

NAME: _____

ENGLISH LANGUAGE

Written examination

Reading time: 15 minutes

Writing time: 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	5	5	15
B	1	1	30
C	3	1	30
Total marks			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 21 pages, including **assessment criteria** on page 22.
- Detachable insert for Sections A and B.

Instructions

- Detach the insert from 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 (3 marks)

Explain, using appropriate metalanguage, how the lexical choices contribute to the register of the text. Refer to specific line numbers and examples in your answer.

[illegible]

Question 2 (3 marks)

Comment on how the writers promote the social purposes of the text.

Question 3 (3 marks)

Using metalanguage, discuss two different phonological features and comment on their function in the text.

Using metalanguage, comment on the writer's use of syntax between lines 37 and 43 and how it supports the situational context of the text.

Analyse how the discourse features contribute to the coherence of this text. Support your answer with specific reference to the text, quoting line numbers where appropriate.

[illegible]

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 6** (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

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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.

[illegible]

[illegible]

[illegible]

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 7 (30 marks)**Stimulus**

- a. '[Using their ethnolect at their temple] forms part of the picture of a group of second-generation migrants who can practice their heritage language, religion and culture with confidence in Australian society, and at the same time, bring their strong proficiency in English into these expressions of heritage, identity and faith.'

Nirukshi Michelle Perera, *Talking Tamil, Talking Saivism: language practices in a Tamil Hindu temple in Australia* (PhD thesis), Monash University, 2017

- b. 'Coonamble* is the capital of the national nickname phenomenon. ... Coonamble's talent for nicknames is partly due to our bicultural history. The first Europeans in the region discovered the keen sense of observation and dry humour of the inland's Indigenous inhabitants. "All white men who were much with the blacks were given a native name referring to their habits or appearance." Soon, they had nicknames that translated to 'hungry crow' or 'lizard dung'. Anything said, done, worn, eaten, or even inherited, is fair game for a nickname.'

*a town in regional New South Wales

'Nickname Hall of Fame', Coonamble Shire Council website, 2017

- c. 'Tumblr, YouTube, and Twitter have been leading the slang game recently. "Snatched" is officially the new "fleck," "sis" is the new "bro," and adding "boots" to the end of any adjective is totally a thing. Read on to learn all the new slang words the cool kids on Internet are using.'

Jessica Chassin, '11 new slang terms to memorise if you want to stay cool', <www.popsugar.com.au>, 21 January 2017

- d. 'Terms of abuse are a way of distinguishing those whom we choose to marginalise because we do not like the look of them or because we were there first. Humans have been doing this from the outset. Gangs and groups, them and us, and in the case of sexual preference, there are the straights, the "normals", if you like, and the others, the sexual outcasts.'

Dr Peter Robinson, Senior Lecturer in History and Sociology, Swinburne University of Technology, 'The Evolving Language of Gay Men', 1 March 2017

'As well as expressing our identity, whether it be national, social or individual, language shows that we belong.'

Discuss, with reference to the use of English in contemporary Australian society. You must refer to at least **two** subsystems of language in your response.

OR

Question 8 (30 marks)**Stimulus**

- a. ‘My teenage daughter has had to learn that I am not mad at her when I end my texts with full stops.’

Tweet posted by @davidprovost, 5th March, 2018

- b. ‘In conversation, there is no time for planning. Expressions come out more or less off the cuff (depending on the individual), with no ability to edit, and with immediate need for processing. We hear a chunk of language and at the same time as parsing it, we are already putting together a response to it – in real time. There is another interesting difference between speech and writing: speech is not held up on the same rigid prescriptive pedestal as writing, nor is it as heavily regulated... This allows room in speech for more creativity and more language play, and with it, faster change.’

Andreea Calude, ‘The slippery grammar of spoken vs written English’, *The Conversation*, 2018

- c. ‘Written language is associated with political and economic power, admired literature, and educational institutions, all of which lend it high prestige. In literate societies, people often come to think of their written language as basic; they may regard speech as inferior. Nevertheless, writing can be perceived as colder as or more impersonal than speech.’

William Bright, ‘What’s the Difference between Speech and Writing’, <www.linguisticsociety.org>

- d. ‘According to a report from senior lecturer at Deakin Law Univeristy, Dr Elizabeth Kilry, it is clear that even for everyday users, emojis can be confusing. Dr Kirley's paper cited research that showed different meanings can be attached to the same emoji. The easiest one to understand was the “smiling face with heart-shaped eyes”, according to a study on people's interpretations of the icons, while the most difficult was the “unamused face” or side-eyes face. Participants in the study used a range of words to describe the unamused face, from “disappointment” to “depressing”, “unimpressed” and “suspicious”.’

Tom Cowie, ‘Forensics, DNA...emojis? Why courts need experts to interpret a winkly face’, *The Age*, 25th March 2018

‘For either written or spoken language to be fully understood, it is important to consider the context of the interaction.’

Discuss with reference to at least **two** subsystems in your response.

OR

Question 9 (30 marks)**Stimulus**

- a. 'One way of accessing Australia's history since 1788 is by a detailed analysis of the words that both formed and expressed that history. It has also been shown that the accent in which these words are spoken is an essential part of their meaning. New words, idioms, and meanings continue to be generated, and the accent, unaffected by external influences, remains stable. All of this should give us confidence that Australian English will continue to flourish into the future.'

Bruce Moore, *Speaking Our Language: The story of Australian English*

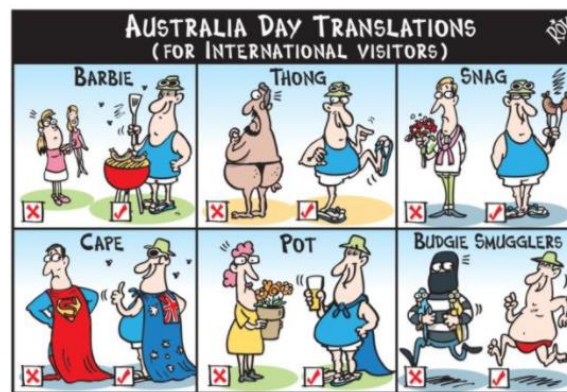
- b. '‘Bloody’ has now become an important indicator of Australianness and of cultural values such as friendliness, informality, mateship – and perhaps even the Australian dislike and distrust of verbal and intellectual graces.'

Kate Burridge, Australian linguist

- c. 'The Australian accent's shift to the middle ground is associated with blooming national confidence and a maturing identity, driven by the young.'

Felicity Cox, 'Strine is feeling the strain', *The Age*, January 2005

d.



'Roy' cartoon, *Herald Sun*, 25th January, 2015

'Australian English is the product of our social history, our current 'melting pot' society, our multi-faceted identities and those things we seem to value most, as a nation.'

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

Working space

Question no.



[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

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**

The following is an extract from a blog post, written by twins Clare and Jessie Stephens, which appeared on the website of popular digital women's media company, Mamamia (www.mamamia.com.au), a company who advertise their sole purpose as "to make the world a better place for women and girls." The blog post is a recap of the previous night's episode of the Channel 10 reality show, *Bachelor in Paradise*, hosted by Osher Gunsberg. The premise of the show is for single men and women to meet others and potentially fall in love. Participants in the show include Laurina, Leah, Nina, Blake, Grant, Jarrod, Daniel, and Eden.

1. **The Twins recap Bachelor in Paradise: 'It wouldn't be appropriate to give you my rose.'**
2. ***CLARE AND JESSIE STEPHENS April 8, 2018***
3. We begin with a very excited Osher telling us there's going to an 'American invasion,' and Osher,
4. pls, two contestants from the US Bachelorette, one of whom is actually Canadian, hardly
5. constitutes an invasion.
6. Unsurprisingly, Laurina is pissed because at the last rose ceremony, Blake tried to give his rose
7. to Lenora, a person who does not exist. It's sad for Blake, because he has fallen in love with
8. Lenora. It's also sad for Blake because someone did his hair as a joke but the joke hasn't been
9. included and now he just looks like an idiot.
10. We don't understand but we also... do.
11. But EXCUSE US it's time for the invasion now and Osher is just letting the Americans in warmly
12. which we're pretty sure you're not meant to do when there's an invasion but... okay.
13. Osher welcomes Grant, who was allegedly on the US Bachelorette and Bachelor in Paradise, and
14. it doesn't matter how much of a backstory we're given we will *always* be lacking context.
15. Apparently he got engaged on the US season of Bachelor in Paradise which seems like a bizarre
16. thing to do after a four week holiday.
17. "I trust the process," he tells Osher, and WHY THOUGH.
18. We're skeptical, and then Grant calls Osher 'sir' and... no. That's not... He's not your... sir.
19. As soon as Grant enters paradise, he decides to speak to the men to find out who owns who,
20. which is respectful if not entirely f*cked up.
21. But Jarrod's being territorial, not least because by comparison this man makes him look
22. particularly pink which Jarrod does not at all need right now, and WHY didn't Osher make
23. him wear his hat and rashie today honestly this is becoming distressing to watch.

24. Grant decides to take Leah on a date, and we're shown literally 20 seconds of footage of them
25. snorkelling in the pouring rain and *that's it*. This. Story. Line. Can't. Progress. Because. No. One.
26. Can. Decide. Where. The. Story. Is. Least of all Channel 10.
27. Speaking of lacking a storyline, a Canadian guy named Daniel suddenly arrives. He says women in
28. Canada are going into hibernation now so he needs to seek out other sources of women, which is
29. not how you should speak about human beings but... cool.
30. As soon as he sees Jarrod, he looks him in the eye and says, "you've had a lot of sun," and LEAVE
31. JARROD ALONE ONLY WE CAN SHIT ON JARROD.
32. Jarrod tells the cameras, "I'm on an island!" and, on a slightly less related note, "NO ONE WANTS
33. TO MOVE TO VANCOUVER," and we know sweetie, we won't let the Canadian man b mean 2 u.
34. "I'm from Canada I can do anything," Daniel says and is this man three? Is he three years old?
35. He adds that he and Grant are similar because they're sexual and take what they want and ew
36. this guy literally makes Jarrod look like a sensible gentleman which is troubling.
37. Given that Nina is loved unconditionally by Eden, arguably the greatest but also most random
38. human to ever be on this show, Daniel decides it's a good idea to take her on a date. They're
39. meant to be going to a hot spring, but, yet again, it's pissing down rain and honestly Osher you
40. can do no wrong but Jesus could you have not checked if it was goddamn wet season in Fiji?
41. Srsly.
42. Daniel tries to cross a river with Nina on his back, and a local appears out of nowhere and gets
43. real mad at him and it's the most embarrassing thing we've ever seen on television.
44. He tries to tell the local he "wants to find love" and the local is full like... dude wtf I don't care I
45. just don't want dead bodies in my goddamn river.
46. Once they've stopped cringing, one producer manages to find an alternative place for their date.
47. It ends with Daniel whispering "I'm a bad boyyyy," in Nina's ear while they sweat on each other
48. in the hot tub of a random hotel and none of this is mildly okay.
49. Back in 'paradise', where it also hasn't stopped raining, Laurina says she's looking for an
50. intellectual match which is awkward because Blake a) can't read, b) doesn't know her name. She
51. decides to break up with him and he has literally no idea what's going on until she says, "I don't
52. think it's appropriate for me to give you my rose now that we're being honest."
53. Lenora pls.
54. Luckily he's taken out his plaits so he looks slightly less silly.

Source: <https://www.mamamia.com.au/bachelor-in-paradise-recap-tara-and-sam/> (extract)

SECTION B

Text 2

The following transcript is of a conversation that took place on the ABC's panel show *Q and A* on Monday, 11th December, 2017. *Q and A* is an Australian panel discussion program, with this episode being hosted by Virginia Trioli (V). The special guest panellist for this episode is Prime Minister of the day, Malcolm Turnbull (M) who receives a question from audience member Olivia Morris (O) regarding the need for Turnbull to balance party unity with his own personal legacy.

/	rising intonation	(.)	short pause
\	falling intonation	(...)	longer pause
,	continuing intonation	[brackets]	overlap
.	final intonation	=	elongated sound
?	questioning intonation	<A A>	faster speech
<u>underline</u>	stress	<L L>	slower speech

1. O: Good evening Prime Minister Turnbull \
2. I voted [for you],
3. M: [Oh hello]
4. O: in my first-ever election,
5. M: Good
6. O: [with the hope]
7. [(AUDIENCE LAUGHTER)]
8. M: Good I encourage you to make a habit of it \
9. (AUDIENCE LAUGHTER)
10. O: with the hope that many of your personal beliefs (.) were far more progressive /
11. and idealistic /
12. than the policy line that the Coalition has adopted since you became Prime Minister \
13. M: Hmmm
14. O: Since opinion polls suggest that the Coalition will be <L hard-pressed L> ,
15. to win the next election,
16. why not <L go down in flames L> (.) rather than continuing to bow to the factional right?
17. Is <L party unity L> more important to you
18. than your personal legacy as PM?
19. M: Well (.) thanks for the question
20. I'm not sure how you reconcile that with the legalisation of same-sex marriage last week
21. ah (.) the (.) that was an issue that I when I used to come on to this show /
22. in the past that was always raised with me Virginia
23. People said "Malcolm you agree that same-sex marriage should be legalised /
24. but you haven't got around to it or it hasn't been done"
25. <A You know what? A>
26. It's the law.
27. I delivered exactly what I promised.
28. At the election you voted for me on the last occasion /
29. ah what did I say on same-sex marriage?
30. I said we'll give everybody their say /

31. Who tried to stop me doing that?
 32. The Labor Party \
33. They did <L everything they could L>
 34. They didn't want (.) they did not want Australians to have their say,
 35. We gave them their say /
 36. They voted in gigantic numbers /
 37. Extraordinary turnout in a voluntary [postal vote],
38. V: [So (.) we've got that one sorted],
 39. so now the voters [have other ideas for you]
 40. M: [62% voted yes]
41. and now it's the law
 42. I did exactly what I promised at the election (.) and same-sex marriage (.) has been legalised
 43. (AUDIENCE APPLAUSE)
44. V: Can I return you to the question?
 45. The question is (.) is party unity more important to you,
 46. than your personal legacy as prime minister?
 47. Because Olivia is suggesting there are a number of issues,
 48. <A and we can go back to expand on that if you like (.) Olivia, A>
 49. that clearly you see as um Malcolm Turnbull has not lived up to /
 50. Is that what you're saying?
51. O: Well it's it's not the Malcolm Turnbull I grew up with [I've got to] say
 52. M: [Well, what]
 53. are the,
54. Olivia, tell me how I've disappointed you?
 55. O: Well just with the plebiscite for example that plebiscite was Tony Abbott's idea,
 56. as I understand it \
57. We live in a representative democracy /
 58. Why take that to a plebiscite?
 59. You you can represent us and,
 60. just change that immediately without wasting \$126 million.
 61. (AUDIENCE APPLAUSE)
62. M: Well (.) Olivia,
 63. OK Olivia (.) do you (.) let me ask you this
 64. Do you think politicians should keep their promises?
65. O: Yes (.) [Of course]
 66. M: [Right] (.) Did I promise to give everyone their say?
 67. I did (.)
 68. So I kept my promise (.) so you should approve of it \
69. (AUDIENCE APPLAUSE)
 70. V: The question (.) the question (.) takes you to I guess,
 71. the persistent and undermining nature of the conservative rump (.) if you like (.)
 72. in your party (.) and how difficult that's been for you \
73. M: You know (.) if I had just lost attention for a minute and forgotten I was at the ABC (.)
 74. that question would've brought me right back to where I was \
75. (AUDIENCE LAUGHTER)
 76. V: I don't think the conservatives in your party are a figment of the imagination of the ABC.
 77. M: Oh, no, [but],
 78. V: [and]
 79. M: [you know]
 80. V: [that seems]

81. M: [no well]
82. V: [to be a key part] of what you have to deal with.
83. M: Well, it's [a broad church] Virginia.
84. V: Yes (.) can I [just take you] back to the question, if I may?
85. M: [We love everyone in the party]
86. V: [The question was about your legacy]
87. M: My legacy?
88. V: Yes (.) And whether trying to appease people,
89. complainants in your party is difficult to (.) to (.) reconcile with an idea of legacy.
90. Do you have an idea of what your legacy should be?
91. M: It's a subject I'll turn my mind to when I start writing my memoirs,
92. which is going to be many years in the future.
93. (...) seriously (.) I mean, this is not about,
94. My job is not about me (.) it is about 25 million Australians \
95. It's about ensuring that they have great opportunities /
96. to get ahead /
97. to get a job /
98. to get a better job /
99. to start a business.
100. It's about ensuring /
101. that there's more money in the pockets of hardworking Australian businesses and families.
102. It's ensuring that they live in a fair society (.) where everyone has a fair go.
103. It's ensuring that they are safe (.) from threats (.) whether it is terrorism or foreign interference,
104. or the many other threats that we face.
105. So (.) my job is not about me (.) it's about <L our fellow Australians L> \
106. And so (.) you know (...) commentators (.) journalists (.) whatever (.)
107. can write about me and comment on me as much as they like,
108. but my focus is on the people I serve \
109. 25 million Australians .
110. V: I think that's what Olivia's question went to,
111. Alright (.) let's go to our next question (.) it comes from Yelena Yabortseva.

Source: <http://www.abc.net.au/tv/qanda/txt/s4758471.htm>)



Marking Advice

NOTE: This task is sold on condition that it is NOT placed on any school network or social media site (such as Facebook, Wikispaces etc.) at any time.

NOT FOR PRIVATE TUTOR USE.

Below are sample answers and marking advice for selected questions. Please consider the merit of alternative responses.

Question 1 (3 marks)

Text 1 is an example of an informal written text. Students may point out that the text contains examples of Standard English, but the many instances of non-Standard English ensures that the majority of this text carries an informal register. It is essential for students to discuss lexical choices when providing their answer. There are also features from other subsystems that contribute to the informal register, but the question specifically asks for a discussion of the lexical choices. It is important for students to include a number of examples with line numbers.

*While the text contains some features of Standard English, the writers make great use of non-Standard English in creating an informal register. There are many examples of non-Standard lexis used, such as the non-Standard 'pls' in lines 4 and 53. This spelling aims to mimic the sort of spelling common in textspeak and can be found again in line 33 – 'we won't let the Canadian man b mean 2 u.' – and 'srsly' in line 41. The writers also include examples of profanity in their writing, such as 'pissed' in line 6 and 'f*cked up', an example of non-Standard spelling.*

Question 2 (3 marks)

Students need to recognise that there are a number of social purposes evident in this text. First and foremost, the text aims to entertain the reader and draws on the use of humour throughout. By doing so, the authors aim to build a rapport with their readers, while also criticising the treatment of women in the show. Students should read the text's context carefully and understand that the text has been published on the website of a popular digital women's company whose sole purpose is "to make the world a better place for women and girls."

For students to receive full marks for this question, they need to address two different social purposes.

*The text has been published on the Mamamia website and there is evidence that the writers are critical of the show's treatment and representation of women. This can be seen in line 20 when they refer to Grant's actions as 'f*cked up' in the way 'he decides to speak to the men to find out who owns who' (line 19). It is similarly present in line 29 when they write that it '...is not how you speak about human beings' when Grant reveals that 'women in Canada are going into hibernation now so he needs to seek out other sources of women' (line 28). This social purpose also supports the broader social purpose to build rapport and strengthen solidarity with the website's readers. Rapport is built through the use of humour*

which is often created through creative word formation. Capitalising complete words, 'WHY THOUGH' (line 17) and 'LEAVE JARROD ALONE ONLY WE CAN SHIT ON JARROD' (line 31) creates a humorous tone by imitating shouting. Non-standard syntax in lines 25-26, 'This. Story. Line. Can't. Progress. Because. No. One. Can. Decide. Where. The. Story. Is. Least of all Channel 10.' also contributes to the humorous tone of the text.

Question 3 (3 marks)

For full marks, students must discuss at least two different examples of phonological features present in the text. Students should not be awarded full marks for giving two different examples of the same phonological feature. It is also important that students not simply list two examples of phonological features – they should also comment on the function of each example within the text. Students could consider the fact that while the text is a written text, there are many features that are typical of spoken language.

While the text is a written text, there are many features of the text that reflect spoken language. For example, entire words are capitalised in line 17 – 'WHY THOUGH' – to place emphasis on the writers' distaste for the show's newest character and to imitate the prosodic feature of volume. Non-Standard spelling of 'booyyy' in line 47 is also present to create an elongated vowel sound and to add voice to Daniel's character.

Question 4 (2 marks)

Students are to comment on syntactic features present between lines 37 and 43 – any answers outside these lines are inaccurate. They should also discuss how these examples reflect features of the text's situational context. Features that are interesting and worth discussing are the heavy use of coordination to create lengthy sentences as well as the use of an interrogative sentence to humourously address the show's host. This supports the function of the text, to entertain, and the setting of the text, an informal blog.

Between lines 37 and 43, the text employs a large amount of coordination. Lines 42 and 43 make up just one sentence with no less than three examples of the coordinating conjunction 'and'. These language choices reflect the situational context in that the text aims to humourously entertain the readers and the text's setting, that of an informal blog post.

Question 5 (4 marks)

For full marks, students are required to do much more than just listing features of coherence as the question is worth four marks. It is important for students to analyse the features that make the text coherent and to avoid generic answers. At least two features need to be discussed, and they need to be supported with appropriate and accurate metalanguage. Students should discuss the following factors that contribute to the text's coherence: cohesion, inference, logical ordering, formatting, consistency and conventions.

The text is largely coherent particularly to its target audience. The text is formatted clearly and concisely and follows the particular conventions of a blog post. For example, the bolded heading in line 1 gives readers a clear idea of the topic of the article. Paragraphs are broken into short ideas that are easy to follow. The text is highly cohesive with an abundance of conjunctions and adverbs. For example, the adverb 'unsurprisingly' begins the paragraph on line 6 and the conjunction 'but' begins the paragraph on line 11. The text also relies on inference for it to be coherent with the target audience ideally already having an understanding of the show's concept and that of 'the US Bachelorette' (line 4). It is also

assumed that the target audience will be able to infer meanings of non-Standard spellings in lexemes like 'Srsly' (line 41) and the non-Standard abbreviation 'wtf' (line 44).

Question 6 (30 marks)

Section B requires students to write an analytical commentary and students should approach this task with confidence. It is important that students engage with the given text and that they regularly use examples and provide line numbers throughout their commentary. While there is no prescribed structure, it is best for students to establish the context, social purpose and register of the text in an introductory paragraph. It is important to prioritise which stylistic and discourse features should be discussed in their commentary, as in the time given, it is unlikely that students will be able to cover a discussion of every feature. It is also important to look at the text holistically and cover examples from throughout the text rather than from just one or two sections.

In terms of the text's situational context, it is important that students consider relevant aspects of the text's function, field, mode, setting, and relationship between participants. The given text is a spoken text with speakers using prosodic features for effect. For example, Olivia speaks more slowly to emphasise the phrase 'hard-pressed' (line 140) and the metaphor 'go down in flames' (line 16). Similarly, Turnbull uses emphatic stress on the adverb 'exactly' in lines 27 and 42 to promote the fact that at the recent election, he delivered precisely what he promised he would. Olivia addresses Turnbull with the formal vocative 'Prime Minister Turnbull' in line 1 catering to his face needs and showing the respectful relationship between the two participants. The setting being a television panel show is reflected in the overlaps that exist with Virginia overlapping Turnbull in lines 37 to 42 attempting to redirect Turnbull's answer back towards Olivia's question. While the text's function is to be informative and for Turnbull to address questions from the audience, the show also aims to entertain with Turnbull able to elicit laughter on lines 7 and 9 and applause on line 43.

Students should note that the register of the text is mostly formal but there are some elements of informality in the text due to its relative spontaneity. There are many examples of connected speech processes (like the contractions 'I'm' (line 20) and 'It's' (line 26)) as well as a number of non-fluency features such as the pause filler 'ah' in line 21 and the repetition of 'to' in line 89. These features are consistent with the text's context where the setting of the text is a panel show which is for the most part unrehearsed and spontaneous. Much of the text is formal, however, with lexemes from the political field, including the noun phrases 'policy line' (line 12), 'opinion polls' (line 14) and 'factional right' (line 16). Other such noun phrases include 'plebiscite' (line 55), 'representative democracy' (line 57) and 'the conservatives' (line 76).

Students should also discuss the fact that there are multiple participants in the text, each with their own role and social purpose. While Virginia is the show's host and has the role of facilitating the discussion between the Prime Minister and the audience, evidenced by her interrogative 'Can I return you to the question?' in line 44 and the way she aims to clarify the questioners thoughts in line 50, 'Is that what you're saying?', Olivia is a member of the studio audience whose purpose is to pose a question to Prime Minister Turnbull, evidenced by the interrogative sentence in lines 11-12. In addressing the question, one of Turnbull's social purposes is to build a rapport with both Olivia and the studio audience which he does with a sense of humour in line 5 and 8. This proves effective with 'AUDIENCE LAUGHTER' being noted in response. Turnbull's social purpose is also to defend his position as Prime Minister which he

does in his lengthy turn between lines 19 and 37. In this section of the text, Turnbull addresses Olivia with the second person pronoun ‘you’ (28) to personalise the discussion, the first person inclusive pronoun ‘we’ (line 30 and 35) to denote the government while also using the third person plural pronoun ‘they’ to separate his government from ‘The Labor Party’ (line 32) who he argues ‘didn’t want Australians to have their say’ (line 34). Turnbull builds on this social purpose in the latter stages of the text where he continues to promote himself and his position as Prime Minister. This is most evident in the declarative sentences in line 105 – ‘So my job is not about me. It’s about our fellow Australians.’ He strengthens his position with emphatic stress on the pronoun ‘my’ and ‘our fellow Australians’ with the latter example spoken more slowly for effect.

There is much that students can discuss in their commentary – remember that which is included here is simply a guide.

Question 7, 8 and 9 (30 marks)

Section C contains three essay topics – students must only write one essay. Students should write at length, between 600 and 800 words, and refer to at least one piece of the provided stimulus material. Unlike Section B, essays should adhere to essay-writing conventions and include an introduction, body paragraphs and a conclusion. Students should also demonstrate that they have engaged with the subject beyond the given stimulus and show evidence of wider reading with references to linguists or other commentators on language, as well as providing a range of contemporary examples from areas like politics, social media or their own linguistic environment. Paragraphs should be cohesive with paragraphs being coherently linked – planning the essay prior to writing will go a long way towards ensuring that discussions are relevant to the question being addressed. It is crucial that students maintain focus on the given question rather than trying to manipulate a pre-prepared essay on a similar topic that they may have completed during the year. Students need to understand the stipulated essay question and pay close attention to key words. While it is possible for students to challenge the proposition of an essay question, it is also important that they carefully read the question, address all aspects of the proposition and refer to at least two subsystems in their response.

Question 7 requires students to show an understanding of how language creates and/or reflects identity. It is important for students to recognise that there are two parts to the question. Firstly, students should address the fact that whether it be conscious or subconscious, language has the ability to reflect a person’s identity. Secondly, it is important for students to recognise the fact that people make conscious language choices across a range of subsystems to assist them in belonging to a particular group.

It is important that students not restrict their response solely to location (where a person comes from) but also consider many of the social factors that contribute to a person’s language. It may also be worth discussing the idea that in an attempt to promote one’s identity and the fact that they belong, a person may converge their language style towards that of their audience. That is to say that the language used by someone may reflect one identity in the workplace but another identity while at a local sporting event.

Relevant topics that can be explored include but are not limited to:

- Australian accent
- how American English has affected Australian identity

- ethnolects
- the language of teenagers (teenspeak)
- the language associated with a person's gender
- the language associated with a person's occupation
- the use of jargon
- the use of slang
- covert and overt prestige, face needs

Question 8 requires students to consider language as a means of social interaction and allows them to explore how through written and spoken texts, people are able to communicate a range of information, ideas, attitudes, prejudices and ideological stances. More importantly, the question also encourages students to show an understanding of the importance of the situational context that exists in all interactions. The question allows students to explore areas such as register, cultural context, and the purpose and audience of the interaction. Students are also invited to explore the face needs of those involved and how these needs should be met for the interaction to be successful and meaningful.

Relevant topics that can be explored include but are not limited to:

- situational context: function, field, mode, setting and relationships between participants
- the differences between Standard English and non-Standard English
- the use of ethnolects, sociolects and idiolects
- the influence of digital communication and how it is changing the way language is used today
- the use of jargon and slang and their role in creating a shared identity and respecting positive face needs
- the use of formal language to acknowledge negative face needs and to reinforce social distance and authority
- the use of informal language to reinforce rapport and to close social distance in informal settings
- the use of politically correct language to cater to the face needs of others

Question 9 requires students to explore the nature of Australian English and its capacity to reflect the multiple identities that exist within Australia society. Students have the chance to discuss the many varieties of English used in contemporary Australia, including national, regional, cultural and social variations. It is important, though, for students to direct their discussion around Australian values. There are also opportunities for students to explore the history of Australia and the impact that significant historical events had on both the creation of Australian English and of various Australian identities.

Relevant topics that can be explored include but are not limited to:

- the concept of the Australian identity
- the historical development of Australian English, dating back to the impact of indigenous Australians and the First Fleet as well as the impact of mass migration, all the way through to the language of the digital age
- how language reflects an individual's needs and desire to belong in Australian society
- Australian values, such as mateship and egalitarianism, and how they can be reflected through language
- Australian accent and its development
- how American English has affected Australian identity

- Aboriginal English
- the use of ethnolects, sociolects and idiolects
- the regional variation that exists in Australian English
- Australia's cultural diversity that is reflected through language
- slang, diminutives, lexical creativity and idiomatic expressions in Australian English.