



**Victorian Certificate of Education  
2007**

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

**STUDENT NUMBER**

Letter

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**ENGLISH LANGUAGE**

**Written examination**

**Wednesday 7 November 2007**

**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>
1	7	7	23
2	9	9	22
3	3	1	30
			Total 75

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
  - Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape, dictionaries.
  - No calculator is allowed in this examination.
- Materials supplied**
- Question and answer book of 15 pages including a detachable insert for Sections 1 and 2 in the centrefold and **Assessment criteria** on page 15.
- Instructions**
- Detach the insert from the centre of this book during reading time.
  - Write your **student number** in the space provided above on this page.
  - All written responses must be in English.

**Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.**

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

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

**Question 1**

- a. Provide two examples of the writer’s use of uniquely Australian noun phrases in the text.

i. \_\_\_\_\_

ii. \_\_\_\_\_

2 marks

- b. . . . *Australia still lives on the back of sheep.* (line 28) is an example of

- A. synonym.  
 B. antithesis.  
 C. cliché.  
 D. pun.

Write your answer (A–D) in the box provided.

1 mark

- c. The noun phrase *a cup of coffee* (line 4) functions as

- A. oxymoron.  
 B. metaphor.  
 C. irony.  
 D. personification.

Write your answer (A–D) in the box provided.

1 mark

**Question 2**

How does the use of semantic patterning support the function of this text?

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2 marks

**Question 3**

- a. Identify two features from two different subsystems in this written text that are characteristic of spoken language.

i. feature \_\_\_\_\_ subsystem \_\_\_\_\_

ii. feature \_\_\_\_\_ subsystem \_\_\_\_\_

2 marks

- b. Why are these features used in this text?

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2 marks

**Question 4**

- a. Identify an example of cataphoric reference between lines 24 and 27.

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1 mark

- b. Identify an example of end-focus between lines 24 and 27.

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1 mark

- c. Why has the information been organised in this way?

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2 marks



**SECTION 2 – Spoken text****Instructions for Section 2**

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

**Question 8**

What is the purpose of the monologue in lines 1–44?

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1 mark

**Question 9**

How is the purpose reflected in the clause structures in lines 1–10?

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2 marks

**Question 10**

Discuss the function of M’s prosodics between lines 30 and 36.

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3 marks

**Question 11**

- a. Identify two examples of film jargon in this transcript, providing line references.

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1 mark

- b. What is the function of jargon in this transcript?

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1 mark

**Question 12**

How does the purpose of the text change from line 45 onwards?

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1 mark

**Question 13**

*Mmm* (50) and *Yes* (57) are examples of

- A. topic management.
- B. minimal response.
- C. front-focus.
- D. ellipsis.

Write your answer (A–D) in the box provided.

1 mark

**Question 14**

Apart from turn-taking, how is cooperation between the speakers demonstrated in this transcript? Provide two different examples of cooperation to illustrate your answer.

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2 marks



**SECTION 3 – Essay****Instructions for Section 3**

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

**Question 17**

*Good speech-making is another important way of keeping our culture alive.* (Claire Corbett, Unforgettable Speeches web page ABC Radio National website, 7 February 2007)

*A speech is not remembered for its weight of words. It’s measured by what is said, how it’s said, and who it is said to.* (Joel Deane, *The Age*, 13 February 2007)

*With the combination of the arrival of television and life being much faster, the whole business of constructing a speech and thinking about speech got swallowed up.* (Geraldine Doogue, *The Age*, 13 February 2007)

*You should’ve heard Sam’s speech at Amy’s 21st. It was awesome.* (Overheard)

‘Speech-making is a valued and valid form of communication in contemporary Australia.’ Discuss.

**OR**

**Question 18**

*Why does the media . . . persist in using the term ‘recycled sewage’ to describe water purified from raw sewage? . . . [H]ow about ‘recycled water’? The term ‘recycled sewage’ is not only incorrect but misleading and will deter the public from accepting what should be a major source of water in the 21st century.* (Letter to the Editor, *The Age*, 23 January 2007)

*Recently Qantas barred a man from flying from Melbourne to London. The man was wearing a T-shirt with an image of the US President and the words: ‘World’s number 1 terrorist’. Qantas says words, made verbally or on a T-shirt, ‘with the potential to offend other customers or threaten the security of a Qantas group aircraft will not be tolerated’.* (Editorial, *The Age*, 23 January 2007)

*First it was described as ‘mushy’ . . . then it was branded ‘a vague term’ . . . Now the dreaded ‘M’ word (Multicultural) has been dumped altogether from the Department of Immigration and Multicultural Affairs . . . the department would be renamed the Department of Immigration and Citizenship.* (*The Age*, 24 January 2007)

*. . . the language of inclusion with which we have been talking about ourselves and one another is fast being displaced by a language of exclusion and division. The dropping of Multicultural Affairs from the list of ministerial portfolios is just one additional symbolic act.* (Professor Michael Clyne, *The Age*, 26 January 2007) paraphrase/summary

‘Language has the power to shock, offend and incite emotion.’ How have recent stories in the media shown this to be true? Refer to at least two subsystems of language in your response.

**OR**

**SECTION 3 – continued**



## Question 19

**ZITS**

by Jerry Scott & Jim Borgman

*The Age*, 13 January 2007

*There's no such thing as a demise of language; it changes, language moves in a different direction and evolves all the time. Where a lot of people see deterioration, I see expressive development. It's this zero tolerance approach that I don't [agree with].* (David Crystal, *Foreign Correspondent*, ABC TV, 27 February 2007)

*The phenomenon 'yeah-no', 'like' is a symptom of the general laziness we constantly allow in our everyday speech. Instead of thinking through what we want to say and then articulating it clearly and concisely, we charge ahead and punctuate our sentences with dollops of verbal glue that give us time to link our thoughts together.* (David Campbell, *The Age*, 19 June 2004)

*Campbell argues against 'like', 'you know', 'um' and 'yeah-no'. As an English teacher, I discourage these usages in the classroom, because students need to master Standard English – but I defend their right to communicate in their own language within their own speech community outside the classroom.* (Ian Boyle, *The Age*, 21 June 2004)

'Both written and spoken language in contemporary Australia are in a state of decline.' Do you agree? Provide examples and evidence from your study of language this year to support your response.

Total 30 marks











### **Assessment criteria**

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

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

## Insert for Sections 1 and 2

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

### SECTION 1 – Written text

#### Buy Australian

This is the written text of a prepared speech given by a 17-year-old secondary school student in a public-speaking competition in 2003.

1. Why should we buy Australian?
2. We are in the middle of Australia's worst drought ever. Our country has not recovered
3. from horrendous bush fires – and the Australian dollar is worth sixty-five US cents.
4. That's like buying a cup of coffee and getting little more than half the cup.
5. However, Australia is far from being defeated. And there is a way for our farmers, our
6. land and our economy to get back on their feet, and receive a full cup of coffee.
7. We can begin by replacing Aeroplane Jelly with Dick Smith's Helicopter Jelly. And Mr.
8. Sheen window cleaner with Big Kev. "That's right – I'm excited." Because if we *Buy*
9. *Australian* our farmers, our land and our economy will be resurrected.
10. Wherever possible, we all have a duty to *Buy Australian*. And the reason why? For our
11. own sake, because if we don't we are only short-changing ourselves in every single way.
12. So as well as Australians supporting Australian business, we should be acknowledging
13. industries that are exporting overseas and giving the world the choice to *Buy Australian*.
14. Let's begin by thinking about the clothes on our very own back. What does our clothing
15. all have in common? They have all been hung out to dry on a Hills Hoist. This remarkable
16. Australian invention has taken the world by storm.
17. Who in the world could dry their clothes on anything but a Hills Hoist? I can only think of one
18. person and I'm ashamed to say, that person is my very own mother. What an unpatriotic
19. Australian she is – but that's a story for another day!
20. Now onto a much brighter note. Another wonderful Australian contribution to the world is
21. penicillin. And if it were not for one Australian, Howard Florey, who was instrumental in the
22. discovery of penicillin, fifty million people around the world would be dead. Fifty million
23. people! That's twice Australia's population!
24. And even today. The whole world continues to benefit from and *Buy Australian* medical
25. technology. You may not know of the inventor, but you have probably heard of the invention.
26. The retractable syringe. It's going to put an end to needle stick injuries forever and was
27. invented in Australia by a very proud and successful Australian, Bruce Kiehne.
28. It's amazing that even today, Australia still lives on the back of sheep. And that's because our
29. meat is in huge demand around the world, for the fact that when you *Buy Australian* meat,
30. there is no mad cow or foot and mouth disease, unlike so many other countries around the world.
31. And how could I forget our wine? The entire world is convinced that Australian wine is the
32. best in the world. Oh, but how could I know because I'm not 18, so let's keep it legal, seeing
33. as we are in the Premier's building, and say that I'm very well read when it comes to
34. Australian wine.
35. The creations of our nation are remarkable and are exported overseas. Which is fantastic.
36. But how can we pass them by and not reap the rewards from our effort, our hard yakka and
37. our determination to Advance Australia Fair?
38. So the next time you enjoy a hot cup of tea or coffee, think to yourself, what would I rather?
39. Sixty-five cents worth and a half a cup, or *Buy Australian* and receive a full cup?
40. If you *Buy Australian* we are, in the long term, giving our farmers and industry a helping hand.
41. And in the short term, we are getting a full cup of coffee and that's what you need to sit back
42. and reflect upon. Upon this wonderful country of ours.
43. The choice is easy. *Buy Australian*.

**TURN OVER**



## Section 2 – Spoken text

This transcript is from a television film review show, *At the Movies*, shown on ABC TV on Wednesday nights at 10.00 pm. There are two presenters speaking, Margaret (M) and David (D).

The following transcription conventions are used.

.	final intonation unit
,	continuing intonation unit
?	questioning/appealing intonation unit
\	falling/terminal pitch direction
/	rising pitch direction
--	truncated intonation unit
-	truncated word
(.)	very short pause
(..)	medium pause
^	emphatic stress
[ ]	onset and duration of simultaneous speech
=	lengthening of a sound
<A A>	fast speech
(choking voice)	words said in a choking voice
(inhale)	deep intake of breath

1. M: Emilio Estevez,
2. son of Martin Sheen,
3. brother of ^Charlie,
4. has ^once again (.) taken on the big screen as writer/director (.) after ^three films,
5. only one of which was released in cinemas here.
6. (inhale) But (.) with ^*Bobby* (.) he's taken on a grand canvas.
7. Embracing the stories of over ^twenty characters,
8. he interweaves their lives in the Ambassador Hotel in Los Angeles/
9. (.) on the day that Bobby Kennedy was assassinated (.) in June/
10. 1968.
11. (inhale) It's a ^star-studded line-up with Anthony Hopkins as a former doorman/
12. who comes back to play chess with his colleague Harry Belafonte\
13. (inhale) with Demi Moore as an alcoholic singer/
14. who treats her husband,
15. Estevez himself/
16. as a doormat.
17. Martin Sheen/
18. and Helen Hunt\
19. are a well-to-do couple from New York/
20. William H. Macy is the Hotel Manager,
21. who's trying to manage an affair with a switchboard operator (.) Heather Graham,
22. while being married to the hotel's beautician/
23. Sharon Stone\
24. and Lindsay Lohan is prepared to marry a young man she barely knows,
25. Elijah Wood/

26. to save him from the war in Vietnam.
27. (inhale) And then there's ^below-stairs (.) where Freddy Rodriguez plays a Mexican kitchen worker/  
 28. having a hard time with his bigoted boss,  
 29. Christian Slater.
30. (inhale) This film is a giant leap for Estevez/  
 31. it is ultimately (.) ^so= moving.  
 32. It reminds us of the days when politicians were ^inspirational,  
 33. when the world was full of hope for something ^better.  
 34. With nods to both ^*Grand Hotel* and Robert Altman's ^*Nashville*\  
 35. <A I don't know that he comes close to bettering those films/ A>  
 36. but his ambition is palpable and admirable\  
 37. Estevez was only six when this shattering event took place,  
 38. (.) so taking on this world of 1968/  
 39. (.) and trying to imbue the film with the complexities of life then,  
 40. <A the issues raging, A>  
 41. (inhale) and making it relevant to us now,  
 42. is ^quite a feat.  
 43. It got a standing ovation when it screened at the Venice Film Festival last year,  
 44. and I think it deserved it.  
 45. David?
46. D: Yes so did I,  
 47. <A and it came as such a surprise/ A>  
 48. because (.) the earlier films directed by eh,  
 49. Emilio Estevez were ^nothing
50. M: Mmm.
51. D: like this,  
 52. ^nowhere near as ambitious or/  
 53. (.) and just the ^scope he uses,
54. M: Yes.
55. D: the ^wide screen,  
 56. everything ^looks so good,
57. M: Yes.
58. D: the ^acting is so good,  
 59. and I love the way that he took on (.) so many (.) different ^aspects of what was happening in 1968,  
 60. the Vietnam War/  
 61. the drug culture/  
 62. There's even a character of a,  
 63. a young woman journalist from Czechoslovakia/
64. M: Yes.
65. D: who's trying to get an interview with Kennedy,  
 66. and we know that in a ah ^very short period of time the,

67. <A the the A> the new movement in her country will be crushed by the,  
 68. by the Warsaw pact forces.
69. M: But you know the,  
 70. the ^gorgeous thing about this film too,  
 71. (inhale) (.) is the way ^real footage of (.) ^that era has been blended in,  
 72. D: Yes.
73. M: and that ^voice that is so strong/  
 74. (.) is the real Bobby Kennedy.
75. D: That's right because [as]--
76. M: <A [And] he was a ^wonderful orator. A>
77. D: That's right.
78. M: And that,  
 79. his speech over the end credits [is]
80. D: [It's] marvellous,  
 81. yeah,
82. M: (choking voice) Oh (..)
83. D: yes because [as]--
84. M: [I'm] just a^wash in tears at the end of it.
85. D: Yeah,  
 86. 'coz as in *Good Night and Good Luck*,  
 87. (.) we see (.) the central character (.) really,  
 88. Bobby Kennedy/
89. M: Yes.
90. D: ah,  
 91. (.) through the ^news reels,
92. M: Yes.
93. D: and what ^he was doing that day.  
 94. That,  
 95. that (.) as you say,  
 96. that ^last speech,  
 97. (..) is,  
 98. is just ^mind-blow[ing].
99. M: [Yeah]
100. D: I think it's a ^very,  
 101. ^very good film and I loved [it]--
102. M: [^So] do I/  
 103. I think it's (..)  
 104. I think it's ^wonderful.
105. <A I'm giving it ^four and a half stars. A>
106. D: Well we're agreeing on this one,  
 107. four and a half from me.