

STUDENT NUMBER Letter

ENGLISH LANGUAGE

Written examination

Thursday 27 October 2022

Reading time: 3.00 pm to 3.15 pm (15 minutes)

Writing time: 3.15 pm to 5.15 pm (2 hours)

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, correction fluid/tape and dictionaries.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 22 pages, including **assessment criteria** on page 22
- Detachable insert for Sections A and B in the centrefold

Instructions

- Detach the insert from the centre of this book during reading time.
- Write your **student number** in the space provided above on this page.
- All written responses must be in English.

At the end of the examination

- You may keep the detached insert.

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 the insert from the centre of this book while answering this section.

Section A requires answers to questions about Text 1. Questions 1–5 refer to Text 1. Answer **all** questions in this section.

In your responses, 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 A is worth 15 marks.

Text 1**Question 1** (2 marks)

Identify a prosodic feature between lines 39 and 42 and explain its function.

Question 2 (2 marks)

Using an example, identify the verb tense used between lines 7 and 10. Explain how this tense helps achieve a purpose of the text.

Question 3 (3 marks)

Using appropriate metalanguage, discuss how Daniel's utterances are influenced by the situational context of the discourse. Refer to **two** different features, with line numbers, as part of your discussion.

Question 4 (3 marks)

Analyse **two** different language features between lines 53 and 70 that have been used by Rulla to help demonstrate his identity. Refer to line numbers and use appropriate metalanguage in your response.

Question 5 (5 marks)

How do discourse strategies and features used by Rulla, Marlon and Daniel reflect their relationships with each other? Refer to line numbers and use appropriate metalanguage in your response.

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SECTION B – Analytical commentary**Instructions for Section B**

Refer to the insert from the centre of this book while answering this section.

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**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 of language in your analysis.

Working space

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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.

Question 7 (30 marks)

Stimulus

- a. ‘Professor Pensalfini said that many of the old words and phrases that were dying out, such as *cobber*, *cooee* and *stone the crows*, conjured up the image of a white colonial man. “The fact is that the faces of Australia have changed ... And the slang that is coming in from second-generation migrants, like *habib* and *bro*, are the linguistic equivalent of saying this is what it is now to be Australian.”’

Julie Power, ‘Australian English isn’t being taken over by Americanisms. But it is changing’,
The Sydney Morning Herald, <www.smh.com.au>, 31 July 2021

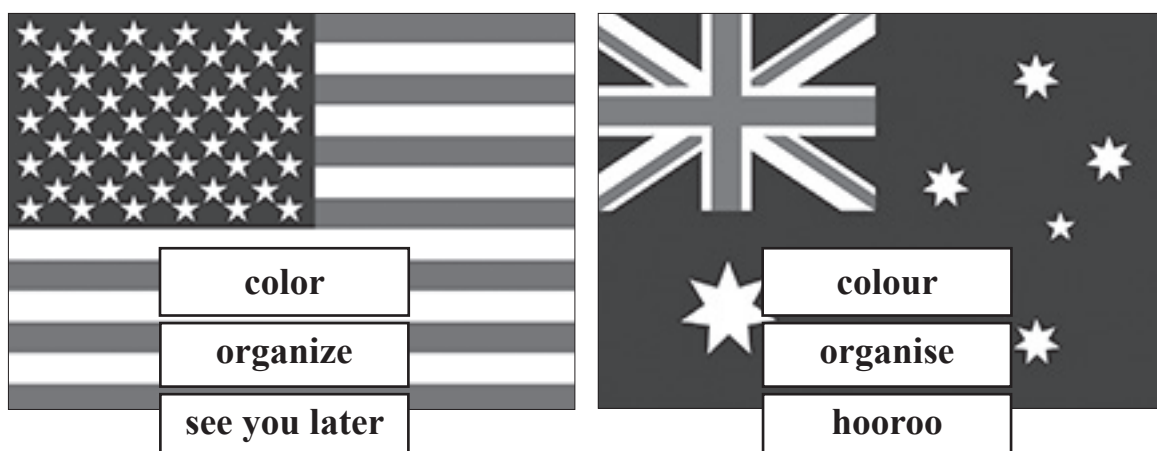
- b. **Maluka** (also **maluga**, **malaga**) is a word from the Djingulu language of the Northern Territory, where it meant ‘old man’. It entered AbE (via Australian pidgin), where it came to mean ‘boss, the person in charge’. With that meaning it has now entered AusE in the Northern Territory. **Gammon**, originally meaning ‘guile, deceit’, is obsolete in standard English, but it was retained in AbE in the sense ‘nonsense, bull dust’. With this meaning it has re-entered the wider community in Darwin.

Adapted from Bruce Moore, ‘Australian English and indigenous voices’, in David Blair and Peter Collins (eds),
English in Australia, John Benjamins Publishing Company, Amsterdam, 2001, p. 135

- c. ‘... a post I received recently announced the engagement of a couple, and the sender ended it with *#delighted*. It’s an interesting development. If I write *#delighted*, I am subtly (and succinctly) altering my viewpoint. Instead of meaning simply “I am delighted”, I mean something like “Look at me being delighted, and I’m offering you the chance to agree”. Tweets from other people may then affirm your view, by attaching *#delighted* to their posts.’

David Crystal, ‘Let’s Talk: How English Conversation Works’, Oxford University Press, Oxford, 2020, p. 183

- d.



Adapted from third-party material; source of two flag images: Tartila/Shutterstock.com

‘The evolving nature of our language largely reflects the influence other cultures have on the way we communicate.’

To what extent is this true in contemporary Australian society? Refer to at least **two** subsystems of language in your response.

OR

Question 8 (30 marks)**Stimulus**

- a. ‘Anonymous student surveys were introduced into Australian universities as a means of rating teacher quality, but new research reveals they have become a vehicle for abusive, misogynistic, homophobic and racist comments.’

Bronwyn Herbert, ‘Abusive anonymous surveys affecting academics’ mental health’, ABC News, <www.abc.net.au/news>, 13 January 2022; reproduced with permission of the Australian Broadcasting Corporation – Library Sales; Bronwyn Herbert © 2021 ABC

- b. ‘... a modern property listing has been crafted to make you swoon and swipe right. [...]

“Copywriters or agents will take some creative license when writing copy to ensure the most appealing aspects of the property are highlighted, and a silver lining demonstrated for potentially undesirable features,” [...]

“Agents are not permitted to be dishonest in their representation of listed properties, but of course, there is a clear difference between a false statement of fact – such as a ‘three-bedroom home’, and a statement that is clearly not intended to be taken literally, such as ‘a stone’s throw’ or ‘million dollar views’.”

Samantha Healy, ‘How to decipher Tinder-style property listings’, Realestate.com.au, <www.realestate.com.au>, 23 October 2019

- c. ‘I’ve got an interesting take on this, especially around Indigenous players [...] Even some of the words that are used around describing Indigenous players. So, a player with magical, freakish... You know, “It’s unbelievable the way that Eddie Betts kicked that goal...” [...]

“It’s uncanny.” It’s like, what we’re actually doing, very, very subtly, is we’re discounting the 10,000 hours of mastery. We’re very subtly getting into the general discourse that Eddie Betts, through no training, just picked up a ball and magically can kick a goal from anywhere. No. We’re discounting that. And then, when you talk about the way a lot of, I guess, non-Indigenous players are reported on, it’s, “hardworking”, you know, “tough”, “reliable”, “courageous”. So, even...even words like that can very quickly change the way a conversation goes.’

Excerpts of Tony Armstrong speaking in the transcript of *Q+A* episode ‘The Power of Words’, ABC, <www.abc.net.au/qanda>, 9 September 2021; reproduced with permission of the Australian Broadcasting Corporation – Library Sales; *Q+A* © 2021 ABC

- d.



- Remember the golden rule:
more buzzwords, less real words!

Cartoon by Paul Maximilian Bisca, Cartoonstock, <www.cartoonstock.com>, 29 January 2020

‘At times language can disrupt, deceive and divide.’

Discuss when this is true in contemporary Australian society. Refer to at least **two** subsystems of language in your response.

OR

SECTION C – continued

Question 9 (30 marks)**Stimulus**

- a. ‘A cover letter is like an introduction to a future employer – it’s your first chance to make a good impression, and outline who you are and why you’re suited to the job. So, when you set out to write it, there are some words you’d be wise to avoid.

The language you use in your cover letter can set you apart from the competition. While other people might use the same buzzwords and generic phrases that hiring managers see over and over, using active language that shows how and why you suit the role will help you stand out.’

‘8 things to cut from your cover letter right now’,
Seek.com.au, <www.seek.com.au>

- b. ‘Female Voice 1: My mum knows that I think a full stop is rude. And my friends would never text me a full stop because I’d be like, “What did I do? Like are you mad at me?”’

Female Voice 2: Why would someone be mad at you?

Female Voice 3: I don’t know, because it’s so formal because we just don’t.

Ginger Gorman: Are you as baffled as I am to learn that using full stops in a text makes teens think you’re angry with them? When did that become a thing?’

Excerpts from the transcript of a podcast hosted by Ginger Gorman,
‘Slang and sleeping dialects: The evolution of language’, Seriously Social,
<<https://seriouslysocial.org.au>>

c.

**I don’t judge people
based on race, creed,
colour or gender.**

**I judge people based
on spelling, grammar,
punctuation and
sentence structure.**

Internet meme, adapted from third-party material

- d. ‘Slang is the linguistic equivalent of fashion and serves much the same purpose. Like stylish clothing and modes of popular entertainment, effective slang must be new, appealing, and able to gain acceptance in a group quickly. Nothing is more damaging to status in the group than using old slang.’

Tom McArthur, *The Concise Oxford Companion to the English Language*
Oxford University Press, Oxford, 2005, p. 554

‘Our linguistic repertoires can be used to exploit overt and covert norms, helping achieve our aspirations.’

Discuss, referring to at least **two** subsystems of language in your response.

Working space

Question no.

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Assessment 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.

Insert for Sections A and B

Please remove from the centre of this book during reading time.

SECTION A

Text 1

The following text is from the ABC television show *Cooking on Country*, hosted by Rulla Kelly-Mansell. *Cooking on Country* focuses on Aboriginal and Torres Strait Islander peoples and the value of traditional foods and recipes. In his show, Rulla, a proud Tulampanga Kooparooona Niara Pakana man and ex-Australian Rules footballer, journeys to Darwin with his close friend Marlon Motlop, where they meet with locals and share stories and recipes.

In this segment of *Cooking on Country*, Rulla (RKM) and Marlon (MM) are with Marlon's cousin, Daniel Motlop (DM). Daniel and Marlon are Larrakia men who are both former Australian Rules footballers (Marlon playing for Port Adelaide and Daniel for North Melbourne). Daniel is now a native food producer in Darwin. The transcript below features Daniel demonstrating how to make chilli mud crab.

<A A>	allegro – fast-paced utterance	<i>action</i>	speaker action or gesture
(.)	very short pause	,	continuing intonation
/	rising pitch	.	final intonation
\	falling pitch	?	questioning intonation
[]	overlapping speech	—	emphasis
=	elongation of sound		

1. RKM I'm on Larrakia Country with Daniel and Marlon Motlop\
2. and today we're cookin mud crab.
3. Now we've got in front of us heap of ingredients we're gonna include/
4. (.) n what's this\
5. MM It's a bit of tamarind paste we've collected over the last coupla days
6. from from a few tamarind trees up here/
7. tamarind paste and the tamarind tree was introduced by the Makassan traders¹
8. um way way back um when they were, you know, searching the shores.
9. searching our coastlines for trepang/, or sea cucumbers,
10. which was a delicacy back in the day\
11. RKM N the most important ingredients?
12. DM Bit of chilli yea we gotta have a bit of chilli\
13. so the chillies up here traditionally are pretty hot/
14. a=nd (.) a lotta (.) Darwin families use a lotta <A chilli, ginger, garlic, A>
15. they're sorta the main ingredients that you use\
16. RKM Well (.) the more we talk about it/
17. the more hungry I'm becoming\
18. so let's= get into it, ay?
19. DM Sounds good to me\
20. so Marlon's just cleaning the crab, (.) and we're just givin' it a lil crack

¹**Makassan traders** – people from a region of Sulawesi who collected and processed trepang (sea cucumber) from the coast of northern Australia around the middle of the 1700s

Daniel cracks the crab legs with the back of a large knife.

21. we don't wanna do too much we just want a bit of (.) juice to get into there/
 22. so now we're going to go with some oil, nice hot pan, (.) ginger and garlic,
 23. get that in there
 24. be nice and generous with it,
 25. it's really where your flavour is/
 26. I'm gonna go with that red onion next, lemongrass, tomato, (.) and capsicum
 27. RKM Smells bew=diful
 28. DM Right, now we're gonna go in with a bit of fish sauce/
 29. some sweet chilli/
 30. bit of that sugar is gonna go in there
 31. and we're gonna add that tamarind as well
 32. some really nice flavours to our dish
 33. MM You look at a lot of the dishes that our families, our aunties, uncles, parents,
 34. cooked back in the day and still cook now
 35. y'know you could get away with cookin em
 36. and and buyin stuff for ten to twelve dollars (.) um
 37. they'll feed a family of you know ten to ten to twelve\
 38. our people our Aboriginal and Torres Strait Islander people have big families
 39. DM [Alright]
 40. RKM [We do] that is right
 41. <A A lotta cousins ay
 42. lotta cousins to feed\ A>
 43. DM We're gonna get the (.) mud crab in\
 44. I'll let you do the honours on that, Rulla/
 45. RKM Just chuck it in bit like this?
 46. DM Yep, straight in\
 47. RKM Bewdiful\

Rulla places all of the crab pieces into the hot pan.

48. DM Give it a bit of a toss\
 49. just ta (.) get the top flavours\
 50. next up we're gonna add a little bit of chilli, green and red/
 51. gonna chuck that basil on there/
 52. and we're gonna let it sizzle away
 53. RKM Smells unbelievable\
 54. (.) smells like the Top End
 55. Top End tucker
 56. MM *smiles*
 57. DM When that (.) claw's turned orange
 58. you know you sorta know that they're they're ready\
 59. (.) now, for the taste test, Rulla
 60. this one's the best bit
 61. you know the claws are really nice/
 62. you know there's a lot of meat in them like that/

Rulla tastes a crab leg.

63. RKM Brutha, that's worth five days in the rain right there, ay?
 64. How good's that?
 65. DM Good stuff, ay,
 66. it's reward for effort
 67. MM And there's only one way to eat it, (.) messy\
 68. RKM Bewdiful, tastes like the Top End, (.) ay?
 69. MM Outta ten?
 70. RKM (.) Twelve\

Source: *Cooking on Country*, © 2021 Australian Broadcasting Corporation,
 <<https://iview.abc.net.au>>; reproduced with permission of the Australian Broadcasting Corporation –
 Library Sales; *Cooking on Country* © 2021 ABC

SECTION B

Text 2

First Pitch For Kids is Australia's largest national youth entrepreneurship competition. Organised and run by First Pivot, it encourages children in Australia under the age of 18 to come up with an idea and a business pitch for a business innovation or social solution.

The following text is an adapted extract from First Pivot's website for the First Pitch For Kids competition. The text includes hyperlinks to other webpages that provide extra information, represented by underlining.

1. **You Are Being Called On To Shape Australia's Future.**
2. **Are You Up For The Challenge?**
3. We're shining the spotlight on our young Australian entrepreneurs, who have a real
4. passion and want to show us what they're made of. Are you a budding inventor? A
5. quirky scientist? A creative artist? An aspiring engineer? A magical math mind? An
6. ideas person? The possibilities are endless!
7. Entrepreneurs see opportunity everywhere. A problem or challenge is an opportunity
8. to help people. Think of a business innovation or social solution that could make a
9. difference to your community or to Australia. Entrepreneurs are self-directed creators
10. of Value. That value can be measured in any number of ways:
11. • Financial – Think Apple and Steve Jobs
12. • Social – Think climate change and Greta Thunberg
13. • Impact – Think Hireup and Jordan and Laura O'Reilly
14. • Happiness – Think joke stand and Callaghan McLaughlin
15. The goal is always for output of Value to be greater than the cost of inputs.
16. Submit your 3 minute pitch by the deadline, Sunday, October 9th. Your pitch will be
17. judged by our local panel of entrepreneurs and business professionals.
18. State winners will participate in our national competition during the week of the 24th
19. of October. This will be live-streamed across Australia and provide viewers with the
20. opportunity to vote for their favourite pitch.

21. **We are waiting for you!**

22. **Here Are The Rules**

23. 1. Open to kids in Australia, up to the age of 18.
24. 2. The idea and pitch must be entirely created by kids. Parents can help their
25. kids film, keeping in mind that this is a competition for kids.
26. 3. Applicant's parent/guardian must grant permission for Applicant to enter the
27. First Pitch For Kids challenge by completing the electronic permission
28. section of the entry form on the website.
29. 4. Applicants may be Individual or Teams. The Teams may consist of 2 or more
30. members and must adhere to safety precautions where applicable. Everyone
31. on the team must be under the age of 18.
32. 5. Video entries must be no longer than 3 minutes. We recommend that they be
33. a minimum of 60 seconds.
34. 6. All entries must be submitted online
35. 7. Deadline to apply is October 9th, 2022 at 11:59PM AEST. State Finalists will
36. be notified by October 14th, 2022.
37. 8. National Finalists will have 7 minutes TOTAL to present their idea and
38. answer the judges' questions. First Pitch For Kids will take place during the
39. week of October 24th, 2022 at 7 pm AEST, via Zoom.
40. 9. The Judges will pick a winner based on their objective analysis of the ideas
41. and pitches. The audience winner will be chosen via an audience poll on
42. Zoom/Webex. Winners will be announced at the end of the event.

43. Show us what you've got!

44. We're excited to see you shine. Submissions close on the 9th of October, 2022.

45. APPLY NOW!

46. **Something for everyone**

47. We're putting together a Digital Showbag for all participants, so you've got some

48. goodies, vouchers and discounts just for taking part!

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49. First Pivot acknowledges the Traditional Owners and their custodianship of the lands

50. on which we work. We pay our respects to their Ancestors, the land's first teachers,

51. and their descendants, who continue cultural and spiritual connections to Country.

52. We recognise their valuable contributions to the Australian and global society.

Source: adapted from 'First Pitch For Kids 2022', First Pitch;
<www.firstpitch.com.au>; courtesy of First Pitch Pty Ltd

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