



Päähaku, kielten kandiohjelma: englanti

Valintakoe 18.5.2017

Kirjoita henkilö- ja yhteystietosi tekstaamalla.

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

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

Älä kirjoita henkilö- tai yhteystietojasi millekään muulle sivulle.

Sukunimi	
Kaikki etunimet	
Henkilötunnus	
Sähköpostiosoite	
Puhelinnumero	

Tarkista sivunumeroiden avulla, että olet saanut kaikki sivut.

Tarkista, että jokaisella sivulla on sama osallistujanumero.

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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Tämä sivu on yliopiston merkintöjä varten. Älä tee tälle sivulle omia merkintöjäsi.

ENG 1350

Part 1 (0–50 points)

This part is based on George Yule's *The Study of Language* (6th edition), and it includes three sections. Section 1.1 consists of 20 multiple-choice questions. Section 1.2 consists of 3 short written tasks. Section 1.3 consists of a short essay question.

Section 1.1 (0–30 points)

Answer the following multiple-choice questions by circling the correct answer (a, b, c or d). There is only **one** correct answer for each question. You will receive 1.5 points for each correct answer. You will receive 0 points for each wrong answer or blank answer. You will get 0 points if you mark more than one answer, even if one of the answers is correct.

1. What is the relationship between motor movements and complex vocalization in humans?
 - a) The control centers for both are close to each other in the right hemisphere of the brain.
 - b) Scientists believe they both developed concurrently in human beings.
 - c) The development of language was a pre-cursor to motor movements.
 - d) All of the above.

2. The definition of consonants versus vowels is different for linguists than it is for nonlinguists. For linguists,
 - a) consonants are always voiced.
 - b) consonants are produced with an obstruction in the vocal tract.
 - c) vowels are produced with an obstruction in the vocal tract.
 - d) None of the above.

3. Which of the following refers to a natural class of consonants?
 - a) [t, d, z, k, p]
 - b) [t, d, s, z, n]
 - c) [m, f, l, g, ð]
 - d) [b, g, ʔ, n, ŋ]

4. How are phonemes distinguished?
- a) The sounds in question are distinguished through a minimal pair.
 - b) The sounds are predictable in a word.
 - c) A word changes meaning when one sound changes (is added or removed).
 - d) Both a) and c)
5. What is the difference between *accent* and *dialect*?
- a) *Dialect* refers to a smaller region; *accent* refers to the supraregional level.
 - b) *Dialect* refers to all features, including grammar and vocabulary; *accent* refers to pronunciation.
 - c) *Dialect* refers to an area where many different *accents* come together.
 - d) They mean the same thing.
6. Which word in English is most likely to be pronounced with a diphthong in one of its syllables?
- a) trod
 - b) automatic
 - c) bilingual
 - d) Both b) and c)
7. The English word *hussy* historically referred to any woman or girl. Which semantic change accounts for its change to the contemporary meaning?
- a) broadening
 - b) narrowing
 - c) vernacularization
 - d) diachronic change
8. Which of the following best accounts for syllabification of the English word *complete*?
- a) co + mplete
 - b) com + plete
 - c) comp + lete
 - d) compl + ete

9. The word *target* in the following sentence is best described as which word formation process?

A new product has to try to target the right potential buyers.

- a) borrowing
- b) clipping
- c) back formation
- d) conversion

10. Which of the following are examples of inflectional morphemes in English?

- a) -s, -ing, -er, -ed
- b) -ment, -able, -y, -er
- c) -ing, -ful, de-, -ible
- d) -ify, -'s, un-, -ness

11. How many morphemes are there in the English word *antidisestablishment*?

- a) 3
- b) 4
- c) 6
- d) 7

12. How many phrasal constituents are there in the following sentence? *Alice put her hand in her pocket.*

- a) 4
- b) 5
- c) 6
- d) 7

13. What does the symbol * mean in linguistics?

- a) that a form is unattested
- b) that a form is ungrammatical
- c) that a form is marked
- d) that a form is non-native

14. Which of the following phrase structures accounts for this sentence?

Alice had a very good idea.

- a) $S \rightarrow NP VP$ $VP \rightarrow V NP$ $NP \rightarrow Art N$
- b) $S \rightarrow NP VP$ $VP \rightarrow V PP$ $NP \rightarrow Art (Adj) N$
- c) $S \rightarrow NP VP$ $VP \rightarrow V NP$ $NP \rightarrow Pro$
- d) $S \rightarrow NP VP$ $VP \rightarrow V NP$ $NP \rightarrow Art Adv Adj N$

15. Which of the following sets of words show a superordinate semantic relationship?

- a) tools, hammer, nail, saw, screwdriver
- b) paint, brushes, glue, pencils, rulers
- c) enter, exit, old, young, adjectives
- d) foot, mouth, run, dry, date

16. How many deictic expressions are there in the following sentence?

I didn't know we were supposed to meet here yesterday.

- a) 3
- b) 4
- c) 5
- d) 6

17. Which of the following best exemplifies the first language acquisition stage known as *overgeneralization*?

- a) All animals are referred to as *dogs*.
- b) The past tense of *go* is uttered as *goed* [goud] rather than *went*.
- c) *Daddy bye bye* to mean *Daddy, please take me outside*.
- d) *Ba ba ba ba* to mean *I'm thirsty*.

18. Which of the following terms best describes the following pairs of words?

foot – ped *tooth – dent* *finger – digit*

- a) word reconstructions
- b) synonyms
- c) cognates
- d) prosthesis

19. Which of the following best describes a *diglossic* situation?

- a) the relationship of Serbian and Croatian in the present-day Balkans
- b) the relationship of Canadian French and European French
- c) the relationship of Finnish and Swedish in Finland in present-day Finland
- d) the relationship of Haitian Creole French and Standard French in present-day Haiti

20. Which of the following is an example of *style-shifting*?

- a) using a more formal mode of speaking when entering into a job interview
- b) using different manifestations of post-vocalic *r* according to social class
- c) using a low prestige variety of a language
- d) having a similar speaking style with people who share a common background

Section 1.3 (0–8 points)

The examination book presents examples of borrowing from English into other languages, for example *suupaamaaketto* for “supermarket” in Japanese and *šekki* for “check” in Finnish. Write a short essay where you describe at least one aspect of borrowing from English into another language, for example into Finnish or Swedish. In your answer, you should discuss the linguistic motivations behind the borrowing of certain English words. You may also wish to discuss in which ways the forms are linguistically adapted into the receiving language.

Write your answer in English. Be sure to translate any non-English words. The content of your answer will be considered in the marking, meaning how well you demonstrate and express your understanding of linguistic concepts. You will also be evaluated according to your use of idiomatic academic English.

Your answer can be up to 200 words. A good answer may well be much shorter than the maximum number of words given. Any words above the maximum allowed length will be ignored. You will also not receive any points for information that does not pertain to the task at hand.

PART 2 (0–50 points)

This section of the examination tests your knowledge and understanding of Michael Toolan's *Language in Literature: An Introduction to Stylistics* and your ability to use that understanding in analysing Katherine Mansfield's short story "The Doll's House".

There are 5 sections in this part of the exam, each worth 10 points. Both the accuracy of your language and the content of your answers will be considered in the marking.

Section 2.1 is a slightly longer piece of writing in Finnish or Swedish on Mansfield's story. You must complete section 2.1 and demonstrate skill in Finnish/Swedish in order to pass the exam.

For sections 2.2–2.5 only short answers in English are required. An answer in any other language will get zero (0) points. Here you must adopt the concepts, terminology and approach set out in Toolan's book. No points will be given for responses that do not answer the specific question set.

Section 2.1 (0–10 points)

Vastaa tähän kysymykseen suomeksi. Vastaus millään muulla kielellä saa nolla (0) pistettä. Voidaksesi läpäistä kokeen sinun on vastattava tähän kysymykseen.

Katherine Mansfieldin novellissa "The Doll's House" Burnellin perhe saa lahjaksi nukkekodin, ja perheen tyttäret Isabel, Lottie ja Kezia esittelevät sitä innolla ystävilleen. Mutta miksi Aunt Beryl suuttuu tarinan lopussa Kezialle? Ota huomioon sekä henkilöhahmojen motivaatiot että tarinan keskeinen teema. Vastauksesi tulisi olla 100–150 sanaa pitkä.

Section 2.2 (0–10 points)

In Chapter 2 of *Language in Literature* Michael Toolan describes categories and sub-categories of textual cohesion. In the passage below, identify at least five examples of textual cohesion and specify which category and sub-category they belong to. Underline the words and/or phrases in the text and write the correct name of the category above. (See the example marked in the passage. Repetition like this counts as one example.)

When dear old Mrs Hay went back to town after staying with the Burnells she sent the children a

LEXICAL COHESION; SIMPLE REPETITION

doll's house. It was so big that the carter and Pat carried it into the farmyard, and there it stayed,

propped up on two wooden boxes beside the feed-room door. No harm could come to it; it was

summer. And perhaps the smell of paint would have gone off by the time it had to be taken in.

LEXICAL COHESION; SIMPLE REPETITION

For, really, the smell of paint coming from that doll's house ('Sweet of old Mrs Hay, of course;

most sweet and generous!') – but the smell of paint was quite enough to make anyone seriously

ill, in Aunt Beryl's opinion. Even before the sacking was taken off. And when it was. . . .

(From Katherine Mansfield's "The Doll's House". The text has been slightly amended.)

Section 2.3 (0–10 points)

In Chapter 3 of *Language in Literature* Toolan analyses modality in texts.

- a) What is the definition of modality he uses? The length of your answer must not exceed 40 words. (0–3 points)

- b) Name the four parameters Toolan gives for modality. (0–4 points)

- c) What are generic sentences, and why does Toolan say that generic sentences are “dangerous” (p. 65)? The length of your answer must not exceed 80 words. (0–3 points)

Section 2.4 (0–10 points)

In Chapter 5 of *Language in Literature* Toolan discusses the ways authors represent characters’ speech and thought.

- a) What are the four major differences between Direct Thought and Indirect Thought? Your answer must not exceed 80 words. (0–4 points)

- b) On the basis of Toolan's descriptions, convert the following passage of Free Indirect Thought into Direct Thought. (0–6 points)

Nobody was about; she began to swing on the big white gates of the courtyard. Presently, looking along the road, she saw two little dots. They grew bigger, they were coming towards her. Now she could see that one was in front and the other one close behind. Now she could see they were the Kelveys. (From Katherine Mansfield's "The Doll's House")

Section 2.5 (0–10 points)

In Chapter 6 of *Language in Literature* Toolan discusses narrative structure in terms of William Labov's six elements of oral narrative. Consider the following sentences from Toolan's example, and identify one example each of Labov's elements in this narrative. For full points you need to find examples for five of the six different elements. Underline the elements and write their names above the text.

I finally got rid of my trusty old Honda

I once had a ten-year-old Honda Accord, which I bought new. It was metallic blue, with a little rust.

While I was using it to commute to Coventry this winter, it began running raggedly and using more oil. I

remember this bothering me, as if it were an old relative whose health was failing. Isn't it funny how you

can get attached to a car? So I put a 'for sale' ad in the newspaper, since this seemed the best way to get a

fair price for the car, and had dozens of phone-calls. A few serious punters came over to check out the car

carefully, as if it were a Rolls-Royce. Finally I sold it 'pat', just like that. Now I'm on the look-out for a

two- or three-year-old Mondeo hatchback.

Englannin valintakoe

Mallivastaukset

Part 1 (0–50 points)

Section 1.1 (0–30 points)

The correct answer for each question is marked in bold font. Each correct answer is worth 1.5 points.

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Section 1.2 (0–12 points)

Task 1. (0–4 points)

For this task, applicants needed to supply a correct definition of *onomatopoeia*, i.e., something along the lines of “the sound something makes in the natural world is reflected in the word for it.” The best answers included an example, thereby demonstrating for sure that the applicant knew what the word means and how to apply it. Examples from English include *woof*, *bang*, *meow*, *slurp*, *hiss*, *buzz*. The examples had to be correct. To receive full credit, the applicants also needed to include two correct and distinct reasons why *onomatopoeia* do not explain the human capacity for language. Correct answers tended to include the following information: 1) humans have words for concepts that make no sounds, for example abstract notions such as *justice* or *peace* and for physical objects that make no sounds, such as *flowers* 2) if the world’s languages were based on sounds from nature, languages would be more mutually intelligible (i.e., getting at the arbitrary relationship between sign and signified).

The breakdown of points is as follows:

1 point for a correct definition

1 point for correct examples

1 point for each correct reason (times 2)

= 4 points total

Here is a sample answer which received full marks on this task:

“Onomatopoeia” refers to words that, when pronounced, sound similar to the sound they describe, e.g., “bang,” “splash.” All the modern languages have onomatopoeic words. However, entities which do not produce sounds (e.g., “a flower”) or abstract concepts (e.g., “the truth”) cannot be described through onomatopoeia, so while some words have clearly developed this way, it cannot be considered the main source of languages (as the bow-wow theory suggests). It is also worth noting that languages are more than sets of words and most words are not onomatopoeic. There is cross-linguistic variation in onomatopoeic words.

Task 2. (0-4 points)

The best answers were able to make use of these key concepts: reflexivity, arbitrariness, displacement, productivity, cultural transmission, and duality. Applicants needed to correctly identify and define at least three of these concepts. The best answers included relevant examples and/or contextualization (i.e., something along the lines of “dogs can bark, but they don’t bark about yesterday or next year.”) Applicants who correctly named and defined three concepts received 3 points. Applicants who went beyond that benchmark received a full 4 points. In rare cases, applicants came up with concepts that were not exactly what the book mentioned explicitly on this topic, but they were not wrong; for example, at least one applicant mentioned the human capacity to learn a second language, and a few mentioned the uniqueness of the human vocal apparatus. Credit was given for such answers, so long as they were not incorrect.

Here is a sample answer which received a full 4 points:

“Reflexivity means the ability humans have to reflect and talk about language itself.

Displacement means the ability to talk about past and future events, in different places, as opposed to the here and now.

Productivity means that the number of possible utterances and modifications to a language are potentially infinite.

Duality means that language is organized at two levels: at one level there are distinct sounds, phonemes, and, on the other, there are meanings that do not necessarily have any relationship with those sounds.”

Task 3. (0–4 points)

There were many thoughtful and excellent responses to this question. The basic grading scheme was that applicants received 1 point if they were able to define and exemplify *natural gender* and 1 point if they were able to define and exemplify *grammatical gender*. Correct reasons for English being a *natural gender* language include 1) it does not have masculine and feminine articles, nouns, adjectives 2) distinctions such as *she/he him/her* are based on natural gender, as are terms such as *woman, man*, job titles, etc. All of this was enough to warrant 3 points. A full 4 points went to applicants who were able to further problematize the issue and point out that English is not absolutely a *natural gender* language. Reasons stated in support of this claim included the fact that boats and storms are often called by feminine pronouns, the fact that historically English had a grammatical gender system (with historical traces remaining in some aspects of the grammar), and the fact that certain lexical items or discourse features in English index masculinity vs femininity.

Here is a sample answer which received full points:

“Languages with grammatical gender, such as German, have different articles that determine which gender a noun belongs to. Those categorizations in fact have nothing to do with whether something is actually “male” or “female.” Conversely, natural gender is based on sex. We have to select the right nouns (“woman, boy”) or pronoun (“he/she/it”) when referring to a specific being. However, some occupations are referred to using the ending –man although a woman holds the post. Also, when referring to a person in general, it is still acceptable in English to use he as the generic pronoun--although this is changing.”

Section 1.3 (0–8 points)

Applicants needed to correctly define the concept of borrowing. They also needed to offer correct examples of borrowing. If applicants came up with examples of borrowing that were not in the book, they needed to offer a correct explanation behind the motivations for borrowing, in addition to describing linguistic processes. For example, the book does not explicitly state why Finnish borrows from English, or in what domains. The best answers, however, were successful in offering insights about who among the Finnish population borrows English into Finnish and why. They were also able to comment accurately on, for example, the phonological processes entailed in borrowing English lexical items into Finnish.

Students received full points for this section if the content matched the expectations presented here, and the answer was written according to the academic written standards of English.

Here is a model answer that received the highest number of points awarded (there were no perfect scores of 8/8):

“Borrowing from English into Finnish

Borrowing is one of the biggest sources of new words in a language. It means taking a word from another language and adopting it into a receiving language. Like many other languages, Finnish has quite a few words borrowed from English.

One of the most common ways in which words are adapted from English forms to Finnish is simply adding –i to the end of the word and slightly changing the outlook of the word. Words such as poliisi (‘police’) or baari (‘bar’) are examples.

Nowadays the internet is one of the biggest channels for borrowing words. Especially teenagers adopt slang words, terms and phrases which eventually can become a part of the Finnish language. Meemi (‘meme,’ also a good example of adding –i to the end) is an excellent instance. Not all of the phrases are translated into Finnish. Words such as slay and lit (short explanation: both meaning something is really, really good) are heard from both Finnish and English-speaking youngsters.

It is very easy to adopt words from the internet, especially for the youth. “Hot” phrases are considered cool, and they can easily become a part of the Finnish language, as well.”

PART 2 (0–50 points)

Section 2.1 (0–10 points)

This essay task involved being able to recognise and remember three key elements of the short story, and to express those in competent Finnish or Swedish. In terms of essay content, 6 points were awarded to those candidates who included all of the following three elements in their answer:

- a) that Kezia is breaking an explicit rule set by her mother (‘Mother, [...] can’t I ask the Kelveys just once?’ ‘Certainly not, Kezia’). (2 points)

- b) that Kezia is breaking rules of class by inviting the lower-class Kelveys into the courtyard; rules of class that are clear in Aunt Beryl's attitude towards the Kelveys in the scene ('[...] those little rats of Kelveys [...]'). (2 points)
- c) that Aunt Beryl is taking out her own stress on the girls, stress that is due to the letter she had received that same day ('The afternoon had been awful. A letter had come from Willie Brent, a terrifying, threatening letter, [...] But now [...] that ghastly pressure was gone'). (2 points)

In terms of competent language use, the candidate received 4 points for an essay of 90+ words and no problems in language use, 3 points if the essay was less than 90 words and/or had minor problems in language use, 1 point if the essay was less than 50 words and/or had major problems in language use, and 0 points if it was left empty or was answered in English.

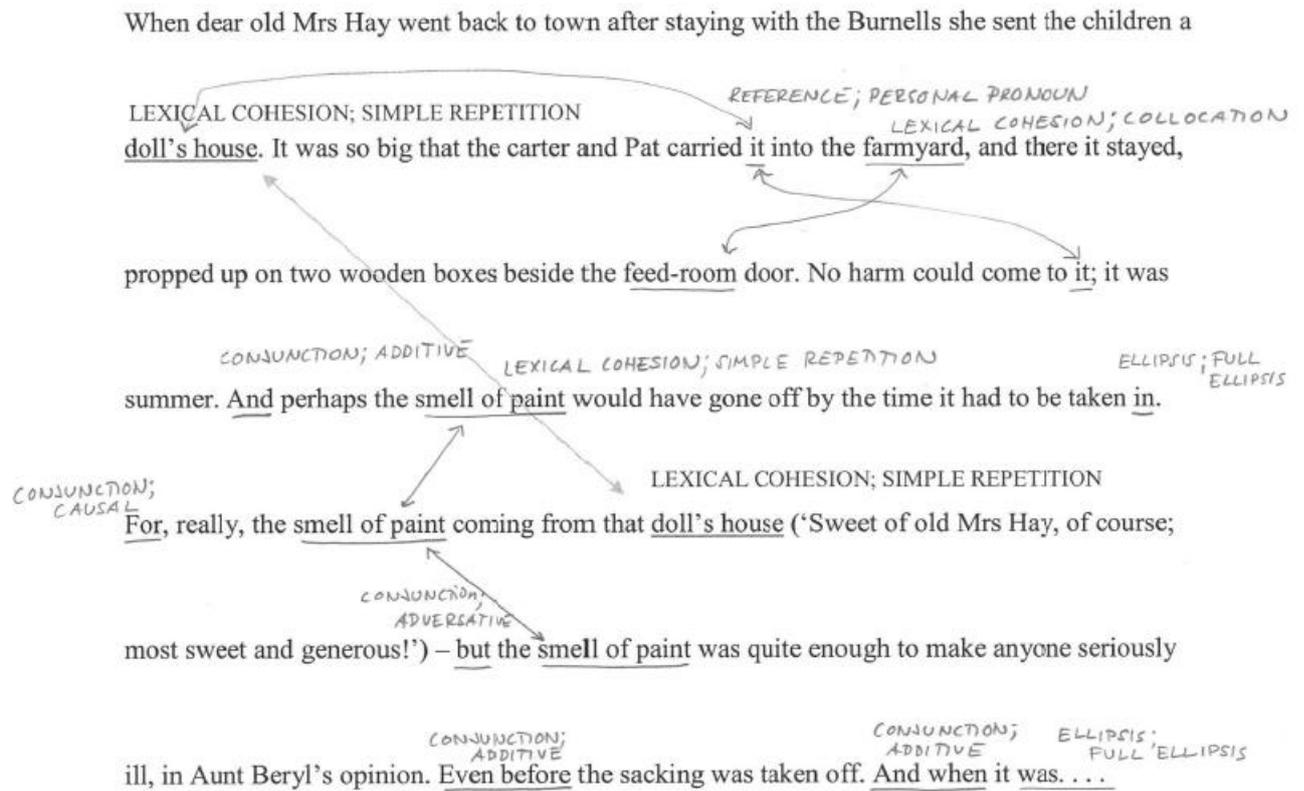
Section 2.2 (0–10 points)

Central for this task was to keep in mind Toolan's point that cohesion operates across sentences, rather than within them (Toolan 1998, 23-24). That is why, for example, "after" in the first sentence is not a cohesive element, even though it is a temporal conjunction.

The candidate was awarded 1 point for each correctly identified instance of cohesion and 1 point for the correctly identified sub-category:

- reference:
 - pronouns
 - comparative construction
- ellipsis
 - partial ellipsis
 - full ellipsis
- conjunction:
 - additive
 - adversative
 - causal
 - temporal
 - continuative
- lexical cohesion
 - simple repetition
 - synonym
 - subordinate, superordinate or general term
 - collocation (related words)

No points were given for underlined phrases if there was no written explanation. There were further examples that gained points than the ones listed here.



(From Katherine Mansfield's "The Doll's House". The text has been slightly amended.)

Section 2.3 (0–10 points)

a)

Toolan states: "In linguistics it is the cover term for the ways that are available to a speaker [...] for expressing 'opinion or attitude' (Lyons 1978: 452). In particular, modality denotes the linguistic means available for qualifying any claim or commitment you make in a language." (Toolan 1998, p. 46)

The candidates were awarded 3 points if they indicated speaker intention and any of the following concepts: qualifying, attitude, opinion, uncertainty, modifying. If the answer did not include any mention of speaker intention, it was given only 2 points. If the candidate only spoke of general functions of texts, or only gave examples instead of a definition, the answer was given 1 point.

b)

The candidate was awarded 1 point for each of the following parameters: probability, obligation, willingness, usuality. Getting the term wrong but indicating the right concept received 0.5 points in each of the following cases: (un)certainly or possibility (instead of probability); requirement (instead of obligation), frequency (instead of usuality).

c)

Toolan states: “[S]entences which assert something to be a general truth, typically timelessly true [...]. typically in the simple present tense [...]. implicitly introduced by the formulation ‘It is always the case that. . .’, [...] occupy the endpoint of the scale of usuality-modality. [...] They purport to be incontrovertible and foundational [...] more consensus-assuming than consensus-forming [...] can be highly partial and particular and questionable - and all the more dangerous because their format makes them look like unquestionable universals”. (Toolan 1998, pp. 59-65)

The candidates were awarded 1 point if they mentioned any of the following qualities: universality, timelessness, truth, unquestionability, 1 point for mentioning the contrast between generic sentences being partial and having the form of a universal, and 1 point for raising the issue of ethical and/or epistemic consequences that arise from that contrast.

Section 2.4 (0–10 points)

a)

This task referred to Toolan’s explicit listing of the major differences between Direct Thought and Indirect Thought (Toolan 1998, p. 107). Candidates received 1 point each for indicating the following qualities:

- a) IT tense shifts to match the tense of the surrounding narrative; DT stays in the ‘original’ present tense.
- b) if IT has questions, they lack the subject-auxiliary inversion of the ‘original’ DT question.
- c) IT shifts any deictic items (including pronouns) from the direct thinker’s orientation to that of the framing narrator.
- d) IT does not tend to include characteristic expressions or interjections.

Candidates were awarded 1 point in total if their general description included some idea of a contrast between the character’s and the narrator’s discourses (including a mention of the use of quotation marks in Direct Thought).

b)

Nobody was about; she began to swing on the big white gates of the courtyard. Presently, looking along the road, she saw two little dots. They grew bigger, they were coming towards her. Now she could see that one was in front and the other one close behind. Now she could see they were the Kelveys.

(From Katherine Mansfield’s “The Doll’s House”)

Two formats of conversion were accepted:

- either a full conversion into Direct Thought:

Nobody **is** about; **I begin** to swing on the big white gates of the courtyard. Presently, looking along the road, **I see** two little dots. They **grow** bigger, they **are** coming towards **me**. Now **I can see** that one **is** in front and the other one close behind. Now **I can** see they **are** the Kelveys.

- or a partial conversion that included a combination of framing clauses and dependent clauses that display consistent examples of present tense and 1st-person pronoun, for example:

“Nobody is about,” she thought and began to swing on the big white gates of the courtyard. Presently, she looked along the road. “I can see two little dots. They grow bigger, they are coming towards me.” She could see that one was in front and the other close behind. “Oh! I see they are the Kelveys.”

The full 6 points were awarded to candidates for consistent tense modification (past to present, 3 points) and consistent pronoun (and other deictic) modification (3 points).

Section 2.5 (0–10 points)

The candidates were awarded 2 points each for five different elements of oral narrative: **abstract, orientation, complicating action, evaluation, resolution and coda**.

abstract
I finally got rid of my trusty old Honda

orientation
I once had a ten-year-old Honda Accord, which I bought new. It was metallic blue, with a little rust.

evaluation (internal; correlative) OR orientation *complicating action*
While I was using it to commute to Coventry this winter, it began running raggedly and using more oil. I

evaluation (external)
remember this bothering me, as if it were an old relative whose health was failing. Isn't it funny how you

complicating action *evaluation (internal; explicative)*
can get attached to a car? So I put a 'for sale' ad in the newspaper, since this seemed the best way to get a

complicating action *complicating action*
fair price for the car, and had dozens of phone-calls. A few serious punters came over to check out the car

evaluation (internal; comparator) *evaluation (internal; intensifier)* *coda*
carefully, as if it were a Rolls-Royce. Finally I sold it, 'pat', just like that. Now I'm on the look-out for a

resolution
two- or three-year-old Mondeo hatchback.