



Victorian Certificate of Education

2009

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

Figures

Words

Letter

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ENGLISH LANGUAGE

Written examination

Wednesday 4 November 2009

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

Section	Number of questions	Number of questions to be answered	Number of marks
1	5	5	22
2	5	5	23
3	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 and/or white out liquid/tape, dictionaries.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 19 pages including a detachable insert for Sections 1 and 2 in the centrefold and **Assessment criteria** on page 19.

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 1 – Written text**Instructions for Section 1**

Refer to the insert from the centre of this book while answering this section. Section 1 requires answers to questions about a written text. Answer **all** questions in this section. In your response you are expected to demonstrate your ability to use relevant descriptive and metalinguistic tools. You are required to demonstrate familiarity with the topics of Unit 3 ‘Language in Society’ and the topics of Unit 4 ‘Texts in their Australian Contexts’. Section 1 is worth 30% of the total marks.

Text 1: Questions 1–5**Question 1**

What role does inference play in creating coherence in this text? Identify **three** examples.

3 marks

Question 2

How does the use of adjectives and adjectival phrases support the purpose of this text in lines 1–27? Provide examples.

3 marks

SECTION 1 – continued

Question 3

If the Italian language is defined by rolling Rs and swinging arms and Austrayan known for the added 'o', tenantese might be the language of silence, death stares and underlying tensions. (lines 17–19)

- a. Name and provide examples of **two** subsystems referred to in the sentence above.

- b. What is the sentence structure (lines 17–19)? Why is this used?

- c. What effect is created by the use of listing? Provide an example.

6 marks

Question 4

The author uses front-focus, end-focus and passive to organise the information between lines 13 and 19 in this text. Discuss the use of **two** of these three discourse features in this paragraph.

[illegible]

4 marks

Using linguistic evidence, explain how social rapport is established between the participants in the blog. (lines 29–44)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Total 22 marks

SECTION 2 – Spoken text

Instructions for Section 2

Refer to the insert from the centre of this book while answering this section. Section 2 requires answers to questions about a transcript. Answer **all** questions in this section. In your response you are expected to demonstrate your ability to use relevant descriptive and metalinguistic tools. You are required to demonstrate familiarity with the topics of Unit 3 ‘Language in Society’ and the topics of Unit 4 ‘Texts in their Australian Contexts’. Section 2 is worth 30% of the total marks.

Text 2: Questions 6–10

Question 6

Explain the functions of M's utterances between lines 6 and 20.

[illegible]

3 marks

Question 7

Identify a declarative utterance and an interrogative utterance between lines 21 and 55. Discuss the discourse function of each.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

4 marks

Question 8

Identify **two** different nonfluency features and discuss the function of each in this transcript.

4 marks

Identify **three** different prosodic features in the transcript and discuss the function of each.

[illegible]

6 marks

Question 10

How does the turn-taking in this conversation reflect the relationship between O and A?

[illegible]

6 marks

Total 23 marks

END OF SECTION 2

SECTION 3 – Essay

Instructions for Section 3

Section 3 requires a sustained expository response. Answer **one** question in this section. In your response you are expected to demonstrate your ability to use relevant descriptive and metalinguistic tools. You are required to demonstrate familiarity with the topics of Unit 3 ‘Language in Society’ and the topics of Unit 4 ‘Texts in their Australian Contexts’. In your response you **must** refer to the stimulus material provided. Section 3 is worth 40% of the total marks.

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Question 11 Tick the box next to the question you are answering.

Euphemism promotes social harmony and strengthens the social fabric of our society. Discuss.

- a) Euphemisms are unpleasant truths wearing diplomatic cologne. (Quentin Crisp)
- b) Tact is kind; diplomacy is useful; euphemism is harmless and sometimes entertaining. (Julian Burnside)
- c) We probably use euphemisms a lot more often than we think. They are like the linguistic glove that we place over the knuckles of any word that might threaten to knock a person down. Any term denoting an aspect of life that is indelicate, offensive, or unsavory will generally get the euphemistic treatment, unless we want to stick the knives in and bury some person (actually, I think those are the euphemistic terms). (Evan Maloney, 8 July 2008)
- d) Non sequitur cartoon

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OR

☐

Question 12 Tick the box next to the question you are answering.

Language play is one of the most important dimensions of language. Discuss.

- a) We play with language when we manipulate it as a source of enjoyment . . . [We] take some linguistic feature – such as a word, a phrase, a sentence, a part of a word, a group of sounds, a series of letters – and make it do things it does not normally do. We are, in effect, bending and breaking the rules of the language. And if someone were to ask why we do it, the answer is simply: for fun. (David Crystal, ‘Loving Linguistic Lucidity’)
- b) Here are some samples of neologisms (new words) and word games submitted to a magazine competition.
- Coffee (n): the person upon whom one coughs
 Testicle (n): a humorous question on an exam
 Hipatitis (n): terminal coolness
 Bozone (n): the substance surrounding stupid people that stops bright ideas from penetrating
 Muffin-top (n): the fold of fat that spills over the top of low-rise jeans
- c) Sweet-talk, pillow-ese, love-talk – whatever you call it, there is no denying that the mushy, lovey-dovey speak that goes on between couples can be a little disconcerting. Take these examples: chockle-pock; schmoopie; huggie wuggie; stud muffin; cuddlechops.
- d) You have probably quoted Shakespeare thousands of times without realising it. If your homework gets you ‘in a pickle’, your friends have you ‘in stitches’, or your guests ‘eat you out of house and home’, then you are quoting Shakespeare.

OR

☐

Question 13 Tick the box next to the question you are answering.

The question to ask is: ‘Why not use Standard English all the time?’

- a) While Josephine Mandarano (22 years old) values emoticons and acronyms for adding tone and context . . . she thinks netspeak is encouraging bad habits. ‘Rarely do I receive an email from friends that is grammatically correct and abbreviations such as ‘dere’ (there) and ‘dis n dat’ (this and that) make me cringe. I’m a bit of a word nerd. It frustrates me when folk say, ‘Who cares? It’s only an email.’ (‘Broken English’, by Katie Cincotta, *The Age Green Guide* 18 September 2008)
- b) Provided young people effectively communicate information, an SMS message or an MSN conversation may be just as legitimate as an email or essay. (Georgina Dimopoulos, *The Age*)
- c) If you want the world to listen, you have to speak properly. A voice can be sexy, distinctive or indifferent – and taking control of it can make a big difference to your life.
- These are private sessions designed with you, your job and your company in mind. In them you will learn:
- how to construct grammatical sentences to sound convincing, authoritative and persuasive
 - how to improve your diction and pronunciation
 - how to eradicate ‘like’ and ‘you know’ from your speech
 - how to identify linguistic embarrassments such as HRT
- (From an advertisement for a voice coaching class for business executives.)
- d) Clearly Standard English is perceived to be intrinsically superior to other varieties. Yet examples are easy to find where nonstandard dialects appear to do things better. (K Burridge, 2003, *Proper English: Rhetoric or Reality*)

Total 30 marks

Working space

Write the number of the question you are answering in the box.

[illegible]

[illegible]

SECTION 3 – continued

[illegible]

[illegible]

Assessment criteria

The examination will address all of the criteria. All students will be examined against the following criteria.

1. Understanding of the range of distinctive characteristics of different varieties of English used in Australia.
2. Identification of differing attitudes within the community to varieties of Australian English.
3. Analysis of the role of language variation in the development of a sense of identity.
4. Analysis of how situational factors influence linguistic variation.
5. Identification of the range, nature and functions of different kinds of written and spoken English.
6. Analysis of key stylistic features and differences in the nature of written and spoken English.
7. Use of appropriate metalanguage to describe and analyse linguistic usage.
8. Ability to write responses that are clearly organised, using effective, accurate and fluent language.

Insert for Sections 1 and 2

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

Text 1

The following text comes from a blog called ‘Crowded House’ on *The Age* website. It is written by share-house newcomer Joel Meares and it describes his experiences of sharing a house with other people (lines 1–25). Readers of the blog were invited to respond and discuss their own share-house experiences. This text also shows a sample of those responses (lines 29–44).

1. **Got the message? The passive-aggressive art of ‘talking’ to your housemates.**

2. Communication in a share house means doing everything to avoid a proper conversation.
3. Got a grievance? Don’t raise it at dinner or take someone aside for a chat. That kind of thing
4. is best left to talking about your housemates. Let it niggle for a while, passive-aggressively
5. hint at your displeasure with a few slammed doors, a sarcastic note on the fridge or by doing
6. someone else’s chores (loudly), then wait for the message to sink in or the housemate to
7. move out. That’s the principle behind most of the share house communiqués I’ve seen and it
8. can lead to some very interesting methods of getting the message across.

9. ‘Tenantese’ – that bizarre form of communication native to the share house – is a system
10. borne of necessity and out of frustration, an answer to the question: how do you let your
11. housemate/s know you’re two VBs away from relocating their bedroom to the kerb without
12. actually saying it?

13. In a workplace or a family, squabbling parties often sit down and chat it out. It’s right and
14. rational but not the way of the sharer. Passive-aggressive and cunning enough to be
15. completely denied, the share house response is symbolic and usually delayed: a Post-it note
16. on a housemate’s door two days later or a meal prepared for everyone, except the bastard who
17. forgot to feed the fish. If the Italian language is defined by rolling Rs and swinging arms and
18. Australayan known for the added ‘o’, tenantese might be the language of silence, death stares
19. and underlying tensions.

20. I’m sure there are share houses that have regular meetings where somebody puts on the kettle,
21. the Assorted Creams are opened and everyone says what’s on their minds this week. I just
22. haven’t lived in or visited them. Instead of this Big Brother style house meeting, I more often
23. see minor grievances resolved through a passion play of passive-increasingly-aggressive
24. gestures that build to ‘the big one’: a half-hour outburst of tears and accusations that usually
25. ends in someone dodging a cask of goon.

26. **Posted by Joel Meares**
27. **16 July 2008 8:04 AM**

28. COMMENTS POSTED ON THE BLOG

29. We have a whiteboard in our kitchen. Very grown up of us? hmm . . . maybe not. It's only used
 30. when someone has something not so nice to say. When we are all getting along, the
 31. whiteboard is inconspicuous but as soon as there's a problem – bam! The whiteboard is staring
 32. you in the face when you walk in the room with red texta and underlined words. It's actually
 33. quite amusing, that is, when 'the whiteboard's' attacking someone else.

34. Posted by: heyhay on 16 July 2008 3:09 PM

35. hmmm. well i just tried to do the grown up thing and have a, what i was hoping to be,
 36. friendly chat about how often her boyf is staying over and that he made the kitchen a real
 37. mess over the weekend. wish i'd just slammed doors and been sarcastic – a show down is
 38. expected tonight – thank god the local is only 15 m away!

39. Posted by: scared on 16 July 2008 6:23 PM

40. once shared a house with 3 girls . . . gold I assumed! not. I didnt last long – the post-it notes?
 41. This extreme fussy pedantic house drove me mad. Im clean – reasonable tidy . . . but to have a
 42. magazine left in the lounge create a note? Last straw and moved in with 2 guys . . . heaven! Sure
 43. it got messy – really bad, but then we'd all just clean it . . . down with female housemates!!

44. Posted by: nixon on 24 July 2008 8:40 AM**SECTION 2 – Spoken text****Text 2**

The Nest is a reality television program which screened on SBS in 2008. It explores the experiences of three Australian families with adult children who are in a state of conflict about their place in the family home. The following is a conversation between members of the Troche family: parents Oscar and Marta, migrants from Uruguay, and their only child, Anielka, aged 25, university student and part-time worker. It is Friday night. In order to improve the relationship between Anielka and her parents, she has agreed to curb her socialising and stay at home this night.

The following transcription symbols are used in the transcript.

<A A>	fast-paced utterance
<P P>	soft voice
<F F>	loud voice
(.)	short pause
(...)	longer pause
-	truncated word
--	truncated intonation unit
,	continuing intonation
.	final intonation
?	questioning intonation
/	rising pitch

\	falling pitch
^	primary accent
@@	laughter
=	lengthening of a sound
[]	overlapping speech

O = Oscar (father)

M = Marta (mother)

A = Anielka (daughter)

Transcript

1. A: What's for dinner?
2. O: Ah= ^so far/,
3. A: [@@]
4. O: [is] a little bit o' pasta/,
5. and we need to check (.) what is on the freezer.
- SILENCE
6. A: I'm re=ally ^hungry <A and, and A>,
7. O: We ^makea something ^gooda for you.
8. A: Ye=ah, but I already ^know the options= (.),
9. and I'm not really excited about any of them\.
10. O: Okay <A you A>/,
11. M: You like the (.) ^dumplings?
12. We have the ^dumplings (...).
13. O: Okay, what, what, er, you want this ^chicken?
14. M: Otherwise/
15. O: You likea ^fish/ (.) or the ^fish\.
16. A: Am ^I the ^only one ^eating?
17. O: <F ^No. ^Everybody F>.
- SILENCE
18. M: <P Would you ^like an ^avocado P>?
19. O: A-a-any, anything more?
20. <A I put in more? ^Yes A>.
- SILENCE
21. A: What do you ^think? (Sigh)
22. O: For ^sure/
23. A: Then ^why do you ^a=sk?
24. O: In ^casea somebody say ^yes (.) you know/
25. A: And I want some (.) two of ^these.
26. O: Ok (.)
27. [What's the oth-, all the other--],
28. A: [Sigh]
29. It's ^really ^boring.
30. You have a hard day at work,
31. and you come home and then (.) [that's],
32. M: [Ah=]

33. M: [^well]
 34. O: [Well] ah-ah-ah, I'm cooking now here,
 35. and let's see what happens [see]/
 36. A: [And] not even like (.) you know (.)
 37. O: Sometime it a little bit ^difficult\
 38. A: For ^who=?
 39. O: For ^me (.) to try to ^cook and everything
 40. <A I don't know A>,
 41. We'll see= [if it's],
 42. A: [What, <A what A>]
 43. O: If people [didn't like it].
 44. A: <F [What on ^earth] have you ^cooked?
 45. You haven't cooked ^anything F>.
 46. O: [Well, ah-ah--]
 47. A: [All] you did was put something in, in the ^freezer (.)
 48. ^That's not cooking, ^that's ^reheating.
 49. O: [Yeah but],
 50. A: [Where, there is a diff--]
 51. O: At the same time, if the people don't ^like it,
 52. A: <F Of ^course we're ^not going to ^like it F>.
 53. O: Well, that's it, see they--
 54. A: If you'd cooked a ^soup/ (.) maybe I'd like it.
 55. Grrrrrrfffff!
- SILENCE
56. O: <P Okay darling,
 57. you want to watch the television P>?
 58. A: No=. I don't wanna watch TV.
 59. I wanna go out.
 60. O: Well, you want to go out/, you go out\ (.)
 61. Don't ask ^me (.) I cannot stop you (...)
 62. Remember (.) remember (.)
 63. <F I cannot ^stop you F>.
 64. You want to go out/, it's up to you\
 65. M: But/
 66. O: I cannot stop you.
 67. M: ^Consequences/
 68. A: <P Done everything this week,
 69. like, why am I being punished P>?
 70. O: <P Don't ask me P>