

i Exam information

University of Oslo

Department of Literature, Area Studies and European Languages

Autumn 2021

ENG2152 - Varieties of English Texts

6-hour written exam without supervision, December 10 at 9:00.

Practical information about the examination

Answer ONE question from Part I and ONE question from Part II. Pass marks are required on both parts. Part 1 counts 35% of your mark, and Part 2 counts 65%.

The questions must be answered in English. The texts to be used for analysis are attached in a pdf document.

What you write will be stored automatically every 15 seconds. Your answers will be automatically submitted in Inspira when the examination time is up. After starting the exam, you will see your remaining time in the upper left corner.

If you want to withdraw from the examination, please click on the icon in the right corner, and then choose "withdraw".

The use of secondary sources is allowed. For guidelines on the use of sources and citations, see below.

Sources and referencing

It is important that you familiarize yourself with the rules for sources and referencing: <https://www.hf.uio.no/english/studies/sources-referencing/>.

Using other people's material without declaring it properly may be considered as cheating or attempted cheating. The consequences of cheating or attempted cheating may be severe for you as a student; please follow this link for more information: <https://www.uio.no/english/studies/examinations/sources-citations/>

However, it is not mandatory to include a bibliography (reference list at the end of the paper) in a short take-home examination (2-6 hours).

Contact information

If you experience technical difficulties during your examination or have further questions, please call 22 84 10 70 or 22 85 91 73.

Good luck!

1 Part I (35%)

[ENG2152_H2021_attached_texts](#)

Answer ONE of the following questions:

1. Explain what is meant by the terms 'adjacency pair', 'repair', 'false start' and 'incomplete structure' in the analysis of conversational language. Account for the situational features that give rise to these phenomena. Use the attached Text 1 for exemplification.












OR


2. Give a brief account of how linguistic features vary according to the situational feature of *production circumstances*. Illustrate your account with examples from the attached texts.

OR

3. Electronic communication shares some of its situational features with speech and others with writing. Identify some of these features and explain briefly why electronic genres seem to be in-between speech and writing. Give examples of linguistic features that electronic genres may have in common with conversation and give a functional explanation of this. You may use examples of your own or from the course material.

Write your answer here:

Format ▾ | **B** *I* U x_2 x^2 | I_x |   |    |   |   |  |  |



Words: 0

Maks poeng: 0

2 Part II (65%)

[ENG2152_H2021_attached_texts](#)

Answer ONE of the following questions:

1. Outline some of the changes that have taken place in the writing of research articles from the early days of scientific writing to the present day. Explain these changes with reference to both register features (situational and linguistic) and genre features. Use the attached texts for exemplification.












OR


2. Choose two texts among the attached set that represent different registers. Identify and discuss situational and linguistic features that distinguish them. Your discussion should include examples from the texts.

OR

3. Using the attached Text 5 as your point of departure, give an account of register features and stylistic features of narrative fiction. Illustrate your account with relevant examples.

Write your answer here:

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Question 1
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Attached texts, ENG2152, 2021 H

Text 1, Conversation among three people who know each other well (family, friends). S0519 is a woman in her fifties, S0520 is a woman in her thirties, and S0521 is a man in his fifties.

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3 way here we could spend the day and you know we'd be in and out of the house
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11 S0519: no and I mean I'd love I'd love to cook and be happy to but also it's nice to eat out
12 and
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14 S0519: enjoy it makes it that we- it's like a an event and we 're out and it's
15 S0520: >>yeah groovy
16 S0519: erm but would you like to go to the Queen's Head? and does he eat fish?
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33 S0519: he just doesn't do it
34 S0520: >>it's like --UNCLEARWORD they don't come from that kind of culture it's like we
35 went out for dinner in Thailand every night nobody was drinking alcohol
36 S0519: no

(The symbol >> indicates overlapping speech. The symbols - and (.) mark pauses.

Source: BNC2014, retrieved from <https://cqpweb.lancs.ac.uk/bnc2014spoken/>)

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2 **Thomas Maclear, Esq. F. R. S. &c. in a letter to Sir John F. W. Herschel, Bart. V. P. R.**
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4 Received March 7,— Read March 21, 1839.

5 Royal Observatory, Cape of Good Hope,
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1 **A survey of southern hemisphere meteor showers**

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Published in *Planetary and Space Science* Vol 154, pp 21-29. Complete article at
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1 **The Guardian view on clergy on TV: not just ‘rogues or idiots’**

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4 The Archbishop of Canterbury, Justin Welby, has complained in a speech of the injustice of
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17 Perhaps the archbishop is a little jealous of the treatment recently given to Roman Catholic
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20 worked dramatically because of the glamour of the absolute represented by Catholicism.
21 Transubstantiation, confession and absolution, papal infallibility and celibacy are all fascinating
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23 Lurking in the background of this portrayal is a great tradition of 20th-century British
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29 Brilliant fictional portrayals of Anglican clergy in the era of Trollope, Eliot and Dickens were
30 informed by a sharp sense of satire, but satire is a way of bringing the powerful to earth, and the
31 Anglican clergy of today – in an era of shrinking and ageing congregations – are not terribly
32 susceptible to that kind of treatment. If Mr Welby’s characterisation of TV vicars is correct (though
33 the example of *Rev*, in fact, suggests he is somewhat off the mark), then he must accept that the
34 bland, benign, bumbling Anglican clergy of the small screen reflect the popular view of the church
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36 It is true that Jane Austen’s Mr Collins – whose preposterously pompous letters provide
37 endless entertainment in *Pride and Prejudice* – has cast a long fictional shadow. Anglican clergy
38 portrayed on screen have often been, it is undeniable, figures of (hugely benign) fun, whether Dawn
39 French’s Vicar of Dibley or Rowan Atkinson’s nervous, inept priest in *Four Weddings and a*
40 *Funeral*.

41 (<https://www.theguardian.com/commentisfree/2021/nov/26/the-guardian-view-on-clergy-on-tv-not-just-rogues-or-idiots>)

1 When Fin opened his eyes the interior of the ancient stone dwelling which had sheltered them from
2 the storm was suffused with a strange pink light. Smoke drifted lazily into the still air from the
3 almost dead fire and Whistler was gone.

4 Fin raised himself up on his elbows and saw that the stone at the entrance had been rolled
5 aside. Beyond it he could see the rose-tinted mist of dawn that hung over the mountains. The storm
6 had passed. Its rain had fallen, and it had left in its wake an unnatural stillness.

7 Painfully, Fin unravelled himself from his blankets and crawled past the fire to where his
8 clothes were spread out across the stone. There was a touch of damp in them still, but they were dry
9 enough to put on again, and he lay on his back and wriggled into his trousers before sitting up to
10 button his shirt and drag his jumper over his head. He pulled on his socks and pushed his feet into his
11 boots, then crawled out on to the mountainside without bothering to lace them up.

12 The sight that greeted him was almost supernatural. The mountains of south-west Lewis rose
13 up steeply all around, disappearing into an obscurity of low clouds. The valley below seemed wider
14 than it had by the lightning of the night before. The giant shards of rock that littered its floor grew
15 like spectres out of a mist that trolled up from the east, where a not yet visible sun cast an unnaturally
16 red glow. It felt like the dawn of time.

17 Whistler stood silhouetted against the light beyond the collection of broken shelters they
18 called beehives, on a ridge that looked out over the valley, and Fin stumbled over sodden ground
19 with shaking legs to join him.

20 Whistler neither turned nor acknowledged him. He just stood like a statue frozen in space and
21 time. Fin was shocked by his face, drained as it was of all colour. His beard looked like black and
22 silver paint scraped on to white canvas. His eyes dark and impenetrable, lost in shadow.

23 “What *is* it, Whistler?”

24 But Whistler said nothing, and Fin turned to see what he was staring at. At first, the sight that greeted
25 him in the valley simply filled him with confusion. He understood all that he saw, and yet it made no
26 sense. He turned and looked back beyond the beehives to the jumble of rock above them, and the
27 scree slope that rose up to the shoulder of the mountain where he had stood the night before and seen
28 lightning reflected on the loch below.

29 Then he turned back to the valley. But there was no loch. Just a big empty hole. Its outline
30 was clearly visible where, over eons, it had eaten away at the peat and the rock. Judging by the
31 depression it had left in the land, it had been perhaps a mile long, half a mile across, and fifty or sixty
32 feet deep. Its bed was a thick slurry of peat and slime peppered by boulders large and small. At its
33 east end, where the valley fell away into the dawn mist, a wide brown channel, forty or fifty feet
34 across, was smeared through the peat, like the trail left by some giant slug.

35 Fin glanced at Whistler. “What happened to the loch?”

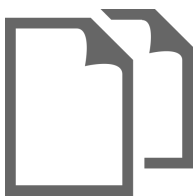
36 But Whistler just shrugged and shook his head. “It’s gone.”

37 “How can a loch just disappear?”

38 For a long time Whistler continued to stare out over the empty loch like a man in a trance.
39 Until suddenly, as if Fin had only now spoken, he said, “Something like it happened a long time ago,
40 Fin. Before you or I were born. Sometime back in the fifties. Over at Morsgail.”

Question 2

Attached



Attached texts, ENG2152, 2021 H

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4 Fin raised himself up on his elbows and saw that the stone at the entrance had been rolled
5 aside. Beyond it he could see the rose-tinted mist of dawn that hung over the mountains. The storm
6 had passed. Its rain had fallen, and it had left in its wake an unnatural stillness.

7 Painfully, Fin unravelled himself from his blankets and crawled past the fire to where his
8 clothes were spread out across the stone. There was a touch of damp in them still, but they were dry
9 enough to put on again, and he lay on his back and wriggled into his trousers before sitting up to
10 button his shirt and drag his jumper over his head. He pulled on his socks and pushed his feet into his
11 boots, then crawled out on to the mountainside without bothering to lace them up.

12 The sight that greeted him was almost supernatural. The mountains of south-west Lewis rose
13 up steeply all around, disappearing into an obscurity of low clouds. The valley below seemed wider
14 than it had by the lightning of the night before. The giant shards of rock that littered its floor grew
15 like spectres out of a mist that trolled up from the east, where a not yet visible sun cast an unnaturally
16 red glow. It felt like the dawn of time.

17 Whistler stood silhouetted against the light beyond the collection of broken shelters they
18 called beehives, on a ridge that looked out over the valley, and Fin stumbled over sodden ground
19 with shaking legs to join him.

20 Whistler neither turned nor acknowledged him. He just stood like a statue frozen in space and
21 time. Fin was shocked by his face, drained as it was of all colour. His beard looked like black and
22 silver paint scraped on to white canvas. His eyes dark and impenetrable, lost in shadow.

23 “What *is* it, Whistler?”

24 But Whistler said nothing, and Fin turned to see what he was staring at. At first, the sight that greeted
25 him in the valley simply filled him with confusion. He understood all that he saw, and yet it made no
26 sense. He turned and looked back beyond the beehives to the jumble of rock above them, and the
27 scree slope that rose up to the shoulder of the mountain where he had stood the night before and seen
28 lightning reflected on the loch below.

29 Then he turned back to the valley. But there was no loch. Just a big empty hole. Its outline
30 was clearly visible where, over eons, it had eaten away at the peat and the rock. Judging by the
31 depression it had left in the land, it had been perhaps a mile long, half a mile across, and fifty or sixty
32 feet deep. Its bed was a thick slurry of peat and slime peppered by boulders large and small. At its
33 east end, where the valley fell away into the dawn mist, a wide brown channel, forty or fifty feet
34 across, was smeared through the peat, like the trail left by some giant slug.

35 Fin glanced at Whistler. “What happened to the loch?”

36 But Whistler just shrugged and shook his head. “It’s gone.”

37 “How can a loch just disappear?”

38 For a long time Whistler continued to stare out over the empty loch like a man in a trance.
39 Until suddenly, as if Fin had only now spoken, he said, “Something like it happened a long time ago,
40 Fin. Before you or I were born. Sometime back in the fifties. Over at Morsgail.”