



Units 3 and 4 English Language

Practice Exam Question and Answer Booklet

Duration: 15 minutes reading time, 2 hours writing time

Structure of book:

Section	Number of questions	Number of questions to be answered	Number of marks
A	6	6	15
B	1	1	30
C	3	1	30
Total			75

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers and rulers.
- Students are not permitted to bring into the examination room: blank sheets of paper, white out liquid/tape and dictionaries
- No calculator is allowed in this examination.

Materials supplied:

- This question and answer booklet of 24 pages including a detachable insert for sections A and B.

Instructions:

- Write all your answers in the spaces provided in this booklet.
- Detach the insert from the centre of this book during reading time.
- All written responses must be in English.

Section A

Instructions

Refer to the insert from the centre of this book while answering this section. Section A requires answers to questions about a written text. Answer all questions in this section. In your response you are expected to demonstrate your ability to use relevant descriptive and metalinguistic tools. Questions 1 and 2 refer to Text 1. Questions 3 to 6 refer to Text 2.

Questions

The following questions refer to Text 1.

Question 1

Discuss the use of syntactic patterning in the text, making reference to relevant examples.

4 marks

Question 2

Discuss the use of various sentence structures in the text, providing examples.

2 marks

The following questions refer to Text 2.

Question 3

What is the dominant sentence type between lines 16-36? Provide an example.

1 mark

Question 4

Discuss the use of nominalisation in the text and how it contributes to the register of the text, providing examples.

4 marks

Question 5

Identify two different modal verbs and explain the function of each in its given context.

2 marks

Question 6

How does the function of Text 2 change from lines 1-13 to lines 14-36?

2 marks

Section B

Instructions

Refer to the insert from the centre of this book while answering this section. Section B requires an analytical commentary about Text 3. In your response you are expected to demonstrate your ability to use relevant descriptive and metalinguistic tools. You are required to demonstrate familiarity with the topics of Unit 3 'Language Variation and Social Purpose' and the topics of Unit 4 'Language Variation and Identity'.

Questions

The following question refers to Text 3.

Write a detailed linguistic analysis of this transcript, making reference to prosodic and non-fluency features, turn taking and topic management, discourse particles and markers and lexis and morphology.

30 marks

Working space: (will not be marked)

Section C

Instructions

Section C requires a sustained expository response. Answer **one** question 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'
- refer to the stimulus material provided.

Questions

Question 1

Stimulus:

- "Saying anything remotely sympathetic about paedophilia is bound to invite grave suspicions. Even academic interest in the topic is cause for concern; why is he interested in that? The only acceptable attitude to paedophilia seems to be outright condemnation. All you need to know is that it is bad. Very bad." Mark Solms, *The Guardian*, November 27, 2012
- "I think this issue (facial hair on women) is rarely mentioned because (like PCOS) it is a silent problem. It is not often spoken about outside of support groups because of the utter embarrassment" Dr Rebecca Harwin, *The Age*, November 15, 2012
- "In an age of skin-baring pop stars, rampant internet porn and the sexualisation of young girls, it seems ironic that this innocent little fleshy bit with its nuances of pink and purple is still considered the most taboo area of human anatomy." Mary-Louise Olson, December 11, 2009.

Taboo will always exist. It is a part of the past, present and future. Discuss.

OR

Question 2

Stimulus:

- "Teachers, parents and other curmudgeons have long blamed texting and social media for the general decline of the English language. Considering the widespread disregard for grammar in certain corners of the internet, they could "b 4given" for thinking that kids these days can't write." Caitlin Dewey, *The Age*, December 17, 2012
- "First, there seems to be an apostrophe for every occasion. As a writer for hire, I'm often called in to add a spit and polish to corporate copy. The number of times I see an apostrophe plopped in the wrong context is extraordinary. It's KPIs, not KPI's" Diana Elliot, *The Age*, October 30, 2012
- "University of Tasmania psychologist Dr Nenagh Kemp and honours student Catherine Bushnell conducted a study of about 90 children aged 10 to 12 from three middle-class primary schools. The researchers looked at whether taking such linguistic shortcuts was affecting the students' literacy skills. The results, recently published in the *US Journal of Computer Assisted Learning*, were surprising. They showed the use of textisms is driving the development of literacy skills and could be improving language and literacy learning." Geoff Maslen, Elisabeth Tarica, *The Age*, September 12, 2011

There is a need for both Standard and Non-Standard English in Australian Society. Discuss.

OR

Insert for sections A and B

Section A

Text 1

The following text is an extract from JB Hi Fi Now advertisement that appeared in Cleo Magazine, January 3013. Line numbering has been added.

1. JB HI-FI
2. NOW

3. Unlimited Music
4. Anywhere, Anytime

5. Search it.
6. Stream it.
7. Store it.
8. Share it.

9. With more than 300,00 artists and over 9 million songs
10. for you to discover, play and share, listening to the music you
11. love has never been easier. Join JB HI-FI NOW to enjoy
12. **unlimited music, anytime, anywhere.**

13. **Start your 1 month FREE trial.**
14. **now.jbhifi.com.au**

15. **Win 12 months worth of unlimited Music**

16. 100 to be won

17. Simply follow @JBHiFi on Twitter and tell us why you love music, in a tweet. End your tweet 18. with #JBHIFINOW and if we love your answer as much as you love music, you could win FREE
19. unlimited music for a year on JB Hi-Fi NOW.

20. For full terms and conditions please visit <http://www.jbhifi.com.au/terms-conditions/>

21. You will never listen to music the same way again.

22. now.jbhifi.com.au

Text 2

The following text is an extract from the JB Hi Fi Now free trial terms and conditions. Line numbering has been added.

1. The JB Hi-Fi NOW FREE SUBSCRIPTION OFFER is available only via online redemption and is valid only for
2. specific qualifying advertised products purchased from JB Hi-Fi until the advertised offer end date for each
3. qualifying purchase. I.E. Different end dates may apply to different qualifying purchases. Purchases for qualifying
4. products made online DO NOT qualify for a FREE SUBSCRIPTION. The offer applies to in Store purchases only
5. where a receipt is issued containing a unique JB Hi-Fi NOW Serial Number. To claim your FREE SUBSCRIPTION
6. you must already have a JB Hi-Fi NOW Account, or register for and complete a FREE 1 Month trial. JB Hi-Fi Now
7. Registration is only available to Australian Mobile Phone Holders only and is subject to acceptance of full terms
8. and conditions at now.jbhifi.com.au. You can claim your free subscription for up to 60 days after your original
9. qualifying purchase date. Claiming your subscription bonus during a FREE 1 Month Trial period cannot be done
10. after 21 days after the commencement of the FREE trial. Please Note: If you Register for a FREE Trial any later
11. than 38 days after your qualifying product purchase date you will not be able to claim your FREE SUBSCRIPTION.
12. Refer to the FREE SUBSCRIPTION OFFER Redemption Form provided in store for details on how to claim your
13. bonus subscription offer.

14. To claim your FREE SUBSCRIPTION you must already have a JB Hi-Fi Now Account, or register for free and
15. complete a FREE 1 Month trial.

16. **TO REGISTER FOR A FREE 1 MONTH TRIAL**
17. 1. Go to now.jbhifi.com.au from your PC or Mobile
18. 2. Select Register for FREE 1 Month Trial
19. 3. Submit your mobile number and email address
20. 4. JB Hi-Fi will send you an SMS activation code
21. 5. Enter the SMS code when requested
22. 6. Setup account with your details
23. 7. Enjoy your FREE 1 Month Trial from any computer
24. 8. Download the APP for your compatible smartphone
25. 9. AFTER 21 days you can claim your FREE SUBSCRIPTION

26. **TO CLAIM YOUR FREE SUBSCRIPTION**
27. You can claim your FREE SUBSCRIPTION for up to 60 days after your original qualifying purchase date. Claiming
28. your FREE SUBSCRIPTION during a FREE 1 Month Trial period cannot be done until 21 days after the
29. commencement of the FREE trial and will not impact the trial period end date.
30. 1. Go to now.jbhifi.com.au from your PC or mobile
31. 2. Login into your JB Hi-Fi NOW account
32. 3. Select "JB Hi-Fi Store Receipt" in Subscription Settings
33. 4. Submit Claim using JB Hi-Fi Now Serial Number on your Receipt
34. 5. Allow 5 Working Days for FREE SUBSCRIPTION to be issued

35. JB Hi-Fi Now Registrations available to Australian Mobile Phone Holders and is subject to acceptance of full Terms
36. and Conditions at now.jbhifi.com.au. [Click here](#) to download and print your Free Subscription Redemption Form.

Source: <http://www.jbhifi.com.au/terms-conditions/>

Section B

Text 3

The following is an interview from Channel V, a television music channel, during Stereosonic music Festival in Melbourne in December. The interview is between Porter Robinson, an American producer and DJ playing at the festival and Marty, a Channel V music presenter.

<A>	fast paced utterance
<L>	slow-paced utterance
<P>	soft voice
<F>	loud voice
<CRE CRE>	crescendo, getting louder and faster
(.)	short pause
(...)	longer pause
,	continuing intonation
.	final intonation
?	questioning intonation
/	rising pitch
\	falling pitch
_____	stress
@@@	laughter
(H)	intake of breath
=	lengthening of sound
[]	overlapping speech
-	truncated intonation unit

The following transcription symbols are used in the transcript:

V – Voiceover

M – Marty

P – Porter Robinson

1. V: Get some more red cordial cause coming up are Major Lazer/ Tiesto/
2. and right now is 20-year-old talent who has been doubted by his peers
3. as one of the new breed saviours of electronic music/
4. Porter Robinson\
5. M: I'm here with Porter Robinson, Stereosonic 2012(.)
6. How you doing so far today man?
7. P: Pretty [good] not bad man.
8. M: [yeah]
9. M: Is this your first time in Australia?
10. P: No this is round three for me,
11. M: Round three?
12. P: yes I did like a(.) small club tour um,
13. a couple, oh I guess like a year ago
14. and then, <A I did another festival circuit A> and now, I'm doing this one(.)
15. I did one last March.
16. Umm(...) yeah(.)
17. M: let's get straight to your music
18. P: [oh] [@@@]
19. M: [let's go] [straight] into it.

20. Let's talk about your most recent release,
21. I've watched the clip recently(.) and I'm, I'm blow away by the imagery that, that is used,
22. It's really incredible.
23. Did you have any impact on, I guess, on the filming and, and
24. uh the concept behind(.) the video?
25. P: I totally did(.)
26. Umm but umm I have to give like massive props to the director [he did] an incredible
27. M: [yeah]
28. P: job but umm, basically when I wrote Language, my goal was to make something like
29. beautiful/
30. and trying to, <A it wa- it was less about being an exciting dance track A>
31. and more about writing something that tugs at your heart, [you know]
32. M: [yeah]
33. P: so when we were approaching, uh you know a music video/
34. I wanted something that was kinda like vast and land[scape-y]
35. M: [yeah]
36. P: and huge, ah and with a like a little element of tragedy/
37. and ah(...) I sent a bunch of reference art to the director,
38. bunch of like Tumblr, core, um like(.) kind of pastel-y=, Instagram-y= looking-
39. M: @@@
40. P: umm(...) like, y-you know,
41. geometric shapes [trans]posed against ah landscapes [and]
42. M: [yep] [yep]
43. P: I was so happy with how it came out I really liked it.
44. M: did you have the expectation when you were writing it or even when it was done
45. and you were like/
46. "ok I think it might be ready for release/"
47. that it would go as big as it has,
48. to number one on the iTunes dance chart/
49. and, and(.) you know it's had such a great, sort of, r-reception/
50. P: ahh it was- I've never been more worried about a release then I was with Language,
51. umm(.) you know although I think my fans have been really open minded and they've,
52. they've been, they've re=acted positively to a lot of different styles that I've tried out.
53. I really did think that Language was gonna be too different for-for my fans tastes
54. you know,
55. I was kinda known for harder, electro and bass music and uh,
56. in my mind, I don't-I ah don't really think of Language as primarily a dance song,
57. I think of it more of a like, it's more of a m=usic,
58. It's-it's not meant to be like a functional(.) like get people excited thing for me.
59. Umm and so <A when I, you know when I released it A> umm I was, I was blow away by
60. the by the positive reception,
61. <CRE and it makes me happy CRE> that umm the most successful track of mine
62. was one that, I felt was risky ,
63. and umm(.) was was ah you know more honest for me and more more true to to what I
64. actually love in music,
65. so ah I was- I didn't expect it but I was totally thrilled by it.
66. M: 20/
67. Is there advantages, to being at the age that you're at,
68. as a young producer/
69. is there advantages to being young in the scene at the moment?
70. P: <A I-I think so A> I mean I think my age

71. umm kind of gave me a couple of advantages,
72. <A ah one of them was was A> that I was way too young to ever go to clubs,
73. to ever see DJs so I think that kind of leant me a-a fresh perspective on the wh=ole thing.
74. I wasn't(.) like I wasn't a slave to the culture of of DJ culture and like EDM culture,
75. <A um and I think that was an advantage A>
76. I also think that, uh even though like high school kids have a lot of homewo=rk to do/
77. I still think that we have a lot more free time than adults or than,
78. umm(.) you know than like people who aren't kids and so(.) I h-had a lot of time to just
79. like write music.
80. M: I follow you on Tumblr,
81. P: Oh [yes!]
82. M: [yes]
83. P: <F I was hope you were gonna say that F>
84. M: <A yeah yeah yeah A>. Umm great blog.
85. It's just very, it's just random musings(.) by Porter Robinson really which is great,
86. and you talk about the fact that(.) you can only play four or five times a song that you
87. really like in a DJ set, and then it's kind of over, you can't, you get sick of it.
88. P: well um(...)
89. it's not that I won't play a song more than four or five times,
90. There's songs that I've been playing for two [years]
91. M: [yeah]
92. P: cause they're awesome.
93. <A But you know what I was saying on Tumblr,
94. I guess I was being kind of sappy at the time A>,
95. but I do think that there is something beautiful about it is that you take a song that you
96. like and you kind of sacrifice it to the,
97. alter of the audience's enjoyment and it's like(.)
98. uh the thing that's kind of co=ol.
99. I was going to make an edit of ah the Sweetness by Jimmy Eat World,
100. cause it's such like a rocking [track]
101. M: [yeah]
102. P: and I had a really good idea for how to structure it/
103. umm but I eventually was like/
104. <A You know what A>, I enjoy listening to that song too much to ruin it for myself.
105. M: This has been <L Porter Robinson L>, thank you so much for joining us on Channel V/
106. P: yeah thank you so much for having me
107. M: cheers man