

**Victorian Certificate of Education
2016**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

ENGLISH LANGUAGE

Written examination

Thursday 10 November 2016

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

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Number of marks</i>
A	4	4	15
B	1	1	30
C	3	1	30
			Total 75

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper, correction fluid/tape and dictionaries.
- No calculator is allowed in this examination.

Materials supplied

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

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.

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 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 5 (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

Horizontal lines for writing

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 6 (30 marks)**Stimulus**

- a. ‘**jargon 1** The technical language of a special field. **2** The obscure use of specialized language.’

David Crystal, *The Cambridge Encyclopedia of the English Language*,
the Press Syndicate of the University of Cambridge, 1997, p. 454

- b. ‘At a conference of sociologists in America in 1977, love was defined as “the cognitive-affective state characterized by intrusive and obsessive fantasizing concerning reciprocity of amorous feelings by the object of the amorousness”. That is jargon – the practice of never calling a spade a spade when you might instead call it a manual earth-restructuring implement – and it is one of the great curses of modern English.’

Bill Bryson, *Mother Tongue: The English Language*,
Penguin Books, Ringwood, 1991, p. 9;

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- c.

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Julia Medew, ‘Hospital shorthand confusing some GPs’,
The Age, 3 August 2015



Matt Golding, *The Age*, 3 August 2015

- d. ‘The acetabulum was next prepared by removing all soft tissue and sequentially reaming to a diameter of 54 mm. A press fit 54 mm Trinity shell was then inserted with secure press fit fixation. Femur and tibia prepared as planned with the Signature guides. Small anterior impinging osteophytes removed. A central hole eliminator and 36 mm diameter polyethylene liner then inserted.’

Section of an operation report on hip replacement surgery

- e. ‘Lawyers too are renowned for baffling their clients with *a prioris*, *ibids*, *idems* and obscure case references. The critic A. P. Rossiter wrote in *Our Living Language* in 1953: “It strikes everyone as an extreme case of the evils of jargon when a man is tried by a law he can’t read, in a court which uses a language he can’t understand.”’

JP Davidson, *Planet Word*, Penguin Group, Camberwell, 2011, p. 200

‘Those who are critical of the use of jargon do not appreciate its vital role in communication.’

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

OR

Question 7 (30 marks)**Stimulus****a.**

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Rose Powell, 'The emoji age: how the world learnt to talk in pictures',
The Age, 3 April 2015

b. 'Speed and informality combine in person-to-person interaction to make sentences short and loosely constructed. Sentences and paragraphs in the columns and text-blocks of well-designed Web pages also tend to be short ... Considerable use is made there of the minor sentences typical of journalism ... The interactive nature of the medium results in far more question-forms than in traditional written varieties.'

David Crystal, *Rediscover Grammar*, Pearson Education, Essex, 2010, p. 26

c.

Cartoon by Matt Golding, in Jill Stark, 'Inspiration overload on social media prompts rise of "demotivational" movement', *The Age*, 27 September 2015

d.

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Simon Castles, 'The exclamation mark is murdering the full stop!!!', *The Age*, 13 May 2015

'The nature of digital communication is changing the way language is used today in Australia.'

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

OR

Question 8 (30 marks)**Stimulus**

- a. ‘Once again, labels such as *Standard* and *Non-standard English* imply that we’re dealing with a clear-cut distinction here. As always, labels such as these obscure a reality of flux and variance. It’s really only in the context of the written language that we can talk sensibly about a coherent standard. The spoken language is much less uniform, with variation occurring at all levels, especially in sounds and vocabulary.’

Kate Burridge and Jean Mulder, *English in Australia and New Zealand*,
Oxford University Press, South Melbourne, 1998, p. 6

b.

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Amy Corderoy, ‘It’s all English, but vowels ain’t voils’,
The Sydney Morning Herald, 26 January 2010

c.

Due to copyright restrictions,
this material is not supplied.

MM Williams, ‘Classic language’, letter to *Green Guide*, *The Age*, 15 October 2015

d.

Due to copyright restrictions,
this material is not supplied.

Brian Gordon, Chuck & Beans cartoon

‘In Australia today, variation from the standard tends to be more acceptable in speaking than in writing.’

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

Working space

Question no.

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

ABC News Breakfast presenters Emma Alberici (EA) and Paul Kennedy (PK) interview theatre director Simon Phillips (SP) and Irish-born actor Bobby Fox (BF) about the 2016 Melbourne Theatre Company (MTC) production *Ladies in Black*. The interview was posted on the ABC website and the MTC emailed the link to subscribers who had attended the show.

The following symbols are used in the transcript:

<L L>	lento – slow-paced utterance	,	continuing intonation
<A A>	allegro – fast-paced utterance	.	final intonation
@@@	laughter	/	rising pitch
(.)	very short pause	\	falling pitch
(...)	longer pause	—	emphatic stress
(H)	intake of breath	=	lengthening of a sound
?	questioning intonation	[]	overlapping speech
–	truncated intonation		

1. EA Ladies in Black has just opened in Melbourne/
2. and with us now to discuss it is director Simon Phillips/
3. and one of the show's sta=rs Bobby Fox/
4. Welcome to you both/
5. SP [Thanks\]
6. BF [Hi How are ya?/]
7. PK [Hi.]
8. EA Before we speak specifically about the story and the sho=w,
9. (.) How did this –
10. (.) Give us some background on how this collaboration developed,
11. between you and (.) ah Tim Finn/
12. SP Ah yes (.) look um,
13. (...) Tim and I had done one show before,
14. <A when I was running the Melbourne Theatre Company, A>
15. we we opened our new theatre the Sumner,
16. which is where Ladies in Black is playing,
17. (H) with a (.) a work that was devised on some of Tim's existing music/
18. and ah (.) he read <L the book L> on which this musical is based in an airport,
19. and ah (.) and got in touch with me/
20. he was really completely captivated by the book.
21. It's a book called Women in Black by (.) um (.) Madeleine St John/
22. and he he got in touch with me and said I've found this amazing book,
23. <A it'd make a great musical and I've written half a dozen songs, A>
24. can you help me put it on/

25. [so (.) I did.]
26. EA [So why did] why did you change it from Women to Ladies?
27. SP Because (.) <L Daniel Radcliffe made a thriller called The Woman in Black, L>
28. and whenever anyone <L searched for us on the ne=t, L>
29. (.) ah they just got him all the time.
30. So we had to change it (.) unfortunately (...) cos\
31. EA Pragmatic\
32. SP Yeah (.) pragmatic\
33. PK And what is the story?
34. SP Ah well (...) a young girl ah gets a job in a department store in Sydney/
35. loosely based on David Jones,
36. <A over her school holidays while she is waiting for her results to come out. A>
37. <L I always love telling the story as it sounds so like the show is going to be as boring as anything. L> [@@@]
38. EA [@@@]
39. BF [@@@]
40. PK [@@@]
41. SP And in the course of the six weeks that she works in the department store,
42. <A she gets kind of inveigled into the lives of the women who work in the – A>
43. (.) the Ladies in Black who who work in the shop,
44. and at the same time her life is transformed by the experience.
45. She has a relatively sheltered background/
46. she's very bright/
47. she's quite constrained by her upbringing/
48. and she just blossoms into this fantastic butterfly.
49. But all the characters have a kind of little journey,
50. there's far more storylines than you get in your average musical.
51. EA Now Bobby,
52. (.) you play (.) you play three different characters in the show?
53. BF I do yeah –
54. (...) What's really nice about it is that it really is an ensemble show/
55. (.) there's eleven of us,
56. and (.) we all ah take turns at playing the different characters within it,
57. so <A we were just speaking, A>
58. (.) I get my very first opportunity to play an Australian,
59. and this is my first time of being able to do that,
60. [and also a Hungarian as well.]
61. EA [So the rest of the answer] we wanted in the Australian accent/
62. BF Yeah roight (.) OK it's a [bit early but,]
63. EA [@@@]
64. BF One more coffee and I'll be foine.
65. PK [@@@]
66. SP [@@@]
67. BF [@@@]
68. EA [That was excellent] (.) excellent. [@@@]
69. BF [Thank you\]

70. Yeah no (.) but it's a (.) it's a great opportunity for as an actor to to really display,
 71. sort of different levels and different characters within one show,
 72. <A where we usually we have to do a few different shows. A>
 73. PK And what did you think of the time pace,
 74. (.) because the fifties for a long time was,
 75. (.) ah just sort of brushed over by,
 76. (.) by people who ah would like to locate these stories,
 77. but it was a really interesting time particularly for women/
 78. (.) after World War Two\
 79. SP It it is a fascinating era actually/
 80. It's like um,
 81. Carolyn who did the adaptation when it says it's like (.) um,
 82. (.) it's about the adolescence of the main character,
 83. but it's also like the adolescence of Sydney,
 84. it's like you know like the the culture itself was undergoing this change.
 85. It's kind of interesting that the the book,
 86. and our show,
 87. there is <L no vestige of rock 'n' roll in it at all, L>
 88. (.) like it's just it's just kinda,
 89. (.) captures the sense that Sydney was not America,
 90. (.) or (.) or London (.) you know,
 91. It's unique that it's uniquely Australian about the way it is,
 92. but the culture is just beginning to grow into something else/
 93. and there is a fantastic element in it,
 94. of all the people coming (.) ah coming to Australia as refugees,
 95. from the Second World War.
 96. Well Bobby's character himself is a Hungarian,
 97. who's you know (.) who's escaped Europe and come to,
 98. and they're just they're new Australians making,
 99. They are they're the people who really take Lisa the main character,
 100. and open her eyes to an entirely new way of thinking.
 101. You know she tastes <L sala=mi, L> for the first time
 102. EA Yeah that's because my parents came [at that time,]
 103. SP [Exactly.]
 104. EA [And brought salami with them/]
 105. SP [It's really about you Emma,]
 106. It's really about your Mum and Dad\
 107. EA @@@

Source: www.abc.net.au

SECTION B

Text 2

This column, 'Basic Training', written by Larissa Ham, appeared in the 'Money' section of *The Sunday Age* newspaper.

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Source: Larissa Ham, 'How to save for your first big trip',
The Sunday Age, 23 August 2015

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