

**Victorian Certificate of Education
2014**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

ENGLISH LANGUAGE
Written examination

Thursday 13 November 2014

Reading time: 11.45 am to 12.00 noon (15 minutes)

Writing time: 12.00 noon to 2.00 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	6	6	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, white out liquid/tape and dictionaries.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 22 pages, including a detachable insert for Sections A and B in the centrefold and **Assessment criteria** on page 22.

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.

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 1–6 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** (3 marks)

Describe the register of this text (lines 1–23). Referring to line numbers, provide **two** examples of specific language features to support your answer.

Question 2 (2 marks)

Using metalanguage, explain the function of the word ‘this’ in line 8.

Question 3 (2 marks)

Identify **one** example of phonological patterning and comment on its function in the text. Refer to line numbers in your answer.

Question 4 (2 marks)

Both letters featured in the text use brackets (parentheses).

How do their purposes in using this device differ?

Question 5 (2 marks)

Using metalanguage, comment on the writer's use of syntactic patterning in lines 16 and 17.

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 7 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 7 (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 in your analysis.

Working space

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 8 (30 marks)**Stimulus**

- a. “Have you noticed,” said my neighbour Nick as we watched our 11-year-old daughters during a match, “that when girls play soccer they’re always saying sorry? They knock someone, they say sorry. Their boot touches another player’s, they say sorry. The sound of girls’ soccer is ‘Sorry ... sorry ... sorry’.”

James Button, ‘Soccer is for girls’, *The Monthly*, November 2013, p. 30

b.



Due to copyright restrictions,
this material is not supplied.

Danny Shanahan, *The New Yorker*, 8 January 2001

c.

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this material is not supplied.

Amanda Dunn, ‘Chillax, dudes, the kids talk all right’, *The Saturday Age*, 14 September 2013

- d. ‘Taggers and gangs use graffiti to gain recognition or to express the identity of the group. Gang/crew members are motivated to put up graffiti because it reflects their loyalty to the gang ... Street gangs or crews use their language to communicate with one another through graffiti. This language includes common numbers, letters, words or phrases, which are easily understood on the streets.’

“‘Tagger’ Graffiti Culture”, June Hintz, Secretary/Extension Officer, and Calvin Pybus, President, Phantast Cultural Music and Arts Association Inc.; paper presented at the Graffiti and Disorder Conference convened by the Australian Institute of Criminology in conjunction with the Australian Local Government Association and held in Brisbane, 18 & 19 August 2003

‘The language choices we make reflect who we are and the social groups to which we belong.’

Discuss this statement in the contemporary Australian context. Refer to at least **two** subsystems of language in your response.

OR

Question 9 (30 marks)**Stimulus****a.**

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this material is not supplied.

Nicholas Langdon, 'Stop the verbifying', letter to the editor, *The Age*, 20 February 2014

b.

'So this is the dilemma. In the end we have to accept change, but it doesn't mean we always have to like it. If the loss of "fewer" troubles you, then I suggest that you clap your hands and rejoice every time you hear people say "fewer" or see it written. But if you get annoyed whenever you see "12 items or less" then you're probably going to be miserable every time you go to the supermarket. Is it worth the angst?'

Elizabeth Gordon, *Living Language: Exploring Kiwitalk*, Canterbury University Press, Christchurch, 2010, p. 130

c.

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Brant Parker and Johnny Hart, 'Wizard of Id', *The Age*, 20 December 2013

d.

'The opposition between *descriptivists* and *prescriptivists* has often become extreme, with both sides painting unreal pictures of the other. Descriptive grammarians have been presented as people who do not care about standards, because of the way they see all forms of usage as equally valid. Nothing could be further from the truth. I would call myself a descriptive linguist, but I am just as concerned about clarity, ambiguity, and intelligibility as anyone with a prescriptivist temperament. But I am not so stupid as to think that we shall achieve any gain in clarity by avoiding split infinitives or not ending sentences with prepositions. And I am not so insensitive as to blame others who have not had the opportunity I have had to acquire an effective command of standard English.'

David Crystal, *How Language Works*, Penguin Books, Camberwell, 2008, p. 454

'In the 21st century, Australian English embraces change, in spite of concerns from traditionalists.'

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

OR

Question 10 (30 marks)**Stimulus**

- a. 'In contemporary western society, taboo and euphemism are closely entwined with concepts of politeness and face (basically, a person's self-image). Generally, social interaction is oriented towards behaviour that is courteous and respectful, or at least inoffensive. Participants have to consider whether what they are saying will maintain, enhance or damage their own face, as well as be considerate of, and care for, the face needs of others.'

Keith Allan and Kate Burridge, *Forbidden Words: Taboo and the Censoring of Language*,
Cambridge University Press, 2006, p. 238

- b. 'Media across Australia have offended the family of the deceased former lead singer of indigenous rock group Yothu Yindi by showing his full name and picture ...

Tributes poured out across Australia for the singer across radio and online, but the singer's family have been distressed at the coverage for cultural reasons.

In many Aboriginal communities there is a taboo placed on the name and image of a dead individual.'

'Media coverage of Yothu Yindi's former lead singer offends ... family',
mUMBRELLA website, 3 June 2013

- c.

Due to copyright restrictions,
this material is not supplied.

Jill Stark, 'Crackdown call on media use of words like "loony"', *The Age*, 29 July 2012

'What is considered taboo in a living language is a reflection of current social attitudes.'

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

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

'Quick Fix' is a feature published regularly in the fortnightly magazine *The Big Issue*.

1. **QUICK FIX # 23** Grating Greetings
2. **WRITER SOPHIE QUICK**

3. **Dear Quick Fix,**
4. I recently moved to Australia from Europe and I'm really confused about greetings
5. etiquette. At home, we have a national standard of greeting: a kiss on each cheek. It's
6. very simple. But here everyone is a rogue operator with their own personal greeting
7. style. I never know what to do – or what the *other* person is going to do – in any
8. situation. This has resulted in some awkward moments. (I bumped into my
9. neighbour, a hugger, at the supermarket. I ended up kissing him under one of his
10. outstretched arms.) I am keen to avoid this kind of thing in the future. What should I
11. do?
12. ***Scared Saluter***

13. **Dear Scared Saluter,**
14. I agree this is a problem. We need to settle on a National Standard. The problem is that
15. nearly every one of our existing greeting options is either dangerous or unpalatable:
16. the handshake (too stiff), the high-five (too noisy), the hug (too group-therapy), the
17. fist-bump (too bumpy), the wink (spreads bird flu), the wave (causes wind). I think
18. you should encourage your Australian friends to agree on the high-*pi*. It's a great
19. alternative to the high-five, and much less noisy because it's pretty hard to forcefully
20. slap together 3.14159 digits.
21. ***Quick Fix***

22. *Got a REAL problem? Quick Fix can't help you. She has problems of her own, which*
23. *you can follow on the @squickens Twitter feed.*

Source: Sophie Quick, 'Quick Fix #23 Grating Greetings', *The Big Issue*, 22 November–5 December 2013;
first published in *The Big Issue* Australia

SECTION B

Text 2

At 7.30 pm on Saturday 5 October 2013, ABC TV broadcast *The Royal Australian Navy Fleet Review Spectacular*, commemorating the centenary of the arrival of the first Royal Australian Navy fleet into Sydney Harbour. At the opening of this telecast, presenter Stephanie Brantz (SB) was joined by comedian Lawrence Mooney (LM); he (LM) spoke briefly to His Royal Highness Prince Harry (PH) and interviewed a female Naval Cadet (NC).

The following symbols are used in the transcript:

<L L>	lento – slow-paced utterance	,	continuing intonation
<A A>	allegro – fast-paced utterance	.	final intonation
<CRE CRE>	crescendo – getting louder and faster	@@@	burst of laughter
<F F>	forte – loud voice	/	rising pitch
(.)	very short pause	\	falling pitch
(...)	longer pause	—	emphatic stress

1. SB <L Eighteen warships,
2. sixteen tall ships, L>
3. <CRE eight thousand sailors from seventeen countries, CRE>
4. have sailed here to commemorate,
5. the centenary of the first entry of the Royal Australian Navy's fleet,
6. into Sydney Harbour\
7. (...) Tonight,
8. (.) the pinnacle of the celebrations/
9. the <L international fleet review spectacular. L>
10. Yes (.) forty war ships in total,
11. making up the armada here\
12. Hello and welcome (.) I'm Stephanie Brantz/
13. with me Lawrence Mooney,
14. <L down here L>on Sydney Harbour on this gorgeous evening,
15. for what promises to be a remarkable and indeed (.) spectacular show/
16. LM Absolutely Steph.
17. <L very exciting. L>
18. Hello (.) and welcome/
19. There's been so many amazing vessels on Sydney Harbour all week/
20. Right now (.) off to our right is HMAS Gascoigne/
21. and behind it is HMAS Sydney\
22. Later on during the show they'll be lit up so you'll be able to see them\
23. SB Yes (.) there's heaps of ships,
24. but there's also almost a million people,
25. who've come down here,
26. to watch the commemorations and the celebrations\
27. They've been down here <L all day, L>
28. watching what's going on,
29. and they're waiting for the highlight,
30. which is 30 minutes of the most choreographed/

31. light (.) sound and fireworks show that Sydney has ever seen.
32. LM We are in a really privileged position,
33. we're right on Bennelong Point in front of the Sydney Opera House,
34. and tonight for the first time,
35. images will be projected on both sides of the Sydney Opera House,
36. (.) and onto the pylons of the Harbour Bridge,
37. bringing you a <L hundred years L> of Royal Australian naval history\
38. SB Yeah (.) and indeed (.) also a first,
39. (.) there will be fireworks launched from the decks of the warships/
40. LM Absolutely.
41. Now (.) apparently this is very dangerous,
42. and there's a lot of @@@ a lot of paperwork required,
43. to get explosives and rockets onto warships,
44. which I would have thought was standard practice\
45. SB Who would have thought.
46. But there are many warships behind us as I said,
47. there's forty (.) around Sydney Harbour,
48. and they're not just Australian,
49. they come from all over the world,
50. from places like <A USA from China Japan Malaysia Thailand/ A>
51. and indeed the UK.
52. LM Speaking of the UK Steph,
53. (.) a very special guest has travelled,
54. halfway round the world from Old Blighty,
55. to be part of the celebrations,
56. and was down (.) at Campbell Cove this afternoon.
57. Let's check it out\
- (Scene changes to Campbell Cove earlier in the day.)*
58. I'm here at Campbell Cove,
59. eagerly anticipating the arrival of His Royal Highness Prince Harry.
60. I'm personally looking forward to meeting him,
61. I'm sure it's gonna happen.
62. I'm pretty excited\
63. Australia has turned on a magnificent day,
64. to welcome Prince Harry to Sydney\
65. I've specially chosen this royal blue tie,
66. I've heard he's got a thing for ties\
67. The prince is certainly shaking more <L girls' hands L> than men's\
68. <F Lovely to meet you. F>
69. (...) He didn't touch me but I was only this far away.
70. PH Are you a reporter?
71. LM Yes (.) I am.
72. PH (Inaudible)
73. LM He said he liked my tie (.) he said he liked my tie.
74. <F Everyone (.) Prince Harry said he liked my tie (.) Ha haa F> /

75. <L God save the Queen. L>
(Scene returns to night-time where LM is interviewing NC.)
76. LM Prince Harry was down at Campbell Cove I got to shake his hand.
77. (.) Have you met Prince Harry?
78. NC No I haven't met Prince Harry\
79. LM Well you can touch my hand,
80. there's a little bit of Royal DNA there.
81. Clearly you're in the Navy (.) ah,
82. (.) what has been your highlight so far today?
83. NC Ah (.) I've been part of the Royal Guard today/
84. so that's (.) that's a pretty big highlight for me (.) yeah.
85. LM What does the Royal Guard involve?
86. NC Ah (.) we were the ones that were (.) ah (.) lining the ship,
87. to (.) ah greet and (.) ah (.) say goodbye to the ship as well/
88. when Harry and the Governor and all those people yeah were leaving/@@@
89. LM Very exciting.
90. NC Yeah.
91. LM And are you looking forward to the fireworks display?
92. And I suppose the historical depiction of the hundred years of the Royal Australian Navy?
93. NC Yeah yeah (.) I am.
94. (...) My grandfather served as well/
95. so it's (.) it's a big highlight for me (.) yeah.
96. LM Congratulations and thank you.
97. Back to you Steph.

Source: www.abc.net.au