

## Delta mock examination 2 – Paper 1 | Key

### Task One

Provide the term for each definition.

Provide only **one** answer per question.

- A syllabus based on carefully graded language system and forms
- A grammatical category which allows users of the language to express their views of an event, proposition or state in terms of obligation, likelihood, desirability, truth, ability etc.
- A type of mental processing that allows the construction of correct language by the application of given rules
- A term to describe the phenomenon of a word having two different but closely connected meanings
- The term to describe the use of the same word as a noun and as a verb derived from it
- A sound formed by interrupting the air flow in the mouth completely and then suddenly releasing it.

Key:

- Structural
- Modality ('modals' is not acceptable)
- Deductive
- Polysemy (not hyponymy)
- Conversion
- Plosive

Marking: 6 marks are available so award yourself 1 mark for each one you got right.

### Task Two

Provide a definition and an appropriate brief example or illustration for these terms.

- A fixed idiom
- A conjunct
- A causative verb
- An intrusive semi-vowel

Key:

- An idiomatic expression which cannot be changed and maintain its value. For example, *spic and span* (in which no words can be altered).
- an adverbial that adds information to the sentence that is not considered part of the propositional content (or at least not essential) but which connects the sentence with previous parts of the discourse (Wikipedia). For example, the term *moreover* in:  
*I had very little time. Moreover, I was being asked to do more at work*
- A verb that indicates that a subject either causes someone or something else to do or be something. For example, the verb *make* in:  
*John made her understand*
- A consonant which acts in a vowel-like manner and is inserted in connected speech although it has no orthographic representation. For example, the /w/ sound in  
*two evils* (/ˈtuː.wˈiːv.lz/ not /ˈtuː.ˈiːv.lz/)

Marking: 12 marks are available so award yourself:

2 marks for each correct definition

1 mark for each example you have provided

**Task 3**

The extract for this task is a speaking activity for an intermediate-level class (CEFR level B1/B2) of learners. Identify a total of three key language features or subskills learners at this level would need to use in order to complete the activity successfully. Provide an example specific to this activity to support each choice.

**Extract:**

*Think of three attractions in a city you know well.  
With two partners briefly describe the attractions and give a reason why you should plan to visit each one in a single day.*

**Key:**

Any three from:

1. Relative clauses so that it possible to express, e.g., *It's a place which / that ...* .
2. Epithets and / or classifiers to describe places and attractions such as *fascinating, national, archaeological, amazing, historic(al)* etc.
3. Adverbials to modify the epithets, particularly extreme adjective, such as *really, absolutely, certainly, totally* etc.
4. Clause subordination with conjunctions such as *because, so, so that* etc.
5. Modal auxiliary verbs of obligation (weak) such as *should, ought to, must* etc.
6. The ability to hold a long turn to set out the three possibilities at some length
7. Temporal discourse markers to set out a programme such as *and then, next, afterwards, once* etc.
8. Acceptable pronunciation of key lexis for items such as *the zoo, the embankment, sightseeing* etc.
9. Nominal lexis for attractions, e.g., *zoo, café, museum, tour, transport* etc.
10. Control of intonation to show enthusiasm in expressions such as *It's a really remarkable place, It's a super place for ...* etc.

There may be others. If you feel your suggestion is legitimate, award yourself the marks!

Marking: 12 marks are available so award yourself:

2 marks for each feature you identified

2 marks for each correct example you provided

**Task four**

The text for this task is reproduced below. It was written by a learner in an intermediate class (CEFR B2) in response to the following task:

You have arranged to have dinner with three friends next Friday evening to celebrate one of their birthdays.  
 At the time, you forgot that you were working that evening so now you need to suggest two alternatives:  
 a) That you rearrange the dinner for another night or  
 b) If that is not possible that you come late after they have eaten  
 Write an email to your friends but invent an excuse to cover the fact that you simply forgot you had to work!

*Hi John, Maria and Petra,  
 As you know, my boss often does that sort of thing and there's not much I can do about if I want to stay in my job.  
 I know we are supposed to have dinner together on Friday but he said has come up something at work and I must to be there late in that evening.  
 This all means I can't join you for dinner at any event but if we can re-arrange the date (for, maybe, Saturday or on Thursday before) I should be able to come.  
 When that's not possible, why don't you three go ahead and eat and I'll come join you after the meal for a drink and a talk.  
 Apparently, I'd prefer the first preference because I am looking forward to seeing you and wishing Petra a happy birthday but I know that it cannot be possible to re-arrange things at short notice.  
 Let me know what you think?  
 All the best,  
 Angie*

Identify four key strengths and / or weaknesses of the text. Provide an example of each.

Your answer should focus on some or all of the areas listed below:

- Task achievement / effect on the target reader
- Organisation and cohesion
- Accuracy of grammar
- Appropriateness
- Accuracy of spelling

Key:

You need to find four only from the following 26. Your choice should include something from both columns:

Strengths	Weaknesses
1 The learners has used an appropriate style for a personal email (use of contractions, <i>maybe, why don't, that sort of thing</i> etc. and informal lexis although the use of <i>talk</i> is noted on the right.)	1 The first sentence is misplaced. The staging of the text should be Problem > Reason > Excuse > Suggestion so sentence 1 should follow sentence 2.
2 The task is very well achieved conforming to the rubric.	2 The learner cannot handle the future in the past securely. <i>We are supposed</i> should be <i>We were supposed</i> because it is now not going to happen.
3 Spelling is excellent – there are no errors at all even with notoriously difficult words such as <i>apparent</i> .	3 Insecure use of the intransitive phrasal verb <i>come up</i> and the positioning of the pronoun <i>something</i> . It should be <i>something has come up</i> .
4 There is a conventional and appropriate salutation and sign-off given the style and register.	4 Poor use of an adjunct adverbial: <i>at any event</i> (should be <i>at all</i> ).
5 Good use of conjunct expressions: <i>As you know ..., This all means ...</i> . But see misuse.	

<p>6 Good use of marginal modal auxiliary form: <i>are supposed to</i>.</p> <p>7 Good use of tense with modal auxiliary verb: <i>should be able to come</i>.</p> <p>8 Good use of <i>will</i> for current volition (<i>I'll join you</i>).</p> <p>9 Good use of subordinating and coordinating conjunctions and clauses: <i>because, but, I know that</i>.</p> <p>10 Good use of <i>looking forward</i> with a compound non-finite form to follow (<i>to seeing you and wishing</i>).</p> <p>11 Good adverb and verb use: <i>re-arrange, short notice, go ahead, let me know, come up</i></p> <p>12 Good use of compound sentences: all the sentences in the text are of this sort with acceptable conjunction use.</p> <p>13 Good use of conditional structures with <i>if</i> and <i>when</i> including the use of appropriate tense forms (but see right for use of <i>When</i>).</p> <p>14 Generally good cohesion with, e.g., <i>this</i> referring to the whole of the previous paragraph.</p>	<p>5 Some misuse of modal auxiliary verbs (<i>must to be, cannot be possible</i> (should be <i>may not / might not</i>))</p> <p>6 Some would argue that the extrinsic deontic nature of the situation with the boss's demands would make <i>have to</i> a more appropriate choice than <i>must</i>.</p> <p>7 Poor cohesion. The learner is unaware that <i>that</i> cannot be used for cataphoric referencing. Otherwise, cohesion is good.</p> <p>8 Issues with prepositional phrases unusual for the level: <i>in that evening, on Thursday before</i>.</p> <p>9 Poor catenation with <i>come join</i>. (Such is usage is standard in some varieties.)</p> <p>10 Mistaken disjunct use: <i>apparently</i> should be <i>of course / obviously</i> etc.</p> <p>11 Some poor lexical choice: <i>preference</i> should be <i>option</i> or <i>choice</i>, <i>When</i> should arguably be <i>If</i>, <i>talk</i> would be better as <i>chat</i> because it suits the informal style and socialising register of the text</p> <p>12 Tense use is quite basic and would be improved with progressive forms, e.g., <i>to be having dinner</i>. Arguably <i>he has said</i> rather than <i>he said</i> would be more natural as the present effect is very apparent.</p>
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Marking: 20 marks are available so award yourself:

3 marks for each strength or weakness you identified

2 marks for each example you gave for the strength / weakness

### Task Five

The text for this task is reproduced below.

- a. The text is a page section of a website. It is designed to explain the writer's views on copyright. Identify five features of the text that are characteristic of its genre and state what it is.

Give one example of each feature you identify. Identify no more than one feature of layout.

Key: This is an informal exposition (as are many blogs) with some elements of discussion (the second section) and the following are typical of the genre. You need to find 5 of the following:

1. Use of first-person pronouns: *I, me* etc.
2. Frequent use of projecting verb processes: *think, I don't see, I don't buy, I doubt, I'd prefer* etc.
3. Informal tone: use of contractions and colloquialisms: *I don't, buy (for be convinced) kinda* etc.
4. Little complex nominalisation: most nouns are bare or with single epithet modification: *content, little guys, wonderful thing, new concept* etc.  
There is one use of a complex nominalisation: *the protectionism that is touted by "anti-piracy" campaigns and lawsuits and lobbying.*
5. Very little use of circumstances of place and time and more of angle or extent: *in most cases, for me, as I see it, when it comes to, of the opinion that* etc.
6. Until the second section, no alternative opinions are mentioned (typical of exposition) and even in the second section, alternative views are included only in order to be dismissed (adding to the sense of exposition rather than discussion).
7. Frequent use of conditional clauses with *if* to rebut possible objections.
8. Modality is very limited and does not include hedging or objectivization (no instances of *should* or *might* occur and the use of *could* is only for dynamic modality, not epistemic).
9. Verbs are commonly present simple adding to the sense of assertion expected in an exposition.
10. Layout is simple with only two sub-headings and no bulleted lists – the text's tone is informal not academic.
11. Informal use of coordinating conjunction (*and* and *but*) to start sentences or paragraphs.

- b. Look at the following extracts from the text.

Comment on the **form** and **meaning/use** of the words **highlighted** as they are used in the text.

- **That means**  
This is an appositional conjunct clause with the sense of additional information or consequence.
- **Although**  
This is a subordinating conjunction, showing concession.
- **And while**  
This is a subordinating conjunction phrase which performs the same concessive function as *although* but allows for the reversal of the clauses.
- **Anyway**  
This conjunct is often used as a topic switcher but here it introduces an antithetic contrast.
- **Or more likely**  
This conjunct performs a re-phrasing function to introduce a parallel idea.

Comment on the use of contractions and colloquialisms in the text.

- c. Look at the following **highlighted** items in the text and comment on what difficulties learners may have in:

- Comprehension
- Pronunciation
- Form.

Item 1: **Email it, share it, reprint it with or without credit**

Comprehension: It is not obvious whether the prepositional phrase is acting as an adjunct to *reprint* or as a disjunct (or sentence adverbial) modifying the entire sentence.

Pronunciation: The intonation pattern on lists in English involves a rise at the end of each item until it falls on the last.

Form: The form is imperative but the function is modal (and could be rephrased as, e.g., You are free to ..., or You may ...).

Item 2: I'd prefer people buy my ebooks, but if they want to share with friends, they have every right to do so.

Comprehension: This is a complex sentence which needs careful unpacking because the coordinated clause *but if they want to share with friends* contains an embedded subordinate *if* clause to which the main clause is *they have every right to do so*.

Pronunciation: Phrasing is not simple because there are four tone units (with the central clause consisting of two). The intonation would probably rise at the end of the first two clauses and fall at the end of the sentence. There are also a number of weak forms, principally the schwa.

Form: The use of the clausal pro-form *so* needs to be linked to the non-finite clause *to share with friends*.

Item 3: the protectionism that is touted by "anti-piracy" campaigns and lawsuits and lobbying

Comprehension: This is a passive construction with three agents and that may inhibit comprehension in terms of identifying what would be the subject noun phrase of an active constructions.

Pronunciation: Getting the tone right to signal the scare quotes around "anti-piracy" is not easy and many native speakers revert to a gesture.

Form: The form is also complex with a passive verb construction with an embedded relative clause. The whole of this nominalised noun phrase forms the subject of the verb *hurts*.

Item 4: What if someone takes my work and turns it into something brilliant, and becomes the next James Joyce?

Comprehension: The reference to James Joyce may not be clear to many learners. It may also not be clear that the sentence is not conditional because *What if* introduces a simple possibility not a contingent clause.

Pronunciation: Usually the intonation pattern on conditional sentences follows the level-rise, level-fall structure but this is a rhetorical question and demands a rise at the end.

Form: This is a conditional structure with *if* but contains three verbs in the present simple (*takes*, *turns* and *becomes*). Learners might expect *will become* but this is a use of the present simple for a future possibility and that is not intuitive for most learners.

Marking: 50 marks are available so award yourself 1 mark for each correct point you made. This is, of course, a pretty subjective process so try to be hard but fair to yourself. If possible, get a colleague to mark it.

The text:

## Uncopyright

This entire blog, and all my ebooks, are uncopyrighted (since January 2008).

**That means** I've put them in the public domain, and released my copyright on all these works.

- 5 There is no need to email me for permission — use my content however you want! Email it, share it, reprint it with or without credit. Change it around, put in a bunch of swear words and attribute them to me. It's OK.

Attribution is appreciated but not required.

**I'd prefer people buy my ebooks, but if they want to share with friends, they have every right to do so.**

## Why I'm releasing copyright

- 10 I'm not a big fan of copyright laws, especially as they're being applied by corporations, used to crack down on the little guys so they can continue their large profits.

Copyrights are often said to protect the artist, but in most cases the artist gets very little while the corporations make most of the money. In the 4+ years I've done this experiment, releasing copyright has not hurt me, the creator of the content, a single bit.

- 15 I think, in most cases, **the protectionism that is touted by "anti-piracy" campaigns and lawsuits and lobbying** actually hurts the artist. Limiting distribution to protect profits isn't a good thing.

The lack of copyright, and blatant copying by other artists and even businesses, never hurt Leonardo da Vinci when it comes to images such as the Mona Lisa, the Last Supper, or the Vitruvian Man. It's never hurt Shakespeare. I doubt that it's ever really hurt any artist (**although** I might just be ignorant here).

- 20 **And while** I'm certainly not da Vinci or Shakespeare, copyright hasn't helped me, and uncopyright hasn't hurt me. If someone feels like sharing my content on their blog, or in any other form for that matter, that's a good thing for me. If someone wanted to share my ebook with 100 friends, I don't see how that hurts me. My work is being spread to many more people than I could do myself. That's something to celebrate, as I see it.

And if someone wants to take my work and improve upon it, as artists have been doing for centuries, I think that's a wonderful thing. If they can take my favorite posts and make something funny or inspiring or thought-provoking or even sad ... I say more power to them. The creative community only benefits from derivations and inspirations.

This isn't a new concept, of course, and I'm freely ripping ideas off here. Which is kinda the point.

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## Counter arguments

There are a number of objects that will likely be brought up to this idea, and here are a few of my responses:

**1. Google rank will go down.** My understanding is that Google penalizes pages that have exact duplicates on other sites, when it comes to PageRank. But in 4+ years of uncopyright, I have had no loss in PageRank. **Anyway,** SEO isn't important to me.

10 **2. You'll lose ebook revenues.** If people buy my ebook and then distribute it to 20 people, and each of those distributes it to 20 more, and those to 20 more ... I've lost \$76,000 in ebook revenues. Perhaps. That's if you agree with the assumption that all those people would have bought the ebook if it hadn't been freely distributed. I don't buy that. In this example, thousands of people are reading my work (and learning about Zen Habits) who wouldn't have otherwise. That's good for any content creator. Also: I've made more money since releasing copyright, by *far*, than when I had copyright.

15 **3. Who knows what people will do with your work?** Someone could take my work, turn it into a piece of crap, and put my name on it. They could translate it with all kinds of errors. They could ... well, they could do just about anything. But that kind of thinking stems from a mind that wants to control content ... while I am of the opinion that you can't control it, and even if you can, it's not a good thing. **What if someone takes my work and turns it into something brilliant, and becomes the next James Joyce?** **Or more likely,** what if they take the work and extend the concepts and make it even more useful, to even more people? Release control, and see what happens. People are wonderful, creative creatures. Let's see what they can do.

20 **4. What if someone publishes a book with all your content and makes a million dollars off it?** I hope they at least give me credit. And my deepest desire is that they give some of that money to a good cause.

**5. But ... they're stealing from you!** You can't steal what is given freely. I call this sharing, not piracy.

From: <https://zenhabits.net/uncopyright/>