

2014 Trial Examination

STUDENT NUMBER

Figures

Words

Letter

**ENGLISH LANGUAGE
Units 3 & 4 - Written examination**

Reading time: 15 minutes

Writing time: 120 minutes

QUESTION AND ANSWER BOOK

Structure of book

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
A	5	5	15
B	1	1	30
C	3	1	30
			Total 75

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
 - Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape and dictionaries.
 - No calculator is allowed in this examination.
- Materials supplied**
- Question and answer book of 24 pages, including two texts and the assessment criteria.
- Instructions**
- Write your student number in the space provided above on this page.
 - All written responses must be in English.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

SECTION A – Short-answer questions

Instructions for Section A

Refer to Text 1 while answering this section.

Section A requires you to analyse distinctive features of language in a text. Answer **all** questions in this section.

In your response you are expected to

- demonstrate your ability to use relevant descriptive and metalinguistic tools
- demonstrate familiarity with the topics of Unit 3, ‘Language variation and social purpose’, and the topics of Unit 4, ‘Language variation and identity’.

Answer **all** questions in this section.

Section A is worth 15 marks.

Text 1

Key For Text 1

<A A>	Fast paced utterance	<P P>	quiet utterance
(.)	Short pause	(...)	Longer pause
\	Falling Pitch	/	Rising pitch
<u>Stress</u>	Stressed word	@	laughter
[]	Overlapping Speech	=	lengthening

This transcript is an interview between DJ Rosstar and Andy Biersack, the lead singer from Black Veil Brides, an American band. In this interview, which appeared on DJ Rosstar’s web show, they discuss Andy’s recent injury.

- 1 **DJ:** So what does the x-ray look like? Do you have (.) a copy?/
 2 **AB:** Ah, <A it just looks like (...) well A> , when I first broke them because of the impact and
 3 like how far I fell (...) to and landed on it, it’s like pieces of shrapnel/, like bone just
 4 everywhere/, so that’s why I had to miss, cos (.) I ran the risk of puncturing <P lungs or some shit
 5 P>\ but now it sort of turns into calcium deposits and uh (...) it’s all good know
 6 **DJ:** Does this affect anything at all for your performance?/
 7 **AB:** Movement wise (...) yer/ and I’m in a lot more pain, probably a little more on edge (...) uh,
 8 but the problem the that is, you know, I, ah, that being on edge I can’t really fight anybody or
 9 anything, because they could just poke me in my [ribs] and I’d just crumble.
 10 **DJ:** [Exactly]
 11 **DJ:** @@@. Now are you doing signings every single day of this tour?/
 12 **AB:** Yes, yes.
 13 **DJ:** And what are people (.) So far what are people bringing you, like what kind of gifts have you
 14 [got]
 15 **AB:** [Lots] of Batman stuff. I’m a big batman fan I’ve got a bunch of batman tattoos, but I think
 16 more than anything the irony, is ah, is great there (...) I jumped off a, a ledge, you know, in an

SECTION A – continued

- 17 attempt, to maybe look a bit like batman, and ah and really [failed]
- 18 **DJ:** [Is there] a video of this fall?/
- 19 **AB:** There's a lot of videos of this fall
- 20 **DJ:** Different angles of the fall/
- 21 **AB:** Yes, there's a montages video, which is one of my favourite, which has like sad music, and its
22 (.) like a montage of every angle of my fall (.) I watch that quite a bit\.
- 23 **AB:** Cos ah, the whole idea was I, I thought I was gonna climb up and jump back on stage, but
24 once I got up there I realised that my height was way too high/, and I'm wearing cowboy boots on
25 marble.
- 26 **DJ:** @ @ @
- 27 **AB:** So I'm like slipping around and trying to like not give in (.) to the audience (.) the fact that I'm
28 clearly (.) I've no idea what I'm doing.
- 29 **DJ:** Yer, yer
- 30 **AB:** So once I'm up there I (...) the thing I should of done is just walk back down casually and
31 finished the show (...) but that would have been admitting defeat, so instead I decided to, to, try
32 to jump (.) down one and then down another one, but I immediately f****d it up\ (...)
- 33 **DJ:** @ @ @
- 34 **AB:** Yer. I cracked a bunch of ribs\
- 35 **DJ:** So that wasn't even the end of the last song?/
- 36 **AB:** I had to finish the show, it was the second song, and I had to finish it because I felt so stupid.
37 It was a requirement to do it, you can't, you can't beef that hard if you're like "well that's it, sorry
38 guys, I'm done." So I (.) you know the adrenaline and everything sort of got me through <P the
39 rest of the show P> (...) and then immediately passed out.

Question 1 (2 marks)

Identify the text type and function.

SECTION A – continued
TURN OVER

Question 2 (3 marks)

Identify three (3) non-fluency features in this text and provide an example, with reference to line numbers.

Question 3 (4 marks)

Is this text formal or informal? Refer to at least two different subsystems and provide examples from the text.

SECTION A – continued

Total 15 marks

**END OF SECTION A
TURN OVER**

SECTION B – Analytical commentary

Instructions for Section B

Section B requires an analytical commentary on Text 2. Question 6 refers to Text 2.

In your response, you are expected to

- demonstrate your ability to use relevant descriptive and metalinguistic tools
- demonstrate familiarity with the topics of Unit 3, ‘Language variation and social purpose’, and the topics of Unit 4, ‘Language variation and identity’.

Section B is worth 30 marks

TEXT 2

The following text appeared in *The Age* Newspaper Good Weekend Magazine in June 2012.

Question 6 (30 marks)

Write an analytical commentary on the language features of Text 2.

In your response, you should comment on the

- contextual factors affecting/surrounding the text
- social purpose and register of the text
- stylistic and discourse features of the text.

Refer to at least two subsystems in your analysis.

Working space

SECTION B – continued



SCALA FAT-BUSTING BRAZILIAN UNDIES!!!



Clinically proven to:

- Reduce cellulite
- Encourage weight loss
- Help you drop a dress size while you wear it

Scala BioPromise shapewear is known as "the fat-buster" as it not only acts as a fantastic control garment, but is also the only shapewear scientifically proven to beat the orange peel into submission and reduce your measurements up to a dress size. Unlike the average shapewear that loses its slimming effect the moment you take it off, Scala BioPromise makes a long-term reduction to your dress size and improves the appearance of your skin simply by wearing it, all while giving you a sexy silhouette. Start fighting the

dreaded baby fat, jelly belly, muffin top and orange peel with BioPromise NOW...all you have to do is wear it!

THE SCALA SECRET? As Dr Tim Nielsen (Scala representative in Australia) explains, BioPromise contains patented Active BioCrystals developed exclusively by Scala, which emit a type of energy called Far Infra Red Rays (FIRRs). These FIRRs have been scientifically proven to stimulate cellular metabolism, improve blood flow and oxygen supply to skin (see



pic right), and stimulate the body's natural drainage system, helping to "melt away" the subcutaneous fat and smooth out the skin.

Thermal imaging showing increased blood flow in the skin after 1 hour wearing BioPromise!

THE RESULTS

82% of women tested had smoother, toned and sexier skin and a visible reduction of their tummy, hips and thighs after wearing BioPromise for just 30 days.



Before After

USING BIOPROMISE

Anna lost 11 cm from her waist, 5 cm from her bottom and thighs, melted away nearly 5 kg and saw great improvement in her cellulite.

As featured on Today Tonight

- Gazda - Woman's Day
- Maria Care - Cosmopolitan
- InStyle - Shop 'N You Drop!



Before After Before After

SCALA

HURRY! FROM AN INCREDIBLE \$34.95*

BIOPROMISE IS SELLING OUT FAST!

ONLINE SHOPPING:

www.scalabiopromise.com.au

or call our 24/7 hotline on 1300 63 85 80

* Not all styles may be available in all stores

Melbourne Metropolitan Area • WATERGARDENS WELLNESS CENTRE Watergardens Shopping Centre 399 Melton Highway, Taylors Lakes (03) 9390 6609 • GALLERY ON ALBERT PARK 172 Bridport St, Albert Park (03) 9699 6066 • CONTOURS CLINIC OF BALWYN 62 Whitehorse Road, Balwyn (03) 9817 3001 • NICOLE LINGERIE 97 Glenferrie Rd Malvern (03) 9509 5559 • LA FIGURE LINGERIE DFO Spencer St (03) 9602 1980 • 658 Burke Rd, Camberwell (03) 9882 5866 • Cnr Riversdale & Camberwell Rds, Camberwell Junction (03) 9882 1470 • 26 Eaton Mall, Oakleigh (03) 9568 0996 • Centro The Glen Glen Waverley (03) 9887 8441 • Westfield Fountain Gate (03) 9796 0466 • DFO Cheltenham (03) 9583 3777 • DFO South Wharf Shop TB82, 20 Convention Centre Place (03) 9686 8999 • SMOOTH CURVES SKIN & BODY CLINIC 2A Wellington Pde Williamstown (03) 9389 8988 • TRIM 'N' TONE 58 Whitehorse Rd, Balwyn (03) 9817 2912 • MELBOURNE FAT & CELLULITE REDUCTION CLINIC Level 1, Paramount Centre 108 Bourke Street (03) 9663 6668 • SUCCESS CONCEPT 7F, 1 Elizabeth St, Melbourne 1300 368 588 • MY SECRET 226 Glenferrie Rd Malvern (03) 9576 0445 • NEW AGEING 1204 High Street, Armadale (03) 9509 5293 Shepparton • BOWL CORSET SALON, Shop 5 Star Bowl Arcade (03) 5821 2222 Camperdown • BEAUTIFUL NATURALLY 155 Manifold St (03) 5593 2128

**SECTION B – continued
TURN OVER**

SECTION C – Essay

Instructions for Section C

Section C requires a sustained expository response to one question.

In your response, you are expected to

- demonstrate your ability to use relevant descriptive and metalinguistic tools
- demonstrate familiarity with the topics of Unit 3, ‘Language variation and social purpose’, and the topics of Unit 4, ‘Language variation and identity’
- refer to the stimulus material provided.

Section C is worth 30 marks.

Working space

SECTION C – continued
TURN OVER

Question 7 (30 marks)

Stimulus Material:

- (a) Carl Baron referred to Aussie English as a ‘smart-arsed’ Language’ eg

How ya goin? Not bad
Whatcha been doin? Nothin much
How much dya say it was? Not cheap
How far is it? Not long

(Aussies tell you what they aren’t doing and you guess the rest)

- (b) People love me yeah only hated by a whack bunch
Probably cause my crew jacked their shit and left em
smacked up
Don’t hate the player they say hate the game
Yeah why a hater calls you rap so you can take the
blame

(Kerser is the sickest)

- (c) yallah has been conjugated to yallahing
tl:dr (too long: didn’t read)
trill: true + real
shut the front gate: a euphemism for shut the f up

(examples from Social Media in 2014)

To what extent is the idea of a uniquely Australian language variety valid in the 21st century?
Refer to at least **two** subsystems in your response.

SECTION C – continued

Question 8 (30 marks)

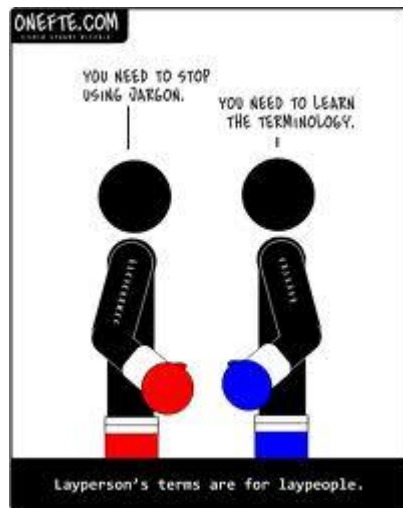
Stimulus Material:

(a) Incomprehensible jargon is the hallmark of a profession. Kingman Brewster, Jr.

(b)



(c)



Discuss the functions of jargon in a range of contemporary Australian contexts. Make reference to at least two subsystems in your response.

SECTION C – continued
TURN OVER

Question 9 (30 marks)

Discuss how one contemporary Australian has constructed his or her identity. Explain the range of attitudes that arise in response to this constructed identity. Refer to a range of subsystems in your response.

SECTION C – continued

Assessment criteria

The examination will address all of the criteria. All students will be examined against the following criteria.

Examination responses will be assessed on the extent to which they demonstrate the ability to

- use metalanguage to describe and analyse structures, features and functions of language in a range of contexts
- explain and analyse linguistic features of written and spoken English in a range of registers
- understand and analyse relationships between language and identities in society
- identify and analyse differing attitudes to varieties of Australian English
- draw on contemporary discussions and debate about language
- write clearly organised responses with controlled and effective use of language appropriate to the task.