**Victorian Certificate of Education
2023**

Letter

STUDENT NUMBER

ENGLISH LANGUAGE
Written examination

Wednesday 25 October 2023

**Reading time: 9.00 am to 9.15 am (15 minutes)
Writing time: 9.15 am to 11.15 am (2 hours)**

QUESTION AND ANSWER BOOK

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 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 1–4 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 **one** semantic field/domain of this discourse and list **two** supporting linguistic examples with line numbers.

Question 2 (4 marks)

Discuss the function of **two** different syntactic features used between lines 43 and 70. Support your response with examples and appropriate metalanguage.

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Question 3 (4 marks)

Analyse **two** features that contribute to coherence in this text. Use appropriate metalanguage and include line numbers in your response.

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Question 4 (5 marks)

How does the register support **two** social purposes of this text? Include examples with line numbers and appropriate metalanguage in your response.

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END OF SECTION A

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 5 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 5 (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

6

END OF SECTION B
TURN OVER

SECTION C – Essay

<div style="border: 1px solid black;">

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.

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Question 6 (30 marks)

Stimulus

a.

Adapted from online advertisement for Aussie Broadband, <winbloodygoodcash.com.au>, March 2023,
reproduced by permission of Aussie Broadband

b.   'In the last decade or so, there has been a dramatic turnaround in the number of Aboriginal and
Torres Strait Islander characters on Australian screens. These characters vary in their use of
Standard Australian English, varieties of Australian Aboriginal English, and traditional Indigenous
languages. The way such languages and the people who use them are represented in the media has
important social consequences … and influences stereotype formation.'

'Aboriginal English and other Indigenous languages in the media', excerpt from an advertisement for post-graduate
research scholarship, The University of Sydney, <sydney.edu.au>, 13 March 2023

c.   'Do you use ocker language when you address someone? It's a practice the nation seems to be
divided on. I am speaking, primarily, about the word "mate" which, for some of us, doesn't feel
quite right to use in everyday speech … While some people are in the camp of "I address everyone,
from the prime minister to my garbo, as mate", others abhor saying "mate" as twee, or too Strine, or
fake.'

Carolyn Webb, 'I am uncomfortable using the word "mate". Am I un-Australian?',
The Sydney Morning Herald, <smh.com.au>, 12 January 2023

d. | Due to copyright restrictions, this material is not supplied. |

'Bio', taken from the *Ivan Comedy* website, <ivancomedy.com.au/pages/bio>

'Stereotypical[1] Australian English, represented extensively in advertising and entertainment, is no longer an
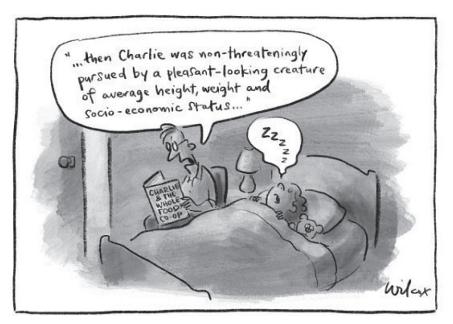accurate reflection of the way most Australians really speak.'

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

[1]stereotypical – widely held but fixed and oversimplified image or idea of a particular type of person or thing

Source: Oxford Languages and Google, <languages.oup.com/google-dictionary-en>

OR

Question 7 (30 marks)

Stimulus

a.

Cartoon by Cathy Wilcox, *Sydney Morning Herald*, <smh.com.au>, 22 February 2023, reproduced with permission

b. 'Politicians are "gonna" do this. Sportspeople are "gonna" do that. Journalists report people, animals, natural events are "gonna" do the other. I am going to go mad, or I am going to go broke, replacing my television and radio when I throw things at them in despair at the demise of "going to"… I mean, even the spellcheck on my computer gets angry with "gonna" …'

Julie Moffat, 'I'm "gonna" get angry', Letter to the Editor, *The Age*, <theage.com.au>, 16 January 2023

c. 'These days, there is in fact a growing recognition of the need to develop a greater linguistic awareness and tolerance of change, especially in a multi-ethnic society. This requires, amongst other things, that schools have the knowledge and resources to teach a common standard, while recognizing the existence and value of linguistic diversity.'

David Crystal, *How Language Works*, Penguin Books, London, 2007, p. 459

d. 'A pronoun is the word we use to replace a noun, for example:

• they/them/their

• she/her

• he/him

Encourage all team members, regardless of gender identity to include their pronouns in email signatures. This helps everyone normalise pronoun use. People using "they/them" pronouns may not identify as transgender or non-binary so remember to ask about people's language around their identity as well.'

'Why Inclusive Language Matters as a Manager', <vpsc.vic.gov.au>, 3 December 2020

'Changing social expectations and community attitudes determine our use of language in contemporary Australia.'

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

OR

Question 8 (30 marks)

Stimulus

a. 'Now, it is possible for terms that have degraded to occasionally shed their negative senses and scale the semantic abyss … [there are] many cases where unpleasant overtones have gradually eroded over the years. Once-appalling insults like scumbag and ratbag are now playful epithets … Modern times have shown that it is even possible to deliberately reclaim offensive and pejorative expressions and use them in a positive sense.'

> Kate Burridge, *Gift of the Gob: Morsels of English Language History*, ABC Books, Sydney, 2010, pp. ix and x

b. '… language has always been, and continues to be, used to reflect and reinforce power structures and social norms … That means questioning the words we speak every day, as well as the contexts in which we use them – because without realizing it, something as simple as an address term or curse word might be reinforcing a power structure that we ultimately don't agree with.'

> Amanda Montell, *Wordslut: A Feminist Guide to Taking Back the English Language*, Nero, New York, 2019, pp. 9 and 10

c. 'It gets really exhausting ending things with people and having to put so much thought into it. I eventually compiled a list of perfect break-up text messages for every scenario: after one date ("I had a really lovely time last night. Unfortunately, I'm not feeling the spark. It was so nice getting to know you"), after a few dates, after someone was an a**hole on a date ("I just wanted to say that while I've been having fun with you, I haven't been into some of your behaviour and I need to call time on this") and for when you need to break up in person.'

> Sach Trikha, 'What I've learnt from going on 100 dates',
> <sbs.com.au>, 8 March 2023

d. 'A growing number of millennials and Gen Z have taken particular issue with people finishing their text messages with full stops because they are perceived as an "act of muted aggression".'

> Cindy Tran, 'Calls for full stops to be "illegal" at the end of text messages: "It's an act of muted aggression"',
> <7news.com.au>, 21 September 2022

'Language can be a powerful tool in both building and destroying relationships.'

How is this reflected in contemporary Australian society? Refer to at least two subsystems of language in your response.

Working space

Question no. [　]

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DO NOT WRITE IN THIS AREA

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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.

END OF QUESTION AND ANSWER BOOK

Insert for Sections A and B

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

SECTION A

Text 1

Background information:

The extract on the following page is from a newsletter produced by Melbourne Airport. It was distributed to the letterboxes of residents in Melbourne likely to be impacted by the changes at the airport.

Text 1

<div style="border:1px solid">

1. **Melbourne Airport**
2. **Community Newsletter – December 2022**
3. **Melbourne Airport – 2022 Master Plan approved**

4. *Welcome to the second community newsletter to keep you informed of our operations and projects,*
5. *runway plans, opportunities at the airport and other related news. We welcome your feedback about*
6. *what's important to you.*

- -

7. The Federal Minister for Infrastructure, Transport, Regional
8. Development and Local Government has approved Melbourne
9. Airport's 2022 Master Plan. The 2022 Master Plan is a high-level,
10. strategic document that will help guide development of the airport
11. precinct for the next 20 years and beyond. Consistent with previous
12. Melbourne Airport Master Plans, the 2022 Master Plan safeguards
13. for a four-runway layout and provides guidance for the order in
14. which the new runways will be built. The 2022 Master Plan confirms
15. Melbourne Airport's third runway being built in a north–south direction,
16. with safeguarding for a fourth runway in an east–west direction in
17. what is known as the 'hashtag configuration'.

18. Alongside the 2022 Master Plan, Melbourne Airport is developing a
19. sustainability strategy. We are committed to net zero (Scope 1 and 2)
20. carbon emissions by 2025, with work underway to reduce Scope 3
21. emissions. We are committed to circular economy principles, including
22. on major infrastructure. It is important to note that approval of the
23. 2022 Master Plan does not imply approval of the third runway
24. Major Development Plan. Melbourne Airport now plans to submit its
25. proposal to build the third runway to the Commonwealth for
26. consideration early in the new year. A decision on the third runway
27. Major Development Plan is expected around the middle of next year
28. and is subject to Commonwealth Government timelines.

29. **We hear you! New noise monitoring on the way**

30. Melbourne Airport is conducting site surveys for new temporary
31. noise monitoring to the north and south of the airfield. This is in
32. direct response to feedback we received from the community during
33. the public exhibition period for the 2022 Master Plan and Melbourne
34. Airport's third runway project. Initially in Brimbank and Hume,
35. the locations of the monitoring will be reviewed regularly in
36. conjunction with government authorities.

37. **Ever considered a career in aviation?**

38. Melbourne Airport is experiencing huge demand as travellers return
39. to the sky, as are airports and airlines all over the world. This demand
40. is creating a wide variety of job opportunities across the airport.
41. Scan the QR code for a list of current job vacancies within the
42. Melbourne Airport precinct.

Timeline (right column):

43. Ministerial approval
44. of 2022 Master Plan
45. **November 2022**

↓

46. Submit draft Major
47. Development Plan
48. for Melbourne
49. Airport's third
50. runway to Minister
51. **Early 2023**

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52. Ministerial decision
53. on draft Major
54. Development Plan
55. for Melbourne
56. Airport's third runway
57. **First half of 2023**

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58. Detailed design for
59. Melbourne Airport's
60. third runway and plan
61. for construction
62. **Commencing 2023**

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63. Construction of the
64. third runway begins
65. **From 2024**

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66. New north–south
67. runway operational
68. **2028–2030**

69. *Timeline subject to approvals
70. Join the conversation on <u>our website</u>.

</div>

Source: adapted from 'Melbourne Airport Community Newsletter', December 2022, <melbourneairport.com.au>

END OF SECTION A

SECTION B

Text 2

Hot Nights with Abbie Chatfield is a national radio show that airs every weeknight from 7.00 pm to 9.00 pm on the HIT Network. It is hosted by podcaster and ex-reality television personality Abbie Chatfield (C) and explores what is trending in the entertainment world.

This interview excerpt aired on Monday 24 January 2023. In this segment, C interviews musician Adam Hyde (H). Hyde is one half of the Australian musical duo called Peking Duk. 'Keli Holiday' is the name of Adam Hyde's new solo project. The other half of Peking Duk is Reuben Styles. Golden Features, DMAs and The Presets are all Australian musical artists.

<A A>	allegro – fast-paced utterance	[ ]	overlapping speech
<L L>	lento – slow-paced utterance	=	elongation of sound
<F F>	forte – loud voice	-	truncated word
<P P>	piano forte – soft voice	@@	laughter
<@@>	laughing quality to voice	*action*	speaker or context action or gesture
(.)	very short pause	,	continuing intonation
(..)	short pause	.	final intonation
(…)	longer pause	?	questioning intonation
/	rising pitch	_	emphasis
\	falling pitch		

1.   C   I wanted to ask (.) you're obviously one half of the biggest Australian musicians
2.   uh like ever/
3.   Why [did you star-]
4.   H   [Ever=/]
5.   <F Damn F> @ I'm [uh I wow]
6.   C   [@@] Yeah I'm gonna go with ever [babe]
7.   H   [<@ Ever/ @>] yeah well I will uh
8.   I'll rock that\
9.   C   I mean well as long as I've been alive so for at least like twenty [seven years]
10. H   [yeah]
11. C   so let's go with [that=]
12. H   [yep]
13. C   Um= but <A why did you start Keli Holiday/ A>
14.   Like (.) how did it begin/
15.   Because you're already kind've (..) had your s*** done\
16.   You know (.) you could've just <F hung out F> for a bit\
17. H   That's a <L solid quest. L>
18.   I guess like,
19.   makin' dance music non-stop is like ah (.) you know,
20.   definitely a <A passion of mine A> but
21.   (.) when we started it,
22.   it was in 2010\ (.) when like <F all F> that we were doin' was hitting clu=bs,
23.   and listening to dance music,
24.   an' like (..) we lived and breathed the whole culture of it/
25.   Um= now I can say <A as a thirty-one-year-old man A>

SECTION B – continued
TURN OVER

26.		I'm definitely not <u>immersed</u> in that culture (..) as much (.) an' I,
27.		you know I kinda went off an' just- (..)
28.		I realised I want t' create stuff that really <u>speaks</u> to how I'm feelin',
29.		talk about my experience,
30.		I can't <A I like I I can't A> (..) I can't write songs about (.) really <u>personal</u> things\
31.		(*intake of breath*)
32.		(..) unique to my experience of life/
33.		if if Reuben is <F involved F> (.) and it's like a dance song,
34.		<A you know what I mean? A>
35.	C	[<P Yeah P>]
36.	H	[So I] feel like it's more of an <u>outlet</u> t' (.) be able to kinda (..)
37.		talk my s***,
38.		<F from my heart F> .
39.		as corny as it sounds.
40.	C	Yeah\ (.) with Keli Holiday,
41.		<A because it's so different from Peking [Duk]
42.	H	[Mmm]
43.	C	Was it <u>hard</u> to get into the groove of that <u>sound</u>\
44.		Like did you experiment a lot before you kind of started uh recording things/
45.		Or was it just natural <A because it was you know for so long A> and (.)
46.		you were waiting to get it <u>out</u>\
47.	H	That's a good question.
48.		I felt <u>weird</u> about it because it was just me and <L a guitar L>
49.	C	Yeah
50.	H	And um (..) I was like very <P oh this is cringey\ P>(..) [<F but F>]
51.	C	[@@]
52.	H	But [<@ I played it and <u>I felt croo=k</u> @>]
53.	C	[@@@] <@ Why= @> @@
54.	H	<@ Because I was like, @>
55.		<F this ain't me F> I used to doing it like <u>being</u> a <u>producer</u>\
56.		as opposed to like <u>singing</u>,
57.		and playing with a guitar (..)
58.	C	Yeah
59.	H	Um but then when I played it for Golden Features,
60.		shout out Golden Features (.) my man (.) um=,
61.		ah I played it for him and he's like <u>du=de</u> you gotta like <F do something with this\ F>
62.		and I was like I don't know what I'd do=\
63.		and he was like,
64.		well <A <u>Kim Moyes</u> A> from The Presets just produced the DMAs' record\
65.	C	Mmm
66.	H	And uh I hadn't met Kim at that time (.) and he linked us in and (…)
67.		Kim gave me the confidence that <F yeah I can do this s*** F>
68.		And I don't know I just had to let go (...) like just <u>own</u> [it]
69.	C	[Yeah]

Source: adapted from *Hot Nights with Abbie Chatfield*, HIT Network, 24 January 2023

END OF INSERT