, and meanings of unfamiliar words can be worked out on the basis of their affixes. This is very efficient.

(1 point for noting the idea of separate storage, 1 point for mentioning even one advantage; if you only talk about words in your answer and do not mention affixes or morphological information of words, you can only get 1 point for your answer)

Task 2. Phonetics (0–2 points)

Consonants are described according to a three-part classification system. From the list below, *circle* the three categories that together give a precise description for the consonant sound **ð**. You must have all three categories correct to get points for this question. If you circle more than three categories, you will get zero points.

affricate	<u>dental</u>	stop
alveolar	<u>fricative</u>	velar
approximant	labio-dental	<u>voiced</u>
bilabial	nasal	voiceless

(2 points if completely correct answer, 0 points if even one incorrect category is circled)

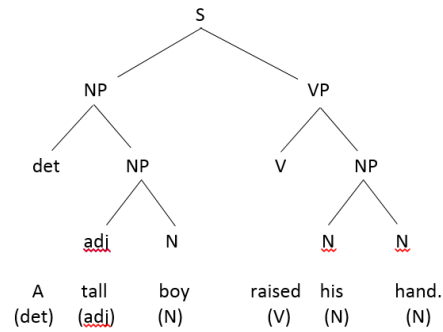
Task 3. Grammatical parts (0–4 points)

Draw a tree diagram to illustrate the full constituency of the following clause: *A tall boy raised his hand*. At the bottom of the tree, label each word in the clause with its lexical category. Use *only* the following abbreviations in your diagram. You may not need all the abbreviations, and some of them you will need to use more than once. Note that you will get zero points for the whole task if you use an abbreviation that is not on this list.

Use *only* abbreviations from this list:

AdjP	adj (= adjective)	det (= determiner)
AdvP	adv (= adverb)	prep (=
preposition)		
NP	aux (= auxiliary)	N (= noun)
PrepP	compl (= completor)	V (= verb)
S	conj (= conjunction)	
VP		

A TALL BOY RAISED HIS HAND.



Points were awarded as follows:

Level 1: S (0,5 points)

Level 2: NP and VP (0,5 points each)

Level 3: det+NP and V+NP (0,25 points for each part: det, NP, V, NP); accepted: VP for V, if followed by V in level 4

Level 4: adj+N and N+N (0,25 points for each part: adj, N, N, N); also accepted: det+N

0,5 points for indicating which words are a part of the NP and the VP in level 2 (NP: A tall boy, VP: raised his hand) by, for example, writing the words at the bottom of the tree, or by circling/underlining the words in the sentence printed in bold.

Please note that, in the classification scheme of Mullany and Stockwell, "his" is considered a pronoun, though it had to be inferred from their classification of the word "their" as a pronoun. I also accepted the more common classification of "his" as determiner.

The lexical categories indicated in parentheses at the bottom of the tree diagram are included here for purposes of clarification only, they are not required

Task 4. World Englishes and standardization (0–6 points)

- a) What is a lingua franca and why is it used? The length of your answer must not exceed 20 words.

A lingua franca is a common language used when people who speak different languages come into contact.

(1 point for definition, 1 point for the reason for using it)

- b) What is Kachru's 'circles' model? The length of your answer must not exceed 40 words.

Kachru thinks of Englishes consisting of three concentric circles. In the Inner Circle, English is the native language. In the Outer Circle, English is an official (second) language due to colonization. In the Expanding Circles, English is used as a foreign language.

(2 points if at least two circles are named and explained correctly, or if all three circles are explained correctly without naming them. Partial credit was awarded as follows: 1 point for the idea of a classification of varieties of English, 1 point for just naming all three circles, 1 point for one circle named and explained correctly)

- c) Name two potential implications for language teaching that research into World Englishes and ELF has raised. The length of your answer must not exceed 40 words.

Implications mentioned in the book include, for example, the following: Native English varieties of the Inner Circle should no longer dominate classrooms (when it comes to pronunciation and/or grammar of teachers and/or students). Teaching should focus on communicative effectiveness such as understanding idioms rather than “fixing” typical ELF “errors” that do not hinder intelligibility. You may mention other implications, but they must include a consideration of the role of World Englishes and/or ELF in the classroom. (1 point for each implication)

Task 5. Pragmatics (0–6 points)

- a) What is positive politeness? Give an example of a strategy that uses it. The length of your answer must not exceed 40 words.

Positive politeness pays attention to a hearer’s positive face, i.e. their desire to be liked, admired or needed, by a speaker demonstrating that he or she considers the hearer’s wants or needs desirable. The book gives the following examples: claiming common ground, using in-group identity markers such as nicknames, expressing interest in the hearer, seeking agreement and avoiding disagreement, exaggerating your interest, approval or sympathy with the hearer. (I accepted compliments here, though it is stretching the point.) (1 point for definition, 1 point for example; 0,5 points for mentioning only the concept of face)

- b) What are Grice’s four conversational maxims? Explain each one briefly. The length of your answer must not exceed 60 words.

Maxim of quantity: Make your contribution to the conversation as informative as necessary. Do not make your contribution more informative than necessary.

Maxim of quality: Do not say what you believe is false. Do not say that for which you lack adequate evidence.

Maxim of relevance: Say only things that are relevant.

Maxim of manner: Avoid obscurity of expression. Avoid ambiguity. Be brief (avoid unnecessary wordiness). Be orderly.

0,5 points for each maxim named correctly

0,5 points for each explanation (you only need to mention one thing for each maxim)

Task 6. Sociolinguistics and language attitudes (0–4 points)

- a) What is Speech Accommodation Theory (SAT)? The length of your answer must not exceed 40 words.

SAT builds from two notions: convergence, which refers to how individuals build a sense of solidarity and collective group identity by adopting similar language practices, and divergence, which refers to how individuals differ their speech styles to signal social distance.

(1 point for describing each notion for a total of 2 points; you do not need to use the terms “convergence” and “divergence”; 1 point for mentioning the idea of varying one’s speech depending on different contexts)

- b) The book mentions several focus areas for sociolinguistic studies. Mention two such focus areas and give an example of both of them. The length of your answer must not exceed 40 words.

Focus areas mentioned in the book include the following:

social contexts: how language use varies in different social contexts such as differences in solidarity and social distance, social status and power,

language change: how language changes over time and how changes in society have influenced changes in the English language (an example could be, for instance, how the Viking invasions or the Norman Conquest affected English)

regional variation: cataloguing differences between speakers in specific geographical areas (rural or urban)

social variation: deals with social identity categories such as age, gender, socio-economic class, and ethnicity

(0,5 points per (topic from) a focus area, 0,5 points for each example for a total of 2 points)

Task 7. Ethics (0–4 points)

Osoittaaksesi suomen tai ruotsin kielen taitosi sinun on vastattava tähän tehtävään joko suomeksi tai ruotsiksi. Vastauksesta täytyy saada vähintään yksi piste, jotta koko kokeen voi läpäistä.

För att demonstrera dina kunskaper i svenska eller finska måste du svara på denna uppgift på svenska eller finska. Du måste få minst ett poäng i denna uppgift för att ditt prov kan godkännas.

What is the observer’s paradox? How should a researcher deal with it? The length of your answer must not exceed 40 words.

To accommodate both Finnish and Swedish-speakers, this model answer is in English.

The observer’s paradox refers to the fact that the act of observing (either by the researcher being physically present and/or the presence of recording devices) is likely to change the behavior of object of observation. However, researchers should never record their subjects without their knowledge; instead, they should acknowledge the observer’s paradox and explain how they have attempted to minimize its effects and how it may have affected the data collection.

(0–2 points for content: 1 point for definition, 1 point for explanation for dealing with the phenomenon)

0–2 points for fluency of Finnish/Swedish: 0 points if the language is incomprehensible or not Finnish/Swedish; 1 point if there are incomplete sentences or grammatical errors; 2 points for fluent, grammatically correct language)

Task 8. Methodologies (0–10 points)

Write an essay where you discuss the different methodological paradigms that inform English language study (0–8 points). In addition to the content of your answer, you will also be evaluated according to your use of idiomatic academic English (0–2 points). The length of your answer must not exceed 200 words.

The book mentions three methodological paradigms that inform English language study: quantitative methods, qualitative methods and mixed methodologies. Your essay should mention some of the basic principles and methods of these paradigms. You should also point out some of their drawbacks as well as ways of addressing the problems. You could also refer to the illustrative examples of studies given in the book.

The breakdown of points is as follows:

- 0–3 points for naming the three methodologies*
- 0–2 points for mentioning at least one principle for quantitative (1 point) and qualitative (1 point) methodologies (e.g. objectivity, neutrality, replicability, generalization; observation of the social world)*
- 0–2 points for mentioning at least one method typically employed by quantitative (1 point) and qualitative (1 point) methodologies (e.g. standardized questionnaires and/or interviews; participant observation, ethnography)*
- 0–2 points for mentioning at least problems associated with purely quantitative and/or qualitative methods (e.g. artificial settings such as standardized interviews cannot be used to make claims about naturally occurring language, implying that language usage and social identities are distinctive and fixed, observer’s paradox; 1 point for each problem)*
- 0–1 point for mentioning that mixed methods combine aspects of quantitative and qualitative approaches*
- 0–1 point for mentioning that researchers reflecting on how their studies may be affected by their own backgrounds (values, interests, etc.) is another way of mitigating some of the problems inherent in their chosen methodological paradigm(s).*

Please note that the maximum number of points awarded for content is 8. This means that you do not need to mention all of the things listed above to score full points.

I decided to also give partial credit for essays that discuss different theoretical approaches to language study (e.g. philology, structuralism, generativism, functionalism, and cognitivism, or empiricism vs intuition), since it could be argued that the theoretical approach influences the choice of method. For these essays, the points were awarded as follows:

- 1 point for each approach named*
- 1 point for an explanation of the approach*

*In addition to content, your use of idiomatic academic English was assessed as follows:
0 points: major problems in language (e.g. incomplete sentences) or too short (less than 2 sentences)
2 points: minor or no problems in language*

Here is an essay that scored full points for both content and language:

Quantitative method of language study conducts studies by using standardised questionnaires and interviews, and the informants are often examined in laboratory conditions. Quantitative research aims to be objective. One criticism of the quantitative method is that the results of the studies fail to match the real world, as informants are examined in artificial settings, instead of natural conversation.

Qualitative research is a newer method and it is largely based on the criticisms of quantitative method. Qualitative language studies are conducted in natural settings, and it is claimed to be more in alignment with the real discourse of people for that reason.

Research can also be conducted using mixed methodologies, and including aspects of both approaches in the study.

Section 1.2 (0–10 points)

The questions in this section are based on the text excerpt from the short story “The Lottery”, which was also one of the required readings. The sentences (on page 5) have been numbered for ease of reference.

Task 1. Semantics, pragmatics and conversation (0–4 points)

- a) Identify one example of the following two sub-types of deictic expressions from the extract:

Person deixis: _____ in sentence number _____

Social deixis: _____ in sentence number _____

Person deixis includes expressions referring to people. Examples from the excerpt include personal pronouns such as “I”, “me”, “we”, “you”, “he”, “him”, “her” (when not followed by a noun, i.e. not “her husband” in 11, or “his list” in 8) or nouns with or without modifiers (Horace, Dunbar, (Mr.) Summers, Janey, a woman, the old man, a tall boy, m’mother). (0,5 points; the answer must be exactly right to get the points)

Social deixis includes expressions that encode social meanings. Examples include address terms which indexicalize social status (Mr. (Summers), Mrs. (Dunbar), wife, husband, Watson boy, “Janey” was accepted here as well as for person deixis), and terms of endearment (the old man). (0,5 points; the answer must be exactly right to get the points)

- b) Find an example of an adjacency pair sequence category in the extract and write it down below. What category is it an example of?

Adjacency pair sequences are sets of two utterances, where the first utterance sets up an expectation of a second pair part. The book mentions the following examples of adjacency pair sequence categories: question–answer, greeting–greeting, invitation–acceptance, farewell–farewell. There are many examples of question–answer sequences in the text sample.

(0,5 points for the example (both parts of the pair must be included in your answer to get the points); 0,5 points for identifying the adjacency pair sequence category (0,25 if you only mention half of the pair))

- c) Find an example of an indirect speech act in the extract and write it down below. What is the implicature contained within the utterance? The length of your answer must not exceed 20 words.

In an indirect speech act, the meaning of the utterance depends upon context and the hearer's ability to interpret the indirect meaning (i.e. implicature) of it. For example, a question can be an indirect command. In the text sample, Mr. Summers' question "He's broke his leg, hasn't he?" (sentence 8) does not require an answer (and none is provided), so it is actually a statement. I also accepted the following example: "Watson boy drawing this year?", as the question is not whether the boy is drawing but whether he is present. This is clear from the boy's answer, "Here." Also Mr. Summer's "guess we better get started, get this over with, so's we can go back to work" can be interpreted to be an indirect command.

(1 point for the example and 1 point for explaining the implicature)

Task 2. Literacy (0–3 points)

Point out three ways in which the speech represented in the text excerpt matches up with general characteristics of spoken language rather than written language. The length of your answer must not exceed 60 words.

The book lists many characteristic differences between speech and writing. Some of the differences that are evident in the represented speech in the text excerpt include the following:

- *speech tends to be more dialogic than writing, so it includes more explicit second-person address forms (e.g. "you"), supportive feedback phrases (e.g. "that's right", "right"), tag questions ("hasn't he"), and fillers like "well" and "now"*
- *speech turns tend to consist of simple clauses (as in the reported speech in text sample), whereas writing often features complex or compound multi-clause sentences (evident in sentences 13 and 14 in the extract, which are written text)*
- *speech tends to consist of two or more people taking turns, asking questions, offering viewpoints, etc. (question–answer sequences are especially common in the excerpt)*
- *speakers can refer to things in their immediate vicinity without needing to explain what "this" thing is (or, where "here" is in the text sample), whereas writing tends to be free of the context*
- *speech tolerates variation in pronunciation, spelling and grammar (reflected in the text sample as contractions and expressions such as "so's", "ain't", "gotta", "m'mother" and*

- the grammatically incorrect question “Watson boy drawing this year?” and statement “He’s broke his leg”), whereas writing tends to use standardized forms
- speech tends to be less formal than writing
- (1 point for each characteristic of spoken language identified. You could pick out three examples, or mention aspects of spoken language more generally.)

Task 3. Text and discourse (0–3 points)

Using linguistic terms, describe three ways in which cohesion is created in sentences 10–14. The length of your answer must not exceed 40 words.

Cohesion refers to the parts of the language system which tie sentences and clauses together and thus provide discourse with structure. Examples of linguistic features that provide cohesion include sense relations, referring expressions and deixis, repetition, substitution, ellipsis, anaphora and cataphora (i.e. endophora), exophora, and conjunctions.

In your answer, you needed to use the appropriate terminology (e.g. repetition, substitution, cataphora; the terms are underlined below) and give examples or explain how they are used in the excerpt to create cohesion.

- sense relations have to do with the central meaning of a linguistic form and how it relates to other expressions within the language system: for example, the words “woman”, “wife” and “Mrs.” are all related because they share a component of meaning “female human”
 - referring expressions and deixis: “me”, “a woman”, “her”, “wife”, “Janey” all refer to Mrs. Dunbar
 - repetition: Mr. Summers is referred to with his title and last name (Mr. Summers) every single time rather than alternating between, say, pronouns (he/him), a first name (unknown) and his title and last name
 - substitution: to avoid repetition, Mrs. Dunbar is referred to in the short extract with many different expressions: “a woman”, “her”, “wife”, “Janey” and “Mrs. Dunbar” (note that the expressions used to avoid repeating “Mrs. Dunbar” are all examples of referring expressions and deixis as well as anaphora and cataphora)
 - ellipsis, or leaving out words or expressions because they are not essential for the text to be understood on the basis of the surrounding discourse, can be seen in sentence 14: “Mr. Summers waited with an expression of polite interest while Mrs. Dunbar answered” [the question].
 - anaphora and cataphora (which together form the category of endophora): there are many deictic expressions (again, referring to Mrs. Dunbar) that refer to the preceding text (anaphora) or forward in the text (cataphora). “Me” can only be a cataphoric reference, since it only refers to something following in the text, but “Janey”, for example, can be both, since it refers both forwards (“Mrs. Dunbar”) and back (“me”, “a woman”, “wife”). There are no clear examples of exophora (references outside the text) in the text sample (though you could argue that “the village”, which is never named in the whole short story, could be considered an exophoric reference).
 - conjunctions (or linking words) such as “and” and “although” and “while” are words that link sentences and clauses together by making clear the relationships between them (the relationship can be, for example, logical as in “although” or temporal as in “while”)
- (1 point for each term and its description/example; 0,5 points for examples without explanations)

Part 2 (0–50 points)

This part of the examination tests your knowledge and understanding of David Lodge’s *The Art of Fiction* and your ability to apply that understanding in analyzing Shirley Jackson’s short story “The Lottery”.

Complete each task as directed. Your answers should be based solely on the information given in Lodge’s book. For Tasks 1 to 4, you will also need to make use of Jackson’s story in its entirety (not just the excerpt on page 5). Your answers must fit into the spaces provided, and they must not exceed the word limit indicated for each task. Any writing outside the lines provided for each task will be ignored, as will any words that exceed the maximum allowed length. Note that a good answer may well be shorter than the maximum length.

Write all of your answers in English. An answer in any other language will get zero points. Both the accuracy of your English and the content of your answer will be considered in the marking.

In order to pass the exam, you need to receive at least 20 points on this part and at least 50 points from both parts together.

Task 1. “Beginning” (0–4 points)

In the chapter “Beginning,” Lodge lists a number of ways in which a novel or story can begin. Give two of the ways that Lodge discusses. The length of your answer must not exceed 40 words. (0–2 points)

One point each for two ways that a novel or story can begin:

- *Set-piece description of a landscape or townscape that is to be the primary setting (mise-en-scène, in film)*
- *In the middle of a conversation*
- *Arresting self-introduction by the narrator*
- *Rude gesture at the literary tradition*
- *Philosophical reflection*
- *Character in extreme jeopardy right from the beginning*
- *“Frame-story” which explains how the main story was discovered*
- *“Frame-story” which describes it being told to others*
- *A witty pastiche*
- *In the middle of a sentence/action (in medias res)*
- *Starting with the ending of the story*
- *Character description*
- *Character addressing the reader*
- *“Draws us in”*

What type of information does the beginning of “The Lottery” provide? Give two specific examples. The length of your answer must not exceed 40 words. (0–2 points)

One point each for two of the following:

- *Children gathering stones*
- *Gathering for an event/planned event*
- *Idyllic setting/rural atmosphere*
- *Seemingly ordinary village*
- *School has ended*
- *The date is June 27th*
- *The weather is sunny*
- *The location is a village/in a village town square*
- *Some information about lotteries taking place in other towns is mentioned*

Task 2. “Suspense” (0–4 points)

In the chapter “Suspense,” Lodge explains how suspense is created in a narrative. According to Lodge, how do narratives create suspense? The length of your answer must not exceed 40 words. (0–2 points)

One point for each part of the following combination:

- *Raising questions in readers’ minds/limiting information available to readers/leading characters into danger with the outcome unknown*
- *Delaying answers/conclusions*

OR: One point for each part of the following combination:

- *They raise questions in readers’ minds regarding:*
 - *Causality (whodunit?)*
 - *Temporality (what will happen next?)*

One point also may be given for the following:

- *Changes in perspective*

Applying the explanation of *suspense* that you provided in the previous question, give two examples of the way that suspense is created in “The Lottery.” The length of your answer must not exceed 40 words. (0–2 points)

One point each for two examples of suspense in the story:

- *Wondering what the purpose of the gathering is*
- *Wondering why the kids pick up stones (and/or how they will be used)*
- *Wondering what will happen to those drawing lots*
- *Wondering what the meaning or purpose of the lottery is*
- *Wondering who will “win” the lottery/who will receive the mark*
- *Wondering why the people seem anxious, despite the idyllic setting*
- *Wondering what the characters are thinking about the lottery or the events*
- *Wondering who is coming late and why*
- *Wondering about the purpose/use of the lottery box*
- *Hints that something bad will happen/something is “not right”*
- *Wondering why other villages have given up the lottery*

Task 3. “Ending” (0–4)

In discussing the endings of novels and stories in this chapter, Lodge suggests that, for authors, “decisions about particular aspects or components of a novel are never taken in isolation, but affect, and are affected by, all its other aspects and components.” In what ways does the ending of Jackson’s

“The Lottery” explain details that have been presented earlier in the story? In your answer, give two details from earlier in the story and explain how the ending enables us to understand the significance of each of these two details. The length of your answer must not exceed 80 words. (0–4 points)

One point each for two **details** from the story that are later made clear by the ending:

- *Stones*
- *The nervousness of the townspeople*
- *The formality of the proceedings*
- *Box or the color of the box*
- *Children are quiet, hold onto older siblings*
- *Missing member of the community*

One point each for two explanations of how the details from the story are **significant** for understanding the ending:

- *They are nervous because they know what the consequences of the lottery will be.*
- *We learn the purpose for which the stones are used (stoning).*
- *We see how the formality/ritual nature of the proceedings provides cover or an excuse for the deed (murder).*
- *The box symbolizes their tradition.*
- *The box’s color symbolizes death.*
- *The missing member of the community may have been last year’s/a previous year’s victim.*

Task 4. Short Essay (0–10 points)

In this section, you will write a short essay (150–200 words) in which you explain your interpretation of Shirley Jackson’s short story “The Lottery”. Your essay should answer the question, “What is Jackson expressing about human nature through the events of the story?” There is no correct answer to this question, but your argument must be based on evidence from the story. In your essay, you must (1) clearly state your view, (2) provide two pieces of evidence from the story to support your argument, and (3) explain how each piece of evidence supports your view. Your essay will be graded both on the clarity and structure of your argument (0–4 points), your ability to provide evidence from the story to support your ideas (0–4 points), and the quality of your expression in English (0–2 points).

Essay point distribution:

- *Clear statement of thesis/argument – 2 points (2 = very clear; 1 = adequate)*
- *Clear essay structure/development of argument – 2 points (2 = very clear; 1 = adequate)*
- *Two pieces of evidence from story to support thesis – 2 points (1 pt. each)*
- *Explanation of how the evidence supports thesis – 2 points (1 pt. each)*
- *Quality of expression in English – 2 points (1 pt. for grammar; 1 pt. for expression)*

Task 5. “Intertextuality” (0–4 points)

Define the term *intertextuality*, based on the explanation given by Lodge in this chapter. Answer with one sentence. The length of your answer must not exceed 30 words. (0–1 point)

One point for one of the following definitions of *intertextuality*:

- *The way that texts refer to another or other texts*
- *That all texts are woven from the tissues of other texts*

Lodge provides several examples of the ways that intertextuality is used in literary works. Give two examples. The length of your answer must not exceed 40 words. (0–2 points)

One point each for two types of intertextuality:

- *Parody*
- *Pastiche*
- *Echo*
- *Allusion*
- *Direct quotation*
- *Structural parallelism*
- *Using names of characters from other texts*
- *Use of myth or fairytale*
- *Metaphor*
- *Allegory/symbolism*
- *Use of plots from other works*
- *Can be used to interpret an earlier work/give it a contemporary meaning*

One point also may be given for mentioning that authors “unconsciously borrow”

One point also may be given for mentioning that authors rely on readers’ knowledge of other works

One point also may be given for mention up to two works discussed by Lodge that demonstrate intertextuality:

- *James Joyce’s Ulysses*
- *Lodge’s own works*
- *The reliance of Conrad’s The Shadow-Line on Coleridge’s “Rime of the Ancient Mariner”*
- *Orwell’s use of the biblical Adam and Eve in Nineteen Eighty-Four*
- *Connections between Fielding’s Tom Jones and Richardson’s Pamela*
- *Connections between Conrad’s Heart of Darkness and Dante’s Inferno*

In this chapter, Lodge explains how intertextuality is used in Joseph Conrad’s novel *The Shadow-Line*. According to Lodge, how is intertextuality used in this work? The length of your answer must not exceed 30 words. (0–1 point)

One point for identifying one way in which Conrad’s novel uses intertextuality:

- *Recalls Coleridge’s “The Rime of the Ancient Mariner”*
- *Transfers the evil deed to the dead captain (like the albatross brings a curse in the poem)*
- *The captain is “unaccountably spared the fever” (like the Mariner in the poem)*
- *Those who board ship in Conrad are astonished to find the decks deserted (as in the poem)*
- *Captain/Mariner both feel a sense of responsibility for the sufferings of their crews*

Task 6. “Introducing a Character” (0–2 points)

Authors use a variety of techniques to introduce characters in fiction. Lodge points out that “in older fiction” characters are introduced differently than they are in modern literary works. Explain the way that characters typically are introduced in older works, and how they are presented in modern works. The length of your answer must not exceed 40 words. (0–2 points)

One point for one feature of **older works**, and one point for one feature of **modern works**:

- *Older works:*
 - *Contain more physical description*

- Present more biographical summary (information about the character's past is given in one comprehensive description)
- Often use a third-person or omniscient narrator
- Modern works:
 - Facts about characters emerge gradually
 - Features of characters are conveyed by their actions or speech
 - Use synecdoche (the part, or specific feature, stands for the whole person), creating impression of the character
 - Representation of mind
 - Showing rather than telling
 - Seen through a "movie camera"
 - Emphasis on character's action
 - Through dialogue with other characters
 - Less formal introduction of character

Task 7. "The Stream of Consciousness" (0–4 points)

Lodge tells us that "there are two staple techniques for representing consciousness in prose fiction." Name one of these "staple techniques," and explain how that technique works in fiction. The length of your answer must not exceed 40 words. (0–2 points)

One point for naming one of the following:

- Interior monologue (or "internal monologue" or "inner monologue")
- Free indirect style (or "free indirect discourse" / half point for "indirect style" or "indirect discourse")

One point for explaining either interior monologue or free indirect style:

- Interior monologue: Grammatical subject of the discourse is an "I," and we overhear, as it were, the character verbalizing his or her thoughts as they occur
- Free indirect style: Renders thought as reported speech (in the third person, past tense), but keeps the kind of vocabulary that is appropriate to the character, and deletes some of the tags, like "she thought," "she wondered," etc.

Lodge also claims that novels that use *stream of consciousness* "undoubtedly...tend to generate sympathy for the characters." Explain why he believes this to be the case. The length of your answer must not exceed 40 words. (0–2 points)

Two points for connecting one or more of the following features of stream of consciousness with the production of sympathy; one point for only identifying one or more of the features:

- Inner selves are exposed to the view of the reader
- Selfish or ignoble thoughts are countered by other features
- Continuous immersion in the mind of a wholly unsympathetic character would be intolerable
- Thus, characters tend to have at least some redeeming qualities to which we are exposed, and this leads us to sympathize with them

Task 8. "The Reader in the Text" (0–4 points)

Define the term *narratee*, as it is explained by Lodge in this chapter, and describe how the *narratee* is used as a "rhetorical device" to communicate with "the real reader." The length of your answer must not exceed 40 words. (0–2 points)

One point for a definition of the term *narratee*:

- *Narratee*:
 - Any evocation of, or surrogate for, the reader in the text itself
 - The individual addressed by the narrator

One point for a description of how the *narratee* is used as a rhetorical device to communicate to “the real reader”:

- *Narratee as a rhetorical device*:
 - A means of controlling and complicating the responses of the real reader who remains outside of the text

In this chapter, Lodge discusses Laurence Sterne’s *Tristram Shandy* and cites the following passage from that novel:

– That, Madam, is the very fault I lay to your charge; and as a punishment for it, I do insist upon it, that you immediately turn back, that is, as soon as you get to the next full stop, and read the whole chapter over again.

I have imposed this penance upon the lady, neither out of wantonness or cruelty, but from the best of motives; and therefore shall make her no apology for it when she returns back: – ’Tis to rebuke a vicious taste which has crept into thousands besides herself, – of reading straight forwards, more in quest of the adventures, than of the deep erudition and knowledge which a book of this cast, if read over as it should be, would infallibly impart with them.

Describe how Lodge explains the use of the *narratee* in this passage, and how the author addresses “the reader in the text” at the same time. The length of your answer must not exceed 40 words. (0–2 points)

One point for describing how Lodge explains the use of *narratee* in this passage:

- *Narratee*: Sometimes personifies his reader as a lady or a gentleman whom he interrogates, teases, criticizes and flatters

One point for describing how the author (Sterne) addresses “the reader in the text”:

- *Reader in the text (one of the following)*:
 - The *narratee* is used for entertainment and instruction of the rest of us
 - The author tacitly invites us to distance ourselves from the imperceptive reader/*narratee*.
 - The author cautions us against reading the novel just for the story
 - The author implies that we must re-read in order to grasp “the pattern of interconnected motifs” that create the unity of the literary work.

Task 9. “Telling in Different Voices” (0–4 points)

In this chapter, Lodge discusses the theories of the Russian critic Mikhail Bakhtin, who claimed that novels are “polyphonic” (or “dialogic”), whereas traditional lyric poetry is “monologic.” In what sense, according to Bakhtin (and Lodge), is lyric poetry monologic? In what sense are novels dialogic/polyphonic? The length of your answer must not exceed 40 words. (0–2 points)

One point for explaining how (according to Bakhtin and Lodge) lyric poetry is monologic:

- Lyric poetry is monologic: striving to impose a single vision, unitary style, single voice

One point for explaining how (according to Bakhtin and Lodge) novels are dialogic/polyphonic:

- Novels are dialogic/polyphonic, incorporating many different styles, or voices, which as it were talk to each other

Give two examples of techniques or styles that are used to create a sense of polyphony in a novel. The length of your answer must not exceed 40 words. (0–2 points)

One point each for two possible techniques or styles that are used to create a sense of polyphony in a novel:

- Through a narrator's voice
- Through the voices of the characters, rendered in their own specific accents and idioms of class, region, occupation, gender, etc.
- Other people's words
- Free indirect discourse
- Through the use of other styles, voices
- Intertextuality
- "Doubly-oriented discourse"

Task 10. "Interior Monologue" (0–3 points)

Lodge cites the following passage from James Joyce's novel *Ulysses* as an example of *interior monologue*:

On the doorstep he felt in his hip pocket for the latchkey. Not there. In the trousers I left off. Must get it. Potato I have. Creaky wardrobe. No use disturbing her. She turned over sleepily that time. He pulled the halldoor to after him very quietly, more, till the footleaf dropped gently over the threshold, a limp lid. Looked shut. All right till I come back anyhow.

Define the term *interior monologue*, as Lodge explains it in this chapter. The length of your answer must not exceed 30 words. (0–1 point)

One point for naming some variation of one of the following:

- Characters' most intimate thoughts, represented as silent, spontaneous, unceasing streams of consciousness
- Endless tape-recording of the subject's impressions, reflections, questions, memories and fantasies, as they are triggered either by physical sensations or the association of ideas

Explain how the passage from Joyce's novel uses a form of *interior monologue*. The length of your answer must not exceed 40 words. (0–2 points)

Two points for a detailed explanation, one point for a partial explanation of one or more of the following features:

- Use of first-person (*I*) without quotation marks in present tense
- Shifts from narrator's description to character's thoughts
- "Not there" as a contraction of Bloom's unuttered thought, "It's not there."
- "Left off": The character (Bloom) thinking that he left his key in another pair of pants
- Short sentences, reflecting character's stream of thought

Task 11. "Metafiction" (0–3 points)

Based on Lodge's discussion in this chapter, define the term *metafiction*. The length of your answer must not exceed 30 words. (0–1 point)

One point for at least one of the following in defining metafiction:

- *Fiction about fiction*
- *Novels and stories that call attention to their fictional status and their own compositional procedures*

Lodge discusses some of the reasons why authors write metafictional narratives. Identify two possible reasons. The length of your answer must not exceed 40 words. (0–2 points)

One point each for two of the following possible reasons why authors write metafictional narratives:

- *Awareness of literary antecedents*
- *Fear that whatever they say has been said before*
- *Self-consciousness of the modern climate*
- *Social or political commentary*
- *Acknowledgement/critique of the artificiality of the conventions of realism/of fiction generally*
- *Challenging conventional forms of fiction*
- *To disarm criticism*
- *To flatter or address the reader*
- *Insight into the nature of fiction itself*
- *Mocking imitation/parody of styles, other works*
- *For comedic or ironic effect*
- *To call attention to the fictionality of a work*
- *To express the attitude of the narrator*
- *To call attention to extra-fictional issues*

Task 12. “Narrative Structure” (0–4)

Lodge writes that the following one-paragraph short story by Leonard Michaels, “The Hand,” “conforms to the classic notion of narrative unity”:

THE HAND

I smacked my little boy. My anger was powerful. Like justice. Then I discovered no feeling in the hand. I said, “Listen, I want to explain the complexities to you.” I spoke with seriousness and care, particularly of fathers. He asked, when I finished, if I wanted him to forgive me. I said yes. He said no. Like trumps.

Explain why Lodge considers this a complete narrative. Be sure to describe the parts that make up the narrative, and how each part contributes to the whole. The length of your answer must not exceed 80 words. (0–4 points)

Two points for identifying the beginning, middle, and end of the narrative (one point for telling that a complete narrative has a beginning, a middle, and an end, but without identifying the following from the story):

- **Beginning:** *First three sentences, describing the narrator’s punishment of his son and his feeling of anger about his son’s misbehavior*
- **Middle:** *Begins with the narrator discovering he has no feeling in his hand, and continues through his monologue directed towards his son*
- **End:** *Begins with “He asked...” and continues to the end*

- *all three elements that constitute a complete narrative: beginning, middle, end (one point for identifying two of them)*

One point each for mentioning at least two features that contribute to the whole narrative, such as:

- *Beginning: establishes narrator's attitude towards his son and his feeling about the punishment he has given.*
- *Middle: shows the narrator's doubt about his punishment, his inability to communicate with his son*
- *End: introduces the son's voice and reverses the power dynamic between father and son*