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Engage
Education
Foundation

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	4	4	15
B	1	1	30
C	3	1	30
		Total	20

- 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 and/or white out liquid/tape.
- No calculator is allowed in this examination.

Materials supplied:
- This question and answer booklet of 19 pages.

Instructions:
- You must complete all questions of the examination.
- Write all your answers in the spaces provided in this booklet.

Section A – Short answer questions

Instructions

Refer to the Section A insert while answering this section.

Answer all questions in the space provided.
In your response you are expected 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

Question 1
Identify a type of morphological patterning used by the author and provide an example from the text.
What is the effect of this morphological device?

2 marks

Question 2

Who is the intended audience of the text? Justify your choice with linguistic evidence.

3 marks

Question 3

Discuss whether or not the text is coherent. Draw on at least two examples.

5 marks

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Question 4

Discuss the techniques employed by the author to make the text cohesive. Draw on at least 2 examples.

5 marks

Section B – Analytical commentary

Instructions

Refer to Insert B when answering this section.

Write an analytical commentary on the language features of Transcripts 1 and 2.

In your response you should comment on the:

- Stylistic and discourse features of the text
- Social purpose and register of the text
- Contextual factors affecting/surrounding the text

Refer to at least two subsystems in your analysis.

Your response

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30 marks

Section C – Extended expository response

Instructions

Answer one of the questions in the space provided.
Indicate which question you have answered by writing its number in the space provided.
In your response you are expected 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 in Society*.
In your response you must refer to the stimulus material provided.

Questions

Question 1
Discuss the function(s) and evolution of taboo language in society. How are current societal attitudes towards taboo topics demonstrated through contemporary language use?

'Forget the insult of four-letter words. They are nothing compared to the obscenity of a three-letter word beginning with O and ending with D. There is still one last taboo that needs to be banished. And that is the taboo of ageing.'
Susan Mitchell, Adelaide's Sunday Mail, August 9, 2009

'...pretty much anything is up for debate in Sydney, including paedophilia in the Catholic Church, the lethal Israeli response to the Gaza-bound aid flotilla and, hey, even the upside of terrorism... The Opera House's chief executive, Richard Evans, said: ''One of the reasons we invented this festival was there was such a feeling that no one ever said what they thought any more.'''
Gary Maddox, The Age, August 10, 2010

'Swearing, whether mild or strong, makes an excellent relief mechanism.'
David Crystal, Taboo or Not Taboo: Grin and Swear it

'Swearing is a really important part of one's life. It would be impossible to imagine going through life without swearing and without enjoying swearing... There used to be mad, silly, prissy people who used to say swearing was a sign of a poor vocabulary - such utter nonsense... I haven't met anybody who's truly shocked at swearing, really, they're only shocked on behalf of other people. Well, you know, that's preposterous...'
Stephen Fry, The Joys of Swearing, BBC4, September 8, 2007

OR

Question 2
Why is Standard English perceived as intrinsically superior to other varieties? Discuss the contexts in which non-standard varieties are more appropriate than Standard English.

'When communicating with friends and family, online or in other informal situations, "vernacular" or "colloquial" language is more appropriate… Not everyone will attain the vocabulary of Sir Humphrey Appleby or the linguistic style of Wordsworth, and while the use of highly vernacular language by others may be frustrating or grating, attempts to force people to speak or write in certain ways are usually met with resistance or resentment.'
Brendan Black, National Times, December 2, 2010

'At least 3 major aeroplane crashes have been blamed on poor communication and misunderstanding… Speaking some English is not enough. It has to be the right kind of English, one agreed on by all flying nations.'
Philip Gooden, The Story of English: How the English Language Conquered the World

'All varieties have the same potential for complexity and richness of expression and there are no linguistic grounds for saying one is better than another. A non-standard dialect is as valid a communication system as the Standard. All dialects have rules; they just do things differently. Sentences like 'I done all the cookin' meself' or 'I don't want nothin' to eat' are not errors of English, but errors of Standard English and labels like 'sloppy' and 'bad' are not only offensive but scientifically wrong-headed.'
Kate Burridge, Proper English: Rhetoric or Reality?, 2003

OR

Question 3
Discuss the effect of the Internet on language. Does e-communication unite or divide?

'…people notice informality in language use and worry about it, thinking that it causes deterioration in a language. The prophets of doom emerge every time a new technology influences language.'
David Crystal, The Scope of Internet Linguistics, February 2005

'Internet: absolute communication, absolute isolation.'
Paul Carvel

'Sloppy expressions need to be repudiated before they take over... EVOO (Extra Virgin Olive Oil) should have been ridiculed into extinction instead of enshrined in a dictionary. There is no legitimacy about this, just the rancid taste of linguistic bastardry.'
Michael Shmith, National Times, December 1, 2010

'Our grandparents started life in a different type of community and the generational divide is highlighted by technological know-how or the lack of it. To them, the word wireless means radio but this was recreated in the `90s to mean Wi-Fi.'
Pam Peters, emeritus professor of linguistics at Macquarie University

'The Internet is becoming the town square for the global village of tomorrow.'
Bill Gates

Your response

Question number: _____

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30 marks

Section A Insert

This text, written by columnist Danny Katz, was published in The Age in December 2010.

1. The Antisocial Network
2. Internet devices at social gatherings take all the fun out of telling tall tales.
3. DOROTHY Parker was a famous literary wit of the 1920s who used to sit at an Algonquin round
4. table with lots of other famous literary wits of the 1920s and they'd all be sparklingly witty together –
5. I'm not sure what kind of stuff they said, but if it's anything like my family around our table it'd go a
6. bit like "You're a gimp/no you are/ YOU are times a hundred/ YOU are times infinity plus one, no
7. returns" and at some point someone will belch the word "bee-yatch". But whatever it was they said,
8. that kind of Algonquin round-table wittiness would never happen these days, firstly because it's
9. almost impossible to buy an Algonquin round table - I checked the Fantastic Furniture catalogue
10. and they only sell an Avoca seven-seater, laminated in light ash. And, secondly, because if you
11. assembled those same famous literary wits today, one of them would probably pull out a laptop or
12. an iPhone or an iPad and say "You wanna laugh? Cop a look at this!", then Dorothy Parker and
13. George S. Kaufman would have to bunch up to watch a YouTube clip of a demented-looking
14. teenager miming Katy Perry's *Teenage Dream*, then a clip of two girls on *Britain's Got Talent*
15. punching each other.

16. Not saying it's a bad thing, and not saying it's a good thing, but it's a thing and it's happening a
17. lot all the sudden. Of the past five social gatherings I've been invited to - so this is going back
18. almost a year and a half now - at some point during the pleasant, relaxed, chit-chatty
19. gatheringness, someone has brought out a portable internet device and made everyone watch
20. something funny, or made everyone read something interesting, or just Googled the solution to a
21. lively discussion, instantly killing the delightfully drab non-computery way that humans have
22. traditionally socialised. Just last Saturday I was at my son's junior tennis comp and all us parents
23. were sitting courtside talking about alcohol because we're not allowed to drink at the tennis, so
24. talking about it is the second-easiest way to get through the morning. And I happened to mention,
25. just in passing, that I thought gin was made in a cotton gin and another parent said "Pfff, that's
26. ridiculous, a cotton gin is used to make cotton", and this could've gone back and forth for several
27. riveting time-killing hours but another dad pulled out his iPhone and said "let's Wiki it", then he
28. Wikied it, and I was wrong, and I slinked away shamefully and hid behind the court-roller while all
29. the other parents bunched up to watch YouTube clips of baby pandas sneezing.

30. Or at my mum's birthday party: she was taking photos of everyone because no one was taking
31. photos of her and the lens cover on her camera got stuck, so someone brought out a laptop and
32. said "Let's eHow it". So we looked up eHow: How To Open A Stuck Lens On A Camera and it said
33. to blow out the lens grit with a hairdryer, but the hairdryer was broken so we eHowed How To Fix a
34. Hairdryer, and it said to take the hair dryer apart, then mum and dad started arguing about whether
35. they should or shouldn't take the hairdryer apart, which led to eHow: How To Defuse An Argument,
36. which made things worse and led to eHow: How To Protect Assets During A Divorce, and at the
37. end of an emotional night we wound up on eHow: How To Bring A Family Together That Has Been
38. Ripped Asunder By Easily Accessed Technological Intrusions.

39. Not saying it's a bad thing, not saying it's a good thing, but it's a thing and it's here to stay: no
40. matter where you are, where you go, who you're with, a portable internet device is just a keyboard-
41. tapping fingertip away and now laughs can be accessed instantly, conversations can be cross-
42. checked on the spot, dilemmas can be solved definitively - and personally I kind of miss the days of
43. mystery and wonder when nobody knew anything, and a cotton gin was a perfectly plausible
44. machine for making gin in.
45. Danny Katz is a Melbourne writer and neo-Luddite socialiser.

Section B Insert

The following transcription conventions are used in the transcripts:

.	final intonation unit
,	continuing intonation unit
?	questioning/appealing intonation unit
\	falling/terminal pitch direction
/	rising pitch direction
--	truncated intonation unit
-	truncated word
(.)	very short pause
(..)	medium pause
^	emphatic stress
[ ]	onset and duration of simultaneous speech
=	lengthening of a sound
<A A>	fast-paced utterance
<L L>	slow utterance
<P P>	soft voice
<F F>	loud voice
(H)	audible inhalation
(Hx)	audible exhalation
<@ @>	laughter

Transcript 1

Transcript 1 is from an ABC TV film review show called ‘At the Movies’. In this episode, the film ‘127 Hours’ (2011) is being discussed by the two hosts, Margaret (M) and David (D).

1.	D:	(H) Well in May= (.) twenty ’03 (.)
2.		extreme adventurer ^Aron Ralston,
3.		<A James Franco A> (.)
4.		set out to ^walk/ in Blue John Canyon Utah\ (.)
5.		After a brief encounter with a couple of ^girls
6.		<A also out for adventure A> (.)
7.		(H) Aron struck out on his ^own but became ^trapped (.)
8.		when his arm was ^pinned (.)
9.		under an <L immovable rock L>
10.		(H) The ^pain and ^frustration of his situation (.)
11.		during which his ^thoughts turned to his
12.		<L parents and a former girlfriend L>
13.		^culminate in his life or ^death decision (.)
14.		to extricate himself\ (.)
15.		<A Aron Ralston’s story A> is a ^remarkable one
16.		and so is Danny Boyle’s ^film of it
17.		and ^James Franco’s ^astonishing ^performance in the very demanding leading role\
18.		I suppose this ^isn’t a film for the ^squeamish
19.		<A given the ^lengths to which Aron is eventually ^driven to ^free himself A>
20.		^but it is a ^consummate piece of film craft\ (.)
21.		Thanks to the work of all concerned (.)
22.		^especially (.) <A cinematographers Anthony Dod Mantle and Enrique Chediak A>.
23.		(H) As a follow up to ^Slum Dog Millionaire/
24.		127 Hours (.) shows Danny Boyle at the ^top of his form\
25.		It’s not a story (.) many filmmakers would ^want to tackle
26.		<L and ^few would handle it as well\ L> (.)
27.		Margaret/
28.	M:	No=
29.		He's a daring [filmmaker]
30.	D:	[He is]
31.	M:	And I think (..)
32.		<A you know A>
33.		he's ^always doing something different.
34.		(H) ^And if you think about the challenge of making a film (.)
35.		once again (.) it's like (.)
36.		you know (.)
37.		^Buried.
38.		You're making a film with ^one ^character,
39.		<L ^really L>
40.		(H) for the most part (.) for most of the film=
41.	D:	<A A much better film than ‘Buried’ A>
42.		I think\
43.	M:	Oh, I think it is too\ (.)
44.		<F ^But (..) it's also F> (.)
45.		for me (.)
46.		you know (.)
47.		<L an existential journey L>

because you are (.)
^he's in that situation,
It's based on Ralston's book\
(H) and you do ^confront (.) everything in your life:
<P your ^regrets/ P> (.)
<P your ^guilts/ P>
(H) [And=]
D: [Yes]
<A and all of that's very powerfully done A>
I think\
M: <F I (.) it's ^so effectively done\ and ^Franco F> (.)
I uh (.) you think about (.) this ^young ^actor (.)
he's had a very <@ ^interesting career really
playing a ^stoner in ^Pinapple ^Express/ @>
and ^various roles that are (.)
<A and and the boyfriend in 'Milk'/ A>
and he gets ^this role where he's centre screen for the whole film/
(H) and (.) he's ^really really done it well\
(H) It's ^beautiful=
It ^looks beautiful=
It's (.) really ^solid filmmaking\ (.)
<F ^And [daring]\ F>
D: [Did] you close your eyes?
M: (H) No=
<A I mean everybody most probably knows the resolution A>
^but it is <L ^MA15+ rated L>
and I think people ought to know that (.)
I'm giving it ^four stars\
D: <A Yes
me too
^four stars\ A>

Transcript 2

Transcript 2 is a conversation between two friends, Jane (J) and Claire (C), after seeing the movie '127 Hours'.

79.	J:	(H) So, <@ watcha think of that? @>
80.		<@ I saw you had your eyes closed when [he was…] @>
81.	C:	[<F ^Don't say it! Don't say it! F>]
82.	J:	[<@ OK @>]
83.	C:	<@ That was ^totally ^disgusting @> (.)
84.		can't believe he (.) like (.) ^actually= did that/
85.	J:	<@ I know I know @>
86.		He's a (.) uh (.) ^brave guy, huh/
87.		Pretty gnarly (.)
88.		<A if ya think about it [and all] A>
89.	C:	[Yeh=] (.)
90.		^But I still couldn't see (.) watch it
91.		you know/
92.	J:	Yeh no\ (.)
93.		<@ I saw your eyes closed @> (..)
94.		(H) Apparently there's a ^book/
95.		and Aron wrote it (.)
96.		<A the guy ya know A>
97.		and I really= wanna read it [soon]
98.	C:	[Yeh], I know/
99.		^Chels's got it\
100.	J:	^Really/
101.		I can maybe (.) borrow it from ^her then\
102.	C:	You should text her aye/ (..)
103.		<A She'll defs let you though\ A>
104.	J:	<L I wonder if like L> (.) it hurt aye (.)
105.		how much it hurt/
106.		after ^3 days (.) and that/
107.	C:	I ^don't want to think about (.)
108.		it's ugh^ (.)
109.	J:	[But] ^brave
110.	C:	Yeh (.) of course (.) real brave\

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