

ENGLANNIN VALINTAKOE 2024

Koe koostuu 2 osasta. Kokeen kesto on 3 tuntia. Voit jakaa koeajan osien välillä haluamallasi tavalla. Voit liikkua osien välillä kokeen aikana vapaasti. Tallenna vastauksesi aina ennen esseetehtävästä poistumista. Järjestelmä tallentaa muut vastaukset automaattisesti.

Sinulla saa kokeen aikana olla auki ainoastaan valintakoejärjestelmä sekä erillinen aineistotiedosto. Voit luonnostella vastauksiasi ruutupaperille. Ruutupaperille tekemiäsi merkintöjä ei huomioida arvostelussa. Valintakokeessa on pdf-muodossa olevaa aineistoa. Aineiston saa vetää erilliseen ikkunaan kysymysten rinnalle. Etsi-toiminnon (Ctrl+F tai Cmd+F) käyttäminen on sallittua. Kokeessa jaettava aineisto on tarkoitettu vain valintakoeikäyttöön. Tekijänoikeudellisista syistä materiaalia ei saa jakaa eteenpäin.

Valintakokeen arviointi

Valintakokeessa on 2 osaa. Voit saada 0–50 pistettä kummastakin osasta. Hakijat asetetaan osan 1 pisteiden perusteella paremmuusjärjestyksen. Kokeesi osa 2 voidaan jättää arvioimatta, jos saat kokeen osasta 1 vähemmän pisteitä kuin 96:nneksi parhaat pisteet kokeen osasta 1 saanut hakija. Sinut voidaan hyväksyä vain, jos sijoitut kokeen osasta 1 saamiesi pisteiden perusteella parhaiten menestyneiden 96 hakijan joukkoon. Lisäksi sinun pitää saada jokaisesta osasta vähimmäispistemäärä. Kokeen arvioija päättää vähimmäispistemäärät kokeen jälkeen. Osien pisteet lasketaan yhteen. Valintakokeen enimmäispistemäärä on 100.

Valintakokeessa sinun on osoitettava, että hallitset englannin kielen peruskieliopin ja -sanaston, kykenet analysoimaan englanninkielisen tekstin sisältöä ja kieliopillista rakennetta sekä ymmärrät ja osaat tuottaa englanninkielistä tekstiä.

Part 1

Aineisto on poistettu tekijänoikeussyistä.

Part 1, Section A

The following two texts (1A and 1B) are adapted from Anne McCabe's book *An Introduction to Linguistics and Language Studies* (Equinox Publishing Ltd. 2011). Read the texts carefully and then answer the questions following them. There is only one correct answer for each question. Incorrect answers get 0 points. Correct answers get 2 points. Questions supplied with no answer get 0 points.

(1) Which of the following statements describes the Cooperative Principle most accurately:

- The purpose of the Cooperative Principle is to help us understand unclear statements.
- **The Cooperative Principle describes the general principles according to which meanings are constructed and interpreted in interaction.**
- Presupposition is immaterial to the Cooperative Principle.

- By following the Cooperative Principle, our interactants are guaranteed to understand what we say to them.

(2) In conversation, *presupposition* primarily refers to:

- Our prior knowledge of the conversation topic
- What we know about the background of the person we are speaking to
- **What we think our interlocutor knows about the conversation topic**
- Our ability to understand utterances that initially make no sense to us

(3) Which of the following claims is true of conversational implicature?

- The speaker's intended meaning is not expressed at all in the conversation.
- The implicature arises only because of presupposed knowledge.
- Whenever we lie, we create a conversational implicature.
- **The implicature can only be understood if we know the conventional meanings of the words that are spoken.**

(4) The concept of face is crucial when understanding how conversations work because:

- People want to be polite to their interlocutors.
- Face-threatening acts should be avoided in face-to-face conversations.
- **Our interlocutor's projected identity has consequences on the way we construct our message.**
- People wish to emphasize their positive face to their interlocutor.

(5) Which of the following statements corresponds best with the concept of 'negative face'?

- **We wish to be allowed to act independently and to allow others to do so as well.**
- We can mitigate a face-threatening act by asking our interlocutor to refrain from being negative.
- People generally wish to hide their negative face in interaction.
- You will offend your interlocutor if you fail to mitigate a face-threatening act.

(6) Which of the following statements is true?

- People will typically tell their interactants whether they wish to emphasize their positive or negative face in a conversation.

- Positive politeness strategies typically work better than negative politeness strategies in conversation.
- **We can use both positive and negative politeness strategies in the same conversation.**
- The concept of 'face' is only important if we want something from our interlocutor.

(7) The word *thing* used to mean 'a meeting, or the matter or business considered by it' in Old English and Old Frisian. Considering the meaning of the word in Present-day English, the word has undergone:

- Specialization
- Amelioration
- **Semantic bleaching**
- Metaphorical transfer

(8) Which of the following statements is true for metaphor?

- As a mechanism for semantic change, metaphor is particularly common in English.
- The close correspondence between the English word *grasp* and the Spanish words *pillar* and *captar* shows that metaphorical extensions can be transferred from one language to another.
- Animals are the most typical source concepts for metaphors.
- **In metaphor, physical features are sometimes used and understood figuratively by the language users, and this may lead to semantic change.**

(9) The present-day meanings of the word *bar* ('a place in which one can have an alcoholic drink') can be said to have developed via metonymy because:

- The word **bar** was originally used to refer to a barrier in a court of law.
- **Bar refers to the flat-topped piece of furniture where money is exchanged, and by extension, to the whole establishment.**
- Bar refers both to a physical and to a mental barrier that are connected metonymically.
- Bar refers both to drinking establishments and to the lawyer's profession in Britain.

(10) According to the text, "false friends" are:

- Words that are attested in different languages with a subtle difference in meaning.

- Words that look similar in different languages but are always derived from different words.
- **Words that look similar in two languages but have different meanings due to divergent development paths.**
- Words with almost identical forms but contrary meanings that arise from amelioration or pejoration.

(11) Which of the following terms/descriptions does *not* describe the semantic extension and change of *drink* from ‘to take liquid into the stomach; to imbibe’ to ‘to imbibe alcoholic or intoxicating liquor’?

- Specialization
- **Pejoration**
- Metonymy
- Avoidance of a socially shunned concept

(12) Which of the following claims accurately describes taboo words and euphemisms?

- **Taboo words may be used frequently in some contexts.**
- The inventory of taboo words is relatively stable.
- Euphemisms will ultimately acquire pejorative meanings.
- Euphemisms are ameliorated taboo words.

Part 1, Section B

The following text is adapted from “What is Literature?” by Alex Thomson, in *The Edinburgh Introduction to Studying English Literature* (2nd edition, 2014). Italics are faithful to the original text, but underlining has been added to help with answering the questions. Read the text carefully and then answer the questions following it. There is only one correct answer for each question. Incorrect answers get 0 points. Correct answers get 2 points. Questions supplied with no answer get 0 points.

(13) What does the expression “defers to” mean in this text (underlined)?

- **yields to**
- stands up to
- postpones
- holds up to ridicule

(14) According to the author, what does the rhyme scheme and the way Shelley's text is broken up into lines do to how we read it?

- It alerts us to how repetitive such grand works of literature often are.
- It directs attention to how the same could also be said via straightforward sentences.
- **It creates structures that make us read it as a piece of lyrical art.**
- It emphasizes the unusual words and makes us question what we know about poetry.

(15) Why does the author argue that we need to pay attention to the linguistic structures in this specific work by Shelley?

- Because the poem is rather ambiguous and may waste a lot of our time with its constantly shifting focus.
- Because Ozymandias's empire has fallen and even his statue is almost gone, so this text can help us to remember his works.
- Because we need to stay alert to the ways artistic language can hide all kinds of mockery under the surface.
- **Because unless we heed the poetic devices in this work, we may miss what it is truly looking to communicate.**

(16) According to the author, why is the distinction between fiction and non-fiction relevant to the question of what literature is?

- Because even cookery books may be considered literary if their fidelity to their topic is not absolute.
- **Because we should realize we allow more leeway in factuality for what we consider literature, further complicating the matter.**
- Because *Robinson Crusoe* was first presented as an autobiography when it in fact is fiction.
- Because works that present only factual information are not literature.

(17) Based on this text, what does it mean that authors of fiction are given a right to lie?

- Such authors have less integrity because they deal with made-up worlds.
- We are meant to judge for ourselves and dismiss stories if they become too unlikely.
- **We expect them to communicate something significant about life and the world even if the events in their works are made up.**
- We are fine with them misleading us on what the world really is like, if the story is enjoyable enough.

(18) Why is style an important factor when we consider why we would call something literary, according to the author?

- Because in literary texts what is communicated is privileged over the way such texts are written.
- **Because fictionality alone does not explain how factual content can be attributed similar artistic merit as novels.**
- Because literature is only meant to give pleasure, the way things are expressed is more important than what is being said.
- Because only the line that we draw between form and content of a work enables us to define what is literature.

(19) According to the author, which “voices” are present in Shelley’s poem?

- Shelley himself, the king, and the speaker of the poem
- Ozymandias, the sculptor inscribing his message, and the traveller
- Shelley himself who meets the traveller, the traveller, and the king
- **The speaker of the poem, Ozymandias, and the traveller**

(20) What does the author claim is the effect of the lines “My name is Ozymandias, King of Kings, / Look on my Works, ye Mighty, and despair!”?

- That Ozymandias proudly commands us to look at his works and hold back the tides of time, so that his achievements will be remembered.
- **That these lines direct attention to Ozymandias’s words and make us consider what they mean to readers.**
- That these words flatter us by calling us mighty, but they also brag about how Ozymandias is even mightier.
- That although the words of Ozymandias used to communicate facts, now they make us feel awe at the poet’s creation as we look at them.

(21) What does the word “purports” mean in this text (underlined)?

- conceals
- **alleges**
- has the purpose of being something
- rebuts

(22) What can it tell us about literature that our definitions of the literariness of a work may change over time, according to the text?

- Literature can make us not care about the line between fact and fiction.
- *Robinson Crusoe* was not literature back when it was read as a religious text.
- **Reading something as a work of literature can change over time because we may start to see its artistic quality or historical importance.**
- Whether or not a something is literature can be defined solely by how we read it during different times.

(23) Which one of these examples does the author give of the way different conventions of reading may alter how we categorize a text?

- The Bible can nowadays be read as fiction whereas earlier everyone would have considered doing so a sacrilege.
- *Robinson Crusoe* was read as Defoe's autobiography before we understood that it can be read as fiction.
- **A history book may be read as a work of literary art if it expresses things in a distinctly pleasurable way.**
- Our understanding of Shelley's poem shifts from the majestic realm of the ancient king to the ephemerality of earthly glory when we understand its poetic devices.

(24) What does the word "underwriting" mean in this text (underlined)?

- balancing out
- concealing
- **contributing to**
- equalizing

(25) What does the author conclude on his discussion of defining something as "literary"?

- That we need to be practical and resist making such judgements because it's impossible to come to a definitive conclusion.
- That any one of the discussed definitions will do if we don't narrow our replies down too much.
- That making such a judgement we can limit ourselves to looking at the formal elements of a work.
- **That questions of expression, types of texts, structures of texts and historical contexts all become relevant in considering what makes for a literary work.**

Part 2

This part of the examination tests your ability to comprehend academic text and explain its meaning in your own words. Both the accuracy of your English and the content of your

answer will be considered in the marking. Complete the tasks as directed. Write your answers in English. An answer in any other language will get 0 points.

Part 2, Section A

Tasks 1–5 below ask you to explain and/or exemplify five concepts introduced in the two texts by Anne McCabe's *An Introduction to Linguistics and Language Studies* (Part 1, Section A) in your own words. You will be judged solely on the quality of your explanation and the accuracy and fluency of your English.

Write your answer as complete sentences. The length of your answer must not exceed 300 characters (with spaces). (0–4 points/task; 0–20 points for the whole section)

Grading of individual tasks

Language and expression 0–1 p.

Content 0–3 p. (incl. own examples)

Text partly or entirely copied from the source text -1 p.

Model answers

1. Explain in your own words how presupposition works in conversation.

Presupposition refers to the expectation that our interlocutor follows the Cooperative Principle and has prior knowledge of the topic, which reduces the need to express background information. I can start an exchange, e.g., by saying “sold out” if my interlocutor knows I want to buy concert tickets.

2. Explain in your own words what is meant by conversational implicature.

Conversational implicatures arise from the Cooperative Principle. Whenever someone disregards the principle, we should consider what they imply, not what they are saying. For example, if you asked me the time and I said “let’s order in”, I could imply that it’s too late to go shopping for groceries.

3. In your own words, define the concepts of positive face and negative face.

Positive and negative face refer to our social identities in interaction. More specifically, positive face points to our desire to be accepted, to form connections, and to interact openly with others, while negative face pertains to our need to be independent and not be pressured into doing things.

4. Explain in your own words how metaphor is relevant to semantic change.

When the underlying mechanism in semantic change is metaphor, a new concept is partly understood in terms of another, older concept. In the text, *cranes* and *mouses* were discussed, and other examples include, e.g., body part terms, such as the *eye* of a needle or the *mouth* of a river.

5. Explain in your own words what taboo words are and how they can still be ‘ubiquitous’ in some social contexts?

Taboo words are words that are unacceptable in some social contexts. However, in other contexts the words are not taboo and may even be “ubiquitous” – very frequent. For example, you can talk about *Jesus* in religious debates, but some people will take offence if you say the name to express shock.

Part 2, Section B task:

In Part 1 Section B of the exam you read an excerpt adapted from “What is Literature?” by Alex Thomson, in *The Edinburgh Introduction to Studying English Literature* (2nd edition, 2014). Using only the ideas found in the excerpt, summarize in 250-300 words (1500-2000 characters, including spaces) what Thomson has to say about the topic. Write this summary in your own words (do not copy chunks of text from the source text). The summary will need to accurately identify the major and minor supporting points. It should be well-organized, with clear transitions between parts.

Marks will be given for content, structure, as well as language and expression. (0-30 points).

Grading the Part 2, Section B summary task:

Applicants seemed to have difficulties distinguishing between major and minor points, and thus seeing how the various points fit together to create an argument. The main content points below are provided in outline format, to more clearly show how the excerpt is logically organized.

In the excerpt, Thomson discusses ways of defining literature based on form, fictionality, content and communication, and on how we may choose to read texts as literature.

- Thomson begins from how the imagery and patterns in poetry draw our attention to the form of a text, making us aware of reading a literary work where such devices are important also for the meaning of the text.

- Fictionality is often considered key to making something a work of literature. Thomson notes that in contrast to other kinds of communication, we seem ready to accept that a work of literature tells a story that may not be factual, but at the same time we expect it to communicate something that is true about our experience of the world.
- However, Thomson argues that also style is a significant factor in considering something literature, noting that form and content are often equally important when examining texts as works of art. This enables us to study and enjoy the literary value of various kinds of texts, including texts that were originally meant as factual or religious.
- Hence, a work of literature can communicate more than just information or an idea; various levels of narration can focus our attention on several meanings at once but also make the language used itself a thing that we concentrate on.
- Finally, Thomson points out that what is literature is also defined by people choosing to view a text as literature. This can change over time, making us view a variety of texts – if they are artistically ambitious or historically significant – as literary works.

The discussion leads Thomson to conclude that no one factor is sufficient to consider a work “literary.” Instead, we need to take into account the way a text draws our attention to language, at the same time as it conveys something about the human experience, affected by the historical context and the changing ways of reading texts.

Content and Structure (0-16 points)

13-16: The summary is insightfully organized, with the major and minor supporting points accurately identified. Ideas are elaborated on in a sophisticated way without detracting from the main issues. Logical and rich use of transitional phrases indicates relationships between parts.

10-12: The summary is clearly organized, including most of the major and minor supporting points, identified accurately. Ideas are elaborated on well. Logical use of transitional phrases.

7-9: Many of the major points are covered and understood correctly, but for example the summary concentrates mainly on the first or second half of the excerpt. The organization of the text might need to be clearer or more logical. The expression of ideas and elaboration is for the most part good. Some transitional phrases used, but logic is not clear or use of phrases is repetitive.

4-6: Some points overstressed, ignored or not fully understood, and minor supporting examples presented as main points. The organization of the summary is not very clear, and elaboration on ideas is lacking or not relevant to the main points of the text. Few transitional phrases; transitions are illogical or do not reflect the original text.

0-3: The task is not covered in a satisfactory way (e.g., it is below minimum length). The summary has no logical organization and/or few points are made. The main ideas of the text are not understood correctly. Use of transitional phrases is poor or non-existent. Finds difficulty in summarizing. Much of the text may be taken directly from the source without showing the ability to express points in their own words.

Language and Expression (0-14 points):

13-14: Excellent command of English. Very appropriate expression. A very high degree of control. Virtually no errors. An excellent ability to summarize and express ideas in their own words.

10-12: A very good command of English. Appropriate expression. A high degree of control. Very few errors.

7-9: A good command of English. Appropriate expression for the most part. A relatively high degree of control. Some errors. A reasonably clear piece of writing. A good ability to summarize and express ideas in their own words.

4-6: A reasonable command of English. Some inappropriate expressions, lower degree of control. More errors. A relatively poor ability to summarize and express ideas in their own words.

0-3: Command of English shows evident weaknesses in fluency and accuracy.