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Units 3 and 4 English Language

Practice Exam Solutions

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Section A

Question 1

Listing is used in line 10 "discover, play and share". The function of this list is for JB Hi-Fi NOW to entice readers to subscribe to the trial so that can reap the extensive benefits of the trial, in an economical manner. The list shows that there are a variety of things you can do with JB Hi-Fi NOW

Parallelism is used in lines 5-8 "Search it. Stream it. Store it. Share it." By repeating the syntactic structure, readers are most likely to have a memorable experience of the ad as the parallel nature of the text links ideas and presents information in an entertaining way. All the ideas relate to each other and work as a form of instructions.

[1 mark for identifying and providing an example of listing, 1 mark for discussing the function of listing in the text, 1 mark for identifying an example of parallelism, 1 mark for discussing the function of parallelism in the text]

Question 2

Simple sentences are used in the text. For example, in line 13 "Start your 1 month FREE trial". Simple sentences are used to provide a small amount of information with little elaboration. This allows the ad to provide concise information regarding JB Hi-Fi NOW.

Complex sentences are also used for example in lines 9-11 "With more than 300,000 artists and over 9 million songs for you to discover, play and share, listening to the music you love has never been easier." The complex sentences provide a more elaborate explanation of JB Hi-Fi NOW and acts as a complement to the simple sentence by providing more detailed information about what is offered.

[1 mark for discussing one sentence structure and providing examples, note that two difference sentence structures need to be discussed]

Question 3

The dominant sentence type is imperative "Go to now.jbhifi.com.au from your PC or mobile" (line 16)

[1 mark for identifying the dominant sentence type and providing an example]

Question 4

The heavy use of nominalisation in the text encourages and supports a formal register. The use of nouns removes the need for verbs and subjects (including pronouns) and therefore makes the text more depersonalised and distant. This is typical of terms and conditions as it is legalistic in nature. This is evident in lines 3-4 "Purchases for qualifying products made online DO NOT qualify for a FREE SUBSCRIPTION". Compare this to the more informal "Customers purchasing qualifying products online DO NOT qualify for a FREE SUBSCRIPTION"

[1 mark for providing an example, 2 marks for discussing nominalisation, 1 mark for linking it to a formal register]

Question 5

"May" in line 3, is a modal verb use to demonstrate the possibility of there being different end dates. JB Hi-Fi are not guaranteeing that it will happen, however, they are planning for the chance that it does and ensure that they do not get caught out.

"Must" in line 6 is another modal verb and is used to show obligation. It states that without a JB Hi-Fi NOW account you cannot experience the free trial.

Other modal verbs that could have been discussed include "can" (line 8) to show that customers have an option.

[1 mark for identifying and explaining each modal verb in context]

Question 6

The function of lines 1-13 is to outline the terms and conditions for using the free 1-month trial of JB Hi-Fi NOW. The function changes from lines 14 onwards as it aims to provide instructions and directions as to how one can register for the free trial and how to claim the subscription

[1 mark for identifying the function of lines 1-13, 1 mark for identifying the function of lines 14-36]

Section B

Prosodic Features

There are a wide variety of prosodic features used in this interview in order to portray myriad of emotions and create animation. In addition, prosodic features play a significant role in determining turn taking and highlighting important words and concepts.

Emphatic stress draws attention to specific terms. For example, in line 55, Porter Robinson places stress on the type of music he was typically known for "harder, electro and bass music" which provides a comparison and contrast to the genre of music his new single "Language" is. Similarly, in line 26, P emphasises "massive" and "incredible" to demonstrate the substantial scale of the gratitude he shows to the director and what he thought of the end result. Stress allows P to portray emotion and emphasis.

Elongated and lengthening of sounds perform a similar function to stress as it aims to emphasise a particular word. P elongates in line 38 "pastel-y=, Instagram-y=" to emphasise the characteristics of the video that he feels is important.

Intonation, both rising and falling, serves a variety of purposes. Final intonation can indicate the end of a turn, thus handing the floor over to the other speaker. In line 43, P finishes with a final intonation unit, "I really liked it.", to indicate that he was finished with describing his video clip and his thoughts on it, giving Marty the opportunity to ask his next question. Rising intonation can indicate that the speaker has more to follow; such as in line 1 "Major Lazer/ Tiesto/" line 33 "you know a music video/" line 46 "ready for release/". It can, however, indicate an end of a turn and handing the floor over, such as in line 49 "sort of, r-reception/". Question intonation, particularly used by M, is used to pose questions to P and thus handing over the floor like in line 69 "scene at the moment?"

A faster tempo is used every now and then in the text, particularly by P. For example, in line 30, P speeds up his utterance, "<A it wa- it was less…dance track A>", speaking as a slight side note, and then returns to regular pace in line 31 as he wants to make it clear about what he wanted the song to sound like. A slower tempo is used by M in line 105 to emphasise and attract attention to the guest "<L Porter Robinson L>" Crescendo is used in line 61, "<CRE and it makes me happy CRE>" as P attempts to demonstrate his excitement and happiness with the success of his track. P also uses loud voice in line 83, "<F I was hope..say that F>". Again, he is showing his excitement to the fact that M follows him on Tumblr.

Non-fluency features

As most of the dialogue is unscripted, there are a number of non-fluency features, the majority of them coming from P. (Note that M would have prepared some of his questions coming into the interview). As P needs to think on his feet and speaks for far longer than M, it is anticipated that he will speak with more non-fluency features.

P's non-fluency features include repetition such as in lines 51-52 "they've, they've", line 58 "it's, it's", line 63 "more more". Spontaneous speech and the pressure of talking on camera may cause P to commit more errors. False starts are also evident, as in line 50 "ahh it was- I've never been" where P corrects himself in order to start again smoothly. P also heavily uses pauses and pause fillers as a attempts to buy himself more time to think about what he is going to say without relinquishing the floor, such as in line 26 "umm but umm" line 37 "ah(…)" line 40 "umm(…)". This is characteristic of spontaneous speech.

Turn-taking

Turns are generally controlled by M as he is the host of the show and his role is to manage the dialogue and prompts P to speak. He initiates the end of his turn through the use of adjacency pairs, relinquishing the floor to P such as in line 69 "scene at the moment?". M is managing the dialogue, however he lets P

talk for extensive periods of time, as he is the guest. He does, however, backchannel ad provides minimal responses to show support and encouragement to P, like in 8 "yeah" and line 32 "yeah". The dialogue as a whole is cooperative and supportive to create a positive viewing. Laughter is also used to create a light-hearted moods and it shows mutual enjoyment in the discussion (lines 18, 39). Futhermore, the overlaps found in the conversation are cooperative rather than competitive in nature, such as in line 19, "[let's go]" and "[straight]", reflecting the rather relaxed nature of the interview.

Topic Management
M manages the topics covered throughout this dialogue, prompting P with a variety of questions. He begins with an introduction of P, and allows P to first speak through the use of phatic communication to get the interview going, such as in line 6 "How you doing so far today man?" After the brief introductions and pleasantries, M goes straight into the topics he feels will be good to discuss. He eases into the conversation by asking if P has been to Australia before (line 9), followed by P talking about his previous experiences in Australia (lines 12-16). As it is a television music program, M begins to ask P about his music, in particular his new clip. Throughout the dialogue, though, M does not feed off what P says or asks questions about what P has discussed. He jumps straight into the next topic/question. This may be due to time constraints of the program. For example, between lines 36-41, P describes his inspiration for the music video, however M does not ask any further questions regarding it and moves on straight to the success of the song in line 44. Similarly between lines 70-79, P talks about his age and early influences, but M changes the topic completely in line 80.

Discourse Particles and Markers
A variety of discourse particles and markers are used in the dialogues, particularly due to the spontaneous nature of the text. M says, "I guess" in line 23 to soften the question of whether or not he had an impact. He is curious as to what degree of influence he had in the clip; even it was a minor influence. P uses many discourse particles, which is typical of American English. In line 25, P says, "I totally did". This discourse particle, "totally", is used emphatically as P wishes to draw attention to his influence in the clip. "Basically" in line 28 is used by P as he is about to launch into a spiel regarding what he was trying to achieve when writing 'Language'. "Like" used in line 58 has the purpose of showing a resemblance. P is trying to describe what he didn't want his song to sound like. In line 94, P says, "I guess". This is a hedge as P is not completely sure as to the reason he said those things in Tumblr.

Lexis and Morphology
Lexis on the whole is relatively informal. Reductions are often used such as "cause" line 1 and line 92. Colloquial language is also featured in the text, as M uses the terms "yeah" in lines 8, 27, 32, 35, 91 and 101 and "yep" in line 42. Contractions are also used, which is common in spoken language as it promotes fluency and speed, such as "I'm" in lines 5, 14 and 21, "let's" in line 17, "it's" line 58 and "they've" lines 51-52. Other informal terms are used such as "props" (line 26) and "in the scene" (line 69). There is a lot of music-related jargon and social media jargon in the dialogue as well, which is consistent with the show and the guest. Jargon includes "iTunes" (line 48), "Tumblr" (lines 38, 80), "blog" (line 84), "Instagram-y" (line 38), "harder, electro and bass music" (line 55), "DJ" (line 74) and "EDM" (line 74). P uses creative suffixation to describe how he wanted the video clip to look like such as "landscape-y" (line 34), "pastel-y, Instagram-y" (line 36). This adds to the informality of the text

Section C
Answers are not provided for this section as a range of responses are acceptable. Ask your teacher or tutor to look over your work and suggest improvements.