

STUDENT NUMBER:

VCE ENGLISH LANGUAGE

2015 Unit 3&4 Practice Paper 1

Total Reading Time: 15 minutes

Total Writing Time: 2 hours

QUESTION AND ANSWER BOOK

<i>Section</i>	<i>Number of Questions</i>	<i>Number of Questions to be Answered</i>	<i>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, highlighters, erasers, rulers.

Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape or a dictionary.

No calculator is allowed in this examination.

Materials Supplied

Question and answer book of 23 pages with Assessment Criteria on page 23, and a separate 4 page insert for Sections A and B.

Instructions

Detach the insert from the centre of this book during reading time.

Write your student number in the box at the top of 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.

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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. Answer **all** questions in this section.

In your response you are expected to

- demonstrate your ability to use relevant descriptive and metalinguistic tools
- demonstrate your familiarity with the topics of Unit 3, 'Language Variation and Social Purpose' and Unit 4 'Language Variation and Identity'.

Section A is worth 15 marks.

Text 1**Question 1**

What is the mode of this text?

1 mark

Question 2

Identify 4 language features in Text 1 that are characteristic of spoken conversation. Provide line numbers for each example.

4 marks

SECTION A – continued

Question 3

Discuss how coherence is achieved in the text. Provide examples with line numbers.

3 marks

Question 4

Identify four of the following features in Text 1 and discuss their functions:

- graphics
- vocal effects
- acronyms/initialisms
- phonetic spelling
- non-standard punctuation
- slang/idiolect

3 marks

SECTION A – continued
TURN OVER

Question 5

How do the speakers attend to face needs during this interaction? Provide examples with line numbers to support your analysis.

4 marks

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.

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 Unit 4 'Language Variation and Identity'.

Section B is worth 30 marks.

Question 6

Write an analytical commentary about 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

30 marks

Working Space

SECTION B – continued
TURN OVER

SECTION B – continued

SECTION B – continued
TURN OVER

SECTION B – continued

SECTION B – continued
TURN OVER

SECTION B – continued

[illegible]

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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 Unit 4 'Language Variation and Identity'
- refer to the stimulus material provided

Section C is worth 30 marks.

Select **one** of the two following topics. Refer to AT LEAST two subsystems of language in your essay and provide examples from current discussions about language that you have studied in class.

Question 7**Stimulus**

- i. In a carefully worded plea for calm debate over national security, Mr Turnbull said people who equally opposed terrorism could have different views on the right balance between security and liberties, according to speech notes provided by his office. "Denouncing those who question the effectiveness of new national security measures as 'friends of terrorists' is as stupid as describing those who advocate them as 'proto-fascists'."

David Wroe, Sydney Morning Herald, 7 July 2015 <http://tinyurl.com/pjpzng3>

ii.



Poster protesting about anti-immigration politician Pauline Hanson in 2004.

http://notanothertermples.blogspot.com.au/2004_09_01_archive.html

- iii. "we need shock jocks like alan jones to keep the public aware of the influence of minority groups and how this inane labor government is destroying our great country"

Facebook post, January 2014

"Leaders need to show tolerance and politeness in their public discourse or social harmony is threatened."

Discuss.

OR

SECTION C – continued

Question 8

Stimulus

- i. [Adam Goodes' war dance after kicking a goal against Carlton] was a tribute to young Aboriginal sportsmen who aspire to be like him – a man who has worked hard, excelled at what he has chosen to do and used his success to further worthy causes. The mindless backlash against his cultural expression was perhaps further indication of why it is so important for Goodes to remind younger Aboriginal people that they should be proud of their culture, their heritage, of who they are.

Larissa Berhendt, *The Guardian* 1 June 2015 <http://tinyurl.com/pgqu7bb>

- ii. Last week, I had an interview for a fancy job at a very nice university and they asked what publications I'm most proud of. ...I talked about the time I took on the multi-million dollar marketing campaign of the Australian Literacy and Numeracy Foundation ... I complained that they were using a false statistic in their marketing and pandering to a negative portrayal of remote Aboriginal kids. The boss of this influential charity took issue with what I'd written and I took issue back. It was a very stressful week. My bark is a lot bigger than my bite. I'm typically a pushover and not very assertive in real life, so episodes like this make me very anxious.

Blog post 18 February 2015 <http://munanga.blogspot.com.au/>

- iii. The “bogan” has rapidly become a key folk devil in Australia. On the other hand, the “hipster” tends to equate with middle-class endeavours and the term is often used in a quite playful way.

Steven Threadgold, *The Conversation*, “Struggle Street is poverty porn with an extra dose of class racism.”

iv.

HOW BOGAN IS YOUR CAR?

CAR TYPE

- VB, VC, VH, VK - 7 POINTS
- VL - 10 POINTS
- VN, VP - 5 POINTS
- VR, VS - 5 POINTS
- VT, VX - 5 POINTS
- VY, VZ - 2 POINTS
- VE - 1 POINT

① CUSTOM EXHAUST - 3 POINTS

② STOCKIES ON THE BACK - 5 POINTS

③ MISSING FUEL CAP - 2 POINTS

④ CUSTOM REAR WING - 5 POINTS

⑤ FULLY SICK SOUND SYSTEM TO PUMP DOOF DOOF - 5 POINTS

⑥ SOUTHERN CROSS STICKER - 5 POINTS

⑦ 17" + CHROME RIMS - 4 POINTS

⑧ CAR IS ACTUALLY ON JACKS, NOT WHEELS - 10 POINTS

⑨ UNIT STICKER - 5 POINTS

⑩ WEARING A HOODIE WHILE DRIVING - 5 POINTS

⑪ MONSTER HAT - 2 POINTS

⑫ CAN ONLY SEE KNUCKLES OVER THE STEERING WHEEL BECAUSE THE SEAT IS SO LOW (VIEWED FROM OUTSIDE) - 4 POINTS

⑬ CUSTOM BONNET SCOOP - 5 POINTS

⑭ CHEN BADGE - 5 POINTS

⑮ NO NUMBER PLATE - 10 POINTS

⑯ 1 POINT PER MISSING TOOTH

⑰ ANYTHING ELSE TO YOUR OWN DISCRETION

ADD UP THE TOTAL FOR YOUR SCORE!!

<http://www.hsvforum.com.au/showthread.php?9624-how-bogan-is-your-car-the-offical-test->

“In today’s society there should be no barriers to the expression of identity.” Discuss.

OR

SECTION C – continued

TURN OVER

Question 9

Stimulus

i. This is why it pays to proofread

It's in the email sign-off "kind retards". The job ad for a "pubic relations officer". And the networking invite where "drinks and nipples" will be served. The perils of not proofreading emails and business documents produce hilarious results for recipients, but not so much for senders. All it takes is one little typo to create a world of hurt.

Kate Jones, June 29, 2015 <http://tinyurl.com/owlsrtw>

ii.



iii. I want to treat language with respect. But I also want to respect the people who use it. And this is why no linguistic error will ever make me roll my eyes more than miserly nitpickers – often anonymous – who take it upon themselves to correct others' spelling, grammar and punctuation online. Call me a Gen-Y heathen, but unless I'm asked to edit the text, I take a descriptivist approach to language. I have a copy of the Style Manual above my desk and I know a bunch of the Macquarie Dictionary's rules on hyphenation by heart, but I see no value in correcting other people's Facebook posts or comments on articles.

Jennifer Down, *Overland Magazine* It's **you're, sweetie 29 April 2015

"In view of the drift towards informality in language, knowledge of standard grammar and spelling is less important than ever." Do you agree?

SECTION C – continued

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

[illegible]

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SECTION C – continued

SECTION C—continued
TURN OVER

SECTION C— continued

SECTION C—continued
TURN OVER

SECTION C— continued

SECTION C—continued
TURN OVER

END OF SECTION C

EXAMINATION CRITERIA

NB: These criteria are indicative for mid-year practice exams. The full list of criteria applies to the end of year exam.

- 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

Examination instructions and the examination assessment criteria are taken from the Victorian Curriculum and Assessment Authority (VCAA) 2012 English Language examination specifications. The VCAA produces the only official, up to date versions of VCAA publications. Readers should consult the VCAA website <http://www.vcaa.vic.edu.au> for VCAA publications and the latest course information, including information in the Bulletins and Notices to Schools.

END OF QUESTION AND ANSWER BOOK

VCE ENGLISH LANGUAGE

2015 Unit 3&4 Practice Paper 1

Insert for Sections A and B

(Please remove from the centre of this book during reading time)

TEXT 1

Background Information

This exchange of messages is between two women who are friends. 🌻 (YW) is younger than OW. The left justified messages with a lighter background are from YW, and those that are right justified with a darker background are from OW.

SAT 10:22AM

what did you buy

a desk
a lamp
shoe racks
and some thing to hang clothes on

photos?

any luck with the TV recorder thingy

SAT 1:44PM

nup

I really haven't had time
I'll spend more on it tomorrow

yep of course

you've been very busy

it's all looking good

SAT 3:15PM



Photo of two dogs with bits of furniture being put together

they think they're helping



oh dear. They think its Boyz Jobz kekeke

send me a photo when it's all done

I will!

I'm working on the hanger

SAT 7:09PM



Photo of clothes hanger



Photo of shoe rack with shoes

and now for the desk

such a well-organised household

lol trying 😊

is the dryer still in the kitchen

no I moved it to the garage

its working

have you tried it. It mightnt work

you're a mind reader

Wonder Woman

lol trying 🍷

SUN 8:58AM

how are the BOYZ

pretty good

under the covers zZ lol

any luck with the TV thing

SUN 12:02PM

no

J told me to rtfm

helpful 😊 lol

I'll look at it this arvo

wanna come over and walk the Boyz have a coffee Zish?

as long as its a nana walk in the greenslide park

see you soon

huh

Greenslide park?

Sorry.

When the kids played at Banksia Park years ago there was a green slide near the picnic area.

TEXT 2**Background Information**

In a school auditorium a Drama teacher (DT) is working with a group of about 50 student actors (SA) who are rehearsing a scene from a musical, *Footloose*, for a school production in a few weeks. The scene from the musical takes place in the room where the local Council is meeting. Senior students from the local High school have petitioned the Council to let them hold a dance. Many adults in this community are strongly opposed to the dance. Both students and adults attend the Council meeting and sit in groups on opposite sides of the room. The Council Members (CM) and the Council President (CP), sit in a group between the visitors attending the meeting, towards the back of the room.

Transcript Key

- (.) short pause
- (...) longer pause
- . end of intonation unit
- / upward inflection
- \ downward inflection
- <F F> loud voice
- <P P> soft voice
- <A A> fast paced speech
- Word= elongated word
- ^ primary accent in an intonation unit

Noise of many students chatting and laughing excitedly which quietens as the DT begins to speak.

1. DT: <F ^thank you to those F>
2. Who are ^sitting (...)
3. focused (...)
4. waiting(...)
5. very= ^patiently(...)
6. and almost ^looking (...)
7. like they're in ^character (....) *Silence from the student actors*
8. right\
9. we're ^forty-five minutes over,
10. So we need to get ^cracking,
11. right/
12. We ^don't want,
13. any of these three ^days,
14. to end up with us telling you,
15. you ^know,
16. how to ^behave,
17. or ^what to be doing.
18. It shouldn't (.) need (.) to ^happen,
19. OK?
20. [A We've been rapt,

21. with the ^way we've been going so far. A]
 22. We need to build our momentum,
 23. there's very little ^time left,
 24. and=
 25. I'm sure you don't want this,
 26. just to be (.) you know (.)
 27. an ^OK show,
 28. where people ^go,
 29. [HPV Oh yeah that was ^good HPV]
 30. I am ^sure you are wanting people to be,
 31. Wow they're impressed,
 32. and ^that only comes,
 33. from putting in the right time n ^effort\
 34. Orright so= *To the group playing the role of students*
 35. at the ^moment,
 36. there's an ^edge,
 37. of ^anticipation,
 38. you think you've got the tools to ^win this,
 39. OK?
 40. Orright?
 41. So= you try and keep it ^down,
 42. you're all (...) ^excited,
 43. you know,
 44. right (...) ^OK/ *To the group playing the role of adults*
 45. But what's your reaction to what's going on over ^here/
 46. SA: <P We're confident they ^won't win P>
 47. DT: So (.) you ^know,
 48. are you a little ^concerned about the outcome?
 49. SA: <P not ^really. P>
 50. DT: So (.) pr- pretty ^comfortable that you know,
 51. what the ^outcome's going to be,
 52. so you ^all need to show that feeling.
 53. Orright?
 54. It's a ^fait accompli.
 55. <F Orright/ F>
 56. And= lights ^up and action!
 57. CM: And so we've ^decided,
 58. that a dog licence will go from ^three dollars and fifty cents,
 59. to ^four dollars and thirty cents.
 60. A ^licenced pet,
 61. is a ^happy pet.
 62. CP: That takes care of ^that business.
 63. Now let's consider ^new business.
 64. ^Before we begin,
 65. I would like to remind all our ^young people,
 66. who have joined us here ^today/

67. that this ^meeting is convened,
 68. to consider ^official... town... business.
 69. Disturbances will ^not be tolerated\
 70. DT: <F Ok= orright F> *To the group playing the roles of the students*
 71. Nothing= nothing=
 72. just ^nothing,
 73. no ^reaction from you.
 74. Orright/
 75. Why are we ^here?
 76. SA: We want the dance/
 77. DT: Orright!
 78. OK/
 79. No one's ^challenged them before,
 80. Orright?
 81. So there's this ^nervous energy,
 82. you've ^just sat through and heard about the-
Noise of student actors beginning to talk amongst themselves which gets softer lines 83- 89 and stops line 90
 83. < F Shhh= F> (...)
 84. You've ^just sat and heard about /
 85. you know (...) what was ^it?
 86. SA: <P ^Dog's licences. P>
 87. DT: I mean it's like (...) yeah right (...) boring=
 88. OK?
 89. Shhh==
 90. And then she has the gal,
 91. to say (.) what's (.) ^you know/
 92. So you ^might even= think/
 93. you know,
 94. Oh does that mean we ^don't,
 95. even get to talk about the ^dance?
 96. Or (.) or (.) or (.)
 97. you ^worried about (.)
 98. not being able to get the message ^across.
 99. Are you ^angry?
 100. You ^know (...)

VCE ENGLISH LANGUAGE

2015 Unit 3&4 Practice Paper 1

ANSWER GUIDE

Section A – Short Answer Questions

Text 1 (15 marks)

Question 1

What is the mode of this text?

The text is written but has many features of spoken language.

Question 2

Identify 4 language features in Text 1 that are characteristic of spoken conversation. Provide line numbers for each example.

Features of this discourse like those of spoken conversation are

- the discourse is jointly constructed
- the exchanges between participants mostly happen in synchronous time, seen by the different sections headed with the day and time, e.g. "SAT 10:22AM" (line 1). One adjacency pair straddles two sections (lines 47-49)
- there are several adjacency pairs, where a question is followed directly by an answer e.g. "what did you buy... a desk" (lines 2-3), "is the dryer..no I moved it..." (lines 35-36).
- Deictic pronouns show the participants have a shared understanding of the context (e.g. "it's" line 14) as does the need for inference (e.g. the identity of "the BOYZ" (line 44) 'J' (line 50).
- when there is confusion the participant can ask for clarification immediately as in "huh Greenslide park" (lines 59-60)
- ellipsis occurs frequently, e.g. lines 3- 6, line 8, line 33

Question 3

Discuss how coherence is achieved in the text. Provide examples with line numbers.

The consistency of the screen layout adds clarity through logical ordering (for instance, the upper case day-and-time-line header separating each block of turn-taking (e.g. line 27); the shading that contains each separate statement (e.g. lines 25 and 26); the ways the different depth of the shading and the profile picture identify each change of turn (e.g. lines 31-34).

Topics are changed using interrogatives (e.g. line 47), and by sending visual information (e.g. line 28). The exchanges rely on inferences being drawn by the participants (e.g. line 50, 53). Anaphoric and cataphoric referencing creates cohesion in the discourse (e.g. lines 36 and 19 respectively). A hypernym, (items bought

line 2) and its hyponyms (list of individual bought items lines 3-6), synonyms “dogs” and “the Boyz” (lines 17 and 53); repetition e.g. (“the hanger” lines 2 and 26), (“shoe rack” lines 5 and 31).

Question 4

Identify four of the following features in this text and discuss their functions.

Graphics

Icons identify the participant sending the message, for clarity. They have been chosen by individual participant to represent her social identity. Photographs (lines 16, 28 and 30) illustrate and give meaning to the written text. Emoticons and animations (lines 51, 20) respectively help suggest the tone of the message (e.g. irony).

Vocal effects

“kekeke” (line 22), “zzzzz” (line 46) add humour add informality to the text and establish close social distance

Acronyms/initialisms

“lol” (line 34), “rtfm” (line 50), J (line 50)

These features of YW’s idiolect add to the humour and informality of the discourse, helping her to narrow the social distance between herself and OW.

Phonetic spelling

“Wanna” (line 53), “nup” (line 10), “yep” (line 13)

These features add to the informality of the text and its sense of immediacy.

“Boyz Jobz” (lines 21-22) adds humour

Non-standard punctuation

Statements do not always start with a capital letter, or end with a full stop (e.g. line 19). Apostrophes indicating contraction and possession are sometimes omitted (line 19). Question marks are omitted (line 2). These features are a function of the digital platform: the message is typed and to omit these aspects of standard punctuation saves time and effort.

Slang / idiolect

“thingy” (line 9), “greenslide” (line 57), “nana walk” (line 56)

These features are part of OW’s idiolect. They add humour and informality to the discourse and help her maintain the close social distance between herself and YW.

Question 5

How do the speakers attend to face needs during this interaction? Provide examples with line numbers to support your analysis.

The participants are polite and cooperative in their exchanges (lines 2-9). They share jokes (lines 19-22), OW compliments YW with hyperbole (lines 41 “Wonder Woman”) and YW issues an invitation to visit to OW (lines 53-55). These features indicate that the participants are protecting each other’s positive face and showing that they like one another.

YW defends her negative face and right not to be imposed upon when she politely explains why she has not dealt with the “TV recorder thingy” (lines 11-12) and OW accepts this readily (lines 13-14), helping YW to maintain her negative face and remain independent. When OW contacts YW early on Sunday morning (line 44) YW chooses to respond briefly, but not to the second interrogative (line 47) until hours later (line 49), not allowing OW to impose on her. When YW invites OW for a walk and coffee, OW sets specific terms for accepting the invitation and this asserts her negative face (lines 53-58).

Section B — Analytical Commentary**Text 2 (30 marks)**

The drama teacher has several social purposes during this discourse. She aims to maintain order and control over this large group of teenagers in a big space, keep them motivated and task-focused, and encourage and coach them in their roles in the theatrical production.

In this school setting, the protocols for behaviour are understood by all participants but not always respected. Roles are clearly defined; DT has a responsibility to ensure the time is used well and students expect her to direct and control them. The expectation is that students and teacher will be polite and respectful towards one another in this relatively free environment where, unlike a classroom, there is a large space with potential for disengagement and distraction. Nevertheless, the students are expected to be interested and cooperative in the shared endeavour to make the production as polished and professional as possible.

DT’s teacherly register is formal and she maintains the social distance between herself and the students, using standard syntax in her utterances and an educated lexis (e.g. “build our momentum” line 22, “an edge of anticipation”, lines 36-7), as well as some theatrical jargon, (e.g. “in character” line 7, “lights up and action” line 56). At times she uses colloquial language such as “get cracking” (line 10), “We’ve been rapt” (line 20), “an OK show” (line 27), “pretty comfortable” (line 50), “yeah right” (line 87) to narrow the social distance and to make her discourse more accessible and engaging so that her students are receptive to what she is saying. The students speak very little, except when performing the script of the play and in some very brief and quiet individual responses to DT. The topics and turns are managed firmly by DT.

The personal pronouns “us” and “you” (line 14) emphasise the uneven power relationship between herself, as a member of staff, and the group of students she is addressing. “We” (lines 12, 20) refers to the teaching staff, whereas “we” (line 22) refers to the present group and includes herself. When DT is discussing the situational and cultural context of the play and refers to them as “you” ((lines 38, 41, 42) because she is addressing them in their roles as students attending the Council meeting within the drama. The semantic value of this pronoun changes again in lines 45, 48 and 50, when it refers to the students in their roles as adults attending the Council meeting but when she uses “you” in line 52 she is referring to the student actors in that group. DT expects that the students will make these inferences easily because they share the context and should be able to accurately interpret these deictic references.

The prosodic features she uses reflect DT’s purposes. Her loud voice (line 1) and loud shush (line 83) raise the sounds she makes over those being made by the students’ voices and in this way she brings them to order. Her longer pauses (lines 2, 3 ,4, 5, 6, 7) add to the dramatic effect of what she is saying and give students time to adjust to her expectations. Similarly, her emphasis on words, e.g., in lines 3,14, 20, 25, 31, adds to the impact of what she is saying and makes it easier for students to understand her.

The downward inflection strengthens the pause filler “Right” and she prepares for a topic change but wishes to hold the floor and the students’ attention. In line 11 “right” with its upward inflection functions as a rhetorical interrogative where she invites the students to agree with her that they need to work hard. The upward inflection of line 45 is also indicates an interrogative that she uses to change the topic and switch her attention to the group of students playing the roles of adults. From line 74 the upward inflections of DT (and the student answering her, line 76) function more as appeals to the listeners to implicitly agree with what is being said and suggest a lack of confidence about the statements being made or their impact on listeners.

The prosodic features used by DT from line 91 suggest this part of her discourse is less practiced than the earlier utterances. DT moves fluently through the intonation units of her generic teacherly spiel (lines 1- 33) where her purpose is to encourage and persuade the students to behave appropriately (lines 1-7), to use the remaining time constructively (lines 10-23) so as to produce an impressive show (25 – 33). This suggests that the content of the discourse is practised and familiar to her and her positive face is unthreatened by the students’ reactions. Her high-pitched voice mimics an unenthusiastic response from someone who has seen the show whereas the emphases in line 31 conveys the idea of an audience that is very impressed with what they have seen.

Later in the discourse (71 onwards) DT’s purpose is to critique the rehearsal she has just seen and to suggest to the student actors how they should react in their roles to the situational and cultural context that applies to this scene in the play, e.g., “No one’s challenged [the adults] before” (line79); the Council President has insulted the students (“then she has the gall to say” lines 90-91); and it seems that the Council meeting might finish without addressing the students’ petition for a dance (line 95).

DT’s loud vocal effect (line 83) and quieter repetition of this sound (line 89) indicates that the students are not as attentive as they were at the beginning of the extract and her positive face is threatened by their

response. DT's intonation units are less fluent after these interruptions: the syntax of her utterances is non-standard; she repeats "you know" (lines 85, 91, 93, 100) and "Or" (line 96) as placeholders and extends "even" (line 92) to give herself thinking time; the upward inflection of lines 91 and 92 indicates that she wants to maintain the floor, even though she gets no response to her questions from the students, compared to the adjacency pairs of lines 45-46, 48-49, 75-76.

The discourse is essentially formal, with elements of informality due to the spontaneous nature of the interaction and the specialised focus of the play. In the context of a school drama rehearsal, there are clear rules about relationships, social distance and the expectations of politeness and cooperation. The teacher's register indicates a respectful tolerance of the students and her expectation that they will do their best to follow her directions, and understand and enact her advice about improving their stagecraft.

Section C – Essay **(30 Marks)**

Question 7

"Leaders need to show tolerance and politeness in their public discourse or social harmony is threatened." Discuss.

Students need to consider what 'a threat to social harmony' means and to be wary of overstating the potential for social unrest or anarchy as a consequence of ill-chosen or inflammatory discourse.

By definition leaders have influence over other people. They have a responsibility to strive to unite the different elements of society so that people can discuss complex issues in well-informed ways and thus work towards consensus, or at least acceptance of difference. Community leaders (politicians, media commentators, heads of organisations, sporting and other personalities) are expected to act as role models, and this includes the language they use to discuss issues of public interest.

Public discourse: private discourse can suddenly become public. Hypocrisy can be exposed.

The discussion could include material about face needs, inclusion and exclusion, social and cultural differences, stereotypes, identity, rhetoric, the semantic value of words (the connotations of language) in multicultural Australia.

- Donald Trump demonising Mexicans and stirring up racial hatred in America.
- Human Rights Commissioner Tim Southpoussame refusing to label Dawn Fraser 'racist', but rather 'intolerant' after she criticized Nick Kyrgios and Bernard Tomic's behavior at Wimbledon.
- Tony Abbott being accused of playing in to the hands of Daesh's propaganda by labeling them a 'death cult' and repeating the term ad nauseam. His rhetoric about the issue of national security has been criticized because it is likely to alienate members of the Muslim community in Australia.

- Bronwyn Bishop condemned for a failure to apologise to tax payers for her use of parliamentary funds to pay for private travel and expenses – saying “sorry” is a fundamental expectation in such situations.

Stimulus (i)

Malcolm Turnbull’s statement recognizes the damage to social harmony that might be done if politicians and others involved in the debate about national security use extreme rhetoric about one another. He states that such intolerance and insult will result in people being alienated and feeling excluded from the mainstream, or rejected and demonized by the other side. He suggests that different groups will identify with different sides of the debate and this will lead to prejudice and exclusion of others. Turnbull expresses tolerance towards those who have different views from him about how to combat the terrorist threat in Australia.

Stimulus (ii)

The poster suggests that extreme and polarising views will teach others to hate. The implication is that leaders in the community must show tolerance and respect to all members of society in order to maintain the social fabric. It promotes the idea that not all ideas should be expressed publicly, calling into question the parameters of freedom of speech.

Stimulus (iii)

The writer of this Facebook post expresses the view that shock jocks have a responsibility to put an alternative perspective on issues of the day. She does not believe that Alan Jones’ views are extreme or irresponsible. She criticises the Labour government for allowing minority views to dominate, thus suggesting the right to freedom of speech should only be available to the majority or dominant groups in contemporary Australia.

Question 8

“In today’s society there should be no barriers to the expression of identity.” Discuss.

Important in this topic is the emphasis on NO barriers. This raises the question of community expectations and where the line is drawn between free expression and propriety, and what is acceptable generally within the community. It invites discussion about the ways in which individuals and groups construct their identities, particularly through their language – lexicon, discourse practices, in-group registers. Conversely, the topic allows students to discuss what happens when norms are transgressed and the ways in which others react and comment, particularly in the media.

Students could discuss a number of recent issues in the media, including:

Adam Goodes incident and the extensive discussions and range of opinions that were aired as a consequence; criticism of TV shows as “poverty porn” that exploit certain groups and play on stereotypes for reality TV; tennis players, such as Kyrgios and Tomic, and their behaviour and language during matches as well as off court; “Pink washing” - the high-jacking of Gay Pride icons by large corporations (e.g., multi-

coloured stripes on “GAYTM”s at banks) in order to align themselves with the supporters of same sex marriage;

Stimulus i expresses support for the idea that identity should be expressed in any culturally appropriate way, using the Adam Goodes’ war dance as an illustration. This comment firmly dismisses the idea that such expression should be suppressed or seen as aggressive, instead applauding it as an important example of celebrating Aboriginal identity.

Stimulus ii recounts the experience of an individual trying to be true to his sense of self and expressing his principles. He found that his opinions were met with resistance and that he felt under pressure to retract his words, which he refused to do because his language was an accurate expression of his identity and beliefs.

Stimulus iii discusses the stereotyping of certain groups in Australian society – “hipsters” and “bogans”. The quote shows that the terms do not have equally pejorative force, with “hipster” having playful connotations and “bogan” being very negative.

Stimulus iv, the illustration, underlines this tendency to stereotype group identities, with characteristics typically associated with “bogans” used to create a scorecard, suggesting that these qualities are highly undesirable.

Question 9

“In view of the drift towards informality in language, knowledge of standard grammar and spelling is less important than ever.” Do you agree?

A key aspect of this topic is “less important than ever”. Students need to avoid taking a polarised view as clearly knowledge of standard grammar and spelling is still relevant and given overt prestige. It is still taught in schools, used in the public domain, and required in business, politics, medicine, the law and other professions. Nevertheless, in contemporary society there is a clear shift towards fostering inclusiveness rather than hierarchy, and language use constructs and reflects this social change (Burridge and DeLaps). Students could give some brief examples: relationships between parents and children; in the classroom; in advertising; in the media, and discuss the changes over time - what once might have applied and what now applies.

The discussion could include a focus on register and context, covert and overt norms and standard Australian English.

The ability to use standard spelling and grammar is a valuable skill. Standard Australian English has status and helps to construct and reflect an identity that is well-educated and socially successful. It is significant in multicultural Australia where the range of non-standard forms of discourse is wide.

As usual, context is everything. Language choices are made with the context and purpose in mind. People will build this shift to informality in their usage but there will still be occasions where formal language is required because of context and purpose. People who have control over a range of registers are more likely to be successful communicators in a range of contexts, including business, academia, politics and general social discourse. People who can't do that are disadvantaged socially and in other ways.

Examples of recent letters to the papers, articles about the role of grammar, can be used to illustrate the points made in this essay.

Stimulus (i)

This highlights the social embarrassment that can be caused when inappropriate language is used inadvertently. When people become careless about "correctness" in this sort of situation, confusing proof reading with prescriptive pedantry, they leave themselves and others open to "a world of hurt".

Stimulus (ii)

In order to get the joke, one has to understand the difference in meaning that the comma makes. The hyperbole highlights the role punctuation has to play in clear, unambiguous writing. It avoids appearing pedantic and prescriptivist through outrageous exaggeration, and relies on inference and wit to make the point about the importance of knowing and using standard grammar.

Stimulus (iii)

This tolerant person expresses the view that people who correct others' language use on social media are being arrogant and behaving inappropriately. Ironically, she equates this sort of prescriptivist behaviour with "linguistic error". Jennifer Down highlights the importance of appropriateness: language choices should reflect the purpose and context.