



Unit 3 and 4 English Language

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Section A – Written Text

All answers should be in full sentences. Please note that the use of bullet points is not obligatory or advised – they have been used in these answers in order to clearly distinguish the main points necessary to receive marks/to provide different possible responses.

Line numbers must be provided to receive marks.

Marks allocated are indicated by a number in square brackets, for example, [1] indicates that the line is worth one mark.

Alternative answers to the ones below may be acceptable. Ask your teacher or tutor to look over your work if you are unsure.

Question 1a

- Danny Katz used the creative word formation device of conversion. [1] Possible examples include ‘chit-chatty’ (line 18), ‘Googled’ (line 20), ‘non-computery’ (line 21), “let’s Wiki it” (line 28) and ‘eHowed’ (line 34) [1]
- Affixation is seen in the text. [1] Possible examples include ‘non-computery’ (line 21) and ‘gatheringness’ (line 19) [1]
- Compounding has been used. [1] Possible examples include ‘time-killing’ (line 28) and keyboard-tapping (lines 41 and 42) [1]

Question 1b

The morphological device creates an entertaining, engaging and casual tone. It also adds an air of playfulness to the piece that draws the reader in and makes them want to read on. [1]

Question 2

- The intended audience is the cohort of young Australians. More specifically, it is directed at the age strata of teenagers and young adults. [1]
- It evidently appeals to Australians through the use Australian-centric proper nouns such as ‘Fantastic Furniture’ (line 9). [1]*
- It is clear that the text is targeted at a younger audience due to the frequency of lexemes pertaining to teenspeak. For example, ‘gimp’ (line 6), ‘bee-yatch’ (line 7) [1]
- This is also relevant on a discourse level with the use of discourse particles typically used by young people. An example includes ‘no returns (lines 6 and 7). [1]
- References to pop-culture are further evidence of the intended audience being young people. Examples include ‘The Antisocial Network’ (line 1), which indirectly refers to the movie The Social Network, ‘Katy Perry’s Teenage Dream’ (line 14) and ‘Britain’s Got Talent’ (line 14). [1]
- The use of wordplay, as seen in devices of creative word formation, appeals to a younger audience. This is because young people are typically associated with linguistic descriptivism. An example of wordplay is the use of ‘non-computery’ (line 21), which features affixation and conversion in conjunction. [2] (Avoid using the same example as in response to question 1)
- The use of contractions such as ‘comp’ (line 22) appeals to a younger audience. [1]

*The number of marks allocated depends on the depth of discussion provided

Question 3

- Yes, the text is coherent. This can be seen on a number of levels. [1]
- The text relies on inference in order to create coherence. For example, the reader must be familiar with the pop-culture references such as ‘Katy Perry’s Teenage Dream’ (line 14) and ‘Britain’s Got Talent’ (line 14) to fully appreciate the humour of the text [2]

- Inference is also necessary in order to comprehend the humorous tone. For example, the noun phrase ‘demented-looking teenager’ (lines 13 and 14) deliberately does not adhere to the strictures of political correctness (PC) so as to have comedic effect. [2]
- With respect to logical ordering, the structure of the article is chronological and paragraphing separates the anecdotal evidence. This makes the text orderly and the details easy to extrapolate, thus aiding in its coherence. [1]
- Katz also demonstrates consistency. This is seen in the way he maintains the same stance on technology. Although he begins two paragraphs with ‘not saying it's a bad thing, not saying it's a good thing, but it's a thing’ (lines 16 and 40), he is clearly somewhat vexed about the effect of technology throughout the piece. This is exemplified by the label he ascribes himself at the end, ‘neo-Luddite socialiser’ (line 46). [2]

Question 4

- On a syntactic basis, the writer uses logical connectives/connective adverbials to create cohesion. These aid in making the text clear by overtly binding the ideas. Examples include ‘firstly’ (line 8) and ‘secondly’ (line 10). [2]
- Lexical cohesion is created through repetition. This is evident at the very beginning of the piece with the extended reference ‘famous literary wits of the 1920s’, which appears in an almost identical form in both lines 3 and 4. In this case, it is repeated for comedic effect, but it nonetheless serves to reinforce the subjects’ identities. [1]
- The lexeme ‘eHow’ (lines 33, 34, 36, 37, 38) is seen throughout the third paragraph in numerous forms, from a noun to a verb (‘eHowed’, line 34). It is repeated to make the text humorous. It also binds the paragraph by overtly demonstrating that the ideas are relevant and connected. [2]
- On a similar note, variations of the lexeme ‘wit’ appear throughout the article. Examples include ‘wit’ (line 3), ‘wits’ (line 4), ‘witty’ (line 4) and ‘wittiness’ (line 8). Their use has a binding effect in the way it links the ideas back to the opening scene. [2]
- Katz also employs anaphora as an element of lexical cohesion. This is seen in the use of the third person plural pronoun ‘they’ (line 7), which refers back to ‘the famous literary wits of the 1920’. Similarly, Katz uses anaphoric substitution, such as ‘it’ (line 8) for ‘that kind of Algonquin round-table’ (line 8). As a result of anaphora, the reader must draw on previously provided information which makes them actively form links between the sentences. [2]
- Katz draws on ellipsis to establish a casual, conversational tone. The technique aids in creating cohesion by making the reader fill in the gaps and thus engage with the piece on a deeper level. An example that demonstrates this point is the use of ‘Not saying it's a bad thing, not saying it's a good thing’ (line 40) in which the subject (I) and auxiliary verb (am) have been omitted. [2]

Question 5

- The author has chosen to adopt a style of writing that resembles speech in order to reduce the social distance between himself and the audience. It is also engaging and suits the tongue-in-cheek humour. [1]
- On a morphological basis, the use of contractions is an example of a feature that is typical of spoken language. Instances of contractions in the text include ‘they’d’ (line 4), ‘it’s’ (line 8) and ‘you’re’ (line 41). They reduce the formality and add a speech-like fluency to the article. [1]
- In terms of lexicology, the use of colloquial language such as ‘belch’ (line 7), ‘cop a look at this’ (line 12) and ‘gimp’ (line 6) is typical of the spoken realm because of their transiency and cultural specificity. The lexemes are used to appeal to/entertain the audience. [1]
- Lexicologically, the use of descriptions such as ‘pleasant, relaxed, chit-chatty gatheringness’ (lines 18 and 19) is sometimes associated with the spoken realm. Especially when featuring creative word formation, they add an air of expressiveness typical of anecdotal speech.

- Phonological features such as assimilation ('wanna', line 12) and interjections ('pfff', line 26) are used in reported speech to accurately simulate the nature of the situations. They aid in reducing the formality of the text and contribute to the conversational tone. [2]
- Syntactically, the use of ellipsis is an example of a technique employed by Katz that is typical of speech. An instance of this is 'Or [when I was] at my mum's birthday party' (line 31). [1] *
- The use of co-ordinating conjunctions is syntactic evidence of speech-like writing. Common examples include 'so' and 'and' seen in sentences such as 'no one was taking photos of her and the lens cover on her camera got stuck, so someone brought...' (lines 31 and 32). These conjunctions create a conversational tone by conveying ideas as if flowing from spontaneous thought. [2]

*You may be able to receive 2 marks for addressing such an idea, but sufficient information/detail must be provided

Section B – Spoken Text

Note: Other answers are acceptable. Ask your teacher or tutor to look over your work if you are unsure. Sufficient detail must be provided but information not asked for in the question should not be the basis of marks.

Question 1

- The domain of the transcript is film [1]
- Possible lexical items include: James Franco (line 3), Danny Boyle (line 16), cinematographers (line 22), Anthony Dod Mantle (line 22), Enrique Chediak (line 22), Slum Dog Millionaire (line 23), 127 Hours (line 24), Buried (line 27), Pinapple Express (line 61), Milk (line 63) and MA15+ (line 73) [1]*
- The lexical items function to validate the expertise of the hosts by demonstrating their knowledge of the domain [1]

*2 correct lexical items receive 1 mark. If only 1 correct lexical item is provided, no marks are to be awarded.

Question 2

- The main purpose of the dialogue is to inform viewers about the latest movies [1]
- As such, the relative clarity of the turn-taking reflects the need for M and D's exchanges to be easily understandable [1]
- For this purpose, explicit markers such as 'Magaret' (line 27) are used, which ensure clean turn-taking [1]
- Falling terminal pitch also allows for clear, clean transitions, as seen in 'I think\' (line 42) and 'I'm giving it ^four stars\' (line 75) etc [1]
- The posing of interrogatives eliciting a response in the style of a question-answer adjacency pair also reflects the informative purpose of the program and the need for lucid turn-taking. An example is 'Did you close your eyes?' (line 70) 'No' (line 71) [1]
- David's monologue at the beginning is solely scripted in order to provide information, and thus the lack of turn-taking also supports the informative purpose [1]

Question 3

- Emphatic stress is used to highlight key lexemes in an utterance. This is exemplified by the distribution of emphasis in the following sentence: 'Aron struck out on his ^own but became ^trapped' (line 7). In this case, the ideas of solitude and entrapment are given particular prominence [2]*

- Fast-paced speech is used to provide an aside – the effect being less time spent dwelling on peripheral details. An example of this is ‘and and the boyfriend in ‘Milk’’ (line 63).
- Fast-paced speech is used to condense long sentences in order to adhere to the time-bound nature of the show. An example of this is ‘cinematographers Anthony Dod Mantle and Enrique Chediak’ (line 22)
- Loud speech is employed as a way of emphasising certain ideas. It is often imbued with a particular emotion/tone. For example, ‘immovable rock’ (line 9) is said loudly to draw the audience’s attention to the predicament of immobility and to create a dramatic/serious tone.
- A high-rising terminal is used to seek empathy. An example of this can be seen in line 53 after ‘your guilts’.

*1 mark for identifying the prosodic feature with an example, and 1 mark for the role it performs

Question 4

- J and C are most probably teenagers. Moreover, they are probably Australian * [1]
- On a lexicological basis, their age is demonstrated by their use of lexical items pertaining to teenspeak. Examples include the intensifier ‘totally’ (line 83), the discourse particles ‘like’ (line 82) and ‘yeh no’ (line 90), the reduction ‘defs’ (line 100) and the interjection ‘ugh’ (line 105). [2]
- In terms of phonology, J and C show a tendency to assimilate their speech in a way that is archetypal of young people. This can be seen in ‘watcha’ (line 79) and ‘wanna’ (line 94). They also elongate particular words for emphasis in a pattern often seen in the speech of teenagers. For example, ‘actually=’ (line 82) and ‘really=’ (line 94) [2]
- With respect to discourse analysis, it is clear that J and C are young when analysing their use of discourse markers such as ‘and that’ (line 83), ‘huh’ (line 84) and ‘you know’ (line 89). These are used to appeal to one’s interlocutor and function as a marker of group in young circles. [2]
- Evidence of their nationality/locale includes the use of lexemes such as ‘gnarly’ (line 85) and the discourse marker ‘aye’ (lines 82, 99, 101). These items are often associated with Australian teenagers. [2]

*Only 1 mark is to be awarded for identification of elements of identity (regardless of the number of observations given).

Question 5

- The first dialogue is definitely more formal than the second. [1]
- The relative formality of the first transcript suggests that the speakers, M and D, have a somewhat professional relationship. [.5] On the other hand, the casualness of J and C’s conversation is evidence of the fact they are close friends. [.5]*
- This professionalism can be seen in the scripted nature of their speech with both M and D having defined roles. For example, D holds the floor, uninterrupted, for the first 27 lines of the show, before M proceeds to give her piece once given the floor by D with the use of an explicit marker, ‘Margaret’ (line 27). [1]
- The relatively distant, professional nature of M and D’s relationship is also observable in the clean transitions between their turns, with overlapping and interruptions rare and little competition for the floor. Indeed, their politeness indicates distance though this is probably also a reflection on the context of the dialogue. [1]
- The closeness of J and C can be seen in the frequency of overlapping speech (lines 80, 81, 82, 87, 95, 105, 106). This removes the (aforementioned) barrier of politeness created by distance.
- The way J and C seem to be in-sync with each other’s prosodies and familiar with their respective conversational styles suggests they are close friends. For example, they both respond to each other’s laughter (lines 82, 83)

*1 mark is to be awarded if both pieces of information are given. Half marks are not to be awarded. At least 1 point must then be given as evidence of the nature of both relationships.

Section C – Extended response questions

Answers are not provided for this section as a range of responses are acceptable. Ask your teacher or tutor to look over your work and suggest improvements.