

SECTION 1**Instructions for Section 1**

Section 1 contains multiple-choice and short-answer questions about a single text. Answer all questions in this section. In your responses you are expected to demonstrate your ability to use relevant descriptive and analytical metalinguistic tools. You are required to demonstrate familiarity with the 'Language Description', 'Englishes in Contemporary Australia' and 'Texts in their Contexts' areas of study.

Text 1***Wasted*, by Colin Bowles**

In this extract from a novel, the narrator (I) is a teenage boy named Ryan. He is talking to his mother while his father listens. Ryan refers to his sister Sarah as 'Sar'. He also refers to two friends, Macca and Tiffany Dellarossi.

1 "Where are you going?" Mum asks me as I come into the
2 kitchen. I'm wearing my jeans and my hooded jacket, I figure I'll try
3 another spin on the 'can I?' routine; this is the one where you make
4 the decision yourself and your oldies kind of have to go along with it,
5 because there's no yes or no needed.

6 "I've finished all my homework," I tell her, like that makes
7 everything okay.

8 "That wasn't my question," she says. Jeez, it's like living with a
9 family of lawyers.

10 "I forgot what the question was," I say, trying to be smart.

11 "I asked you where you were going."

12 "Out."

13 The old man is washing up, he has his back to us and he looks
14 like he wants to stay out of this one. Mum's the bull terrier in this
15 house, the one who stands her ground and growls at you.

16 "Where is out?" she asks me and then looks pointedly at her
17 watch. "It's nearly eight o'clock."

18 "So?" I say, trying belligerence now.

19 "So, it's too late to be going out on a school night."

20 "I'm sixteen years old."

21 "You're *only* sixteen years old," she says, turning my whole
22 point around, which she has a tricky way of doing.

23 "I don't have to tell you everything," I tell her, but there is a bit
24 of a whine in my voice now, which gives me away.

25 "Where are you going?" she asks me again.

26 "I'm just catching up with some of the guys."

27 "Which guys and where are you meeting up?"

28 My mother. There's homicide detectives not half as aggressive.

29 "Out the back of Macca's place."

30 "When you say out the back of Macca's place, do you mean at

31 Macca's or somewhere else?"

32 In a minute she'll be taking swabs for forensic evidence. "Look,
33 we just want to hang out, all right. All the guys are going."

34 "Not all of them," she says. "You won't be there."

35 She's on to me. Parents, mothers mostly, have got an instinct for
36 this sort of thing. I saw Sar go through it and I know I won't win on
37 this one no matter what I do. Only thing for it is to pay out on them,
38 let them have their win, but make sure they don't get to enjoy it. Like
39 when someone takes a mark in front of you, you give them a whack
40 round the head and then put your knee in their back when you land
41 on top of them.

42 "Great," I say. "Thanks a lot, if I don't have any friends, I guess
43 we'll know why." I take off my trainers and kick them across the
44 room.

45 "Pick those up," Mum says.

46 "You treat me like I'm a kid."

47 "I think we're pretty fair."

48 "You suck," I mutter and get out of there before Dad joins in
49 and things get ugly. I've made my point, I reckon. I storm off to my
50 bedroom, slam the door, hard enough to make the walls shake.

51 I can't wait to get out of this house. Live my own life.

52 I sit there on the bed, breathing hard, shaking. Tiffany Dellarossi
53 is going to be there tonight. And Macca. The two people I most need
54 to make an impression with. Try explaining that to fossils who can't
55 remember what it's like to still be alive.

56 Well, stuff it, I'm going anyway.

Question 1

Tick (✓) the correct box.

Stuff it (line 56) is an example of

- A. simile.
- B. slang.
- C. acronym.
- D. antithesis.

1 mark

Question 2

Tick (✓) the correct box.

Oldies (line 4) is an example of

- A. alliteration.
- B. deictics.
- C. diminutive.
- D. domain.

1 mark

Question 3

Identify **two** language features of this text that mark Ryan's identity as Australian. Refer to **two** different subsystems in your answer. Provide examples and refer to line numbers.

2 marks

Question 4

Tick (✓) the correct box.

There's homicide detectives not half as aggressive (line 28) is an example of

- A. overstatement.
- B. ethnolect.
- C. understatement.
- D. onomatopoeia.

1 mark

Question 5

Tick (✓) the correct box.

Mum's the bull terrier (line 14) is an example of

- A. metaphor.
- B. personification.
- C. listing.
- D. consonance.

1 mark

Question 6

How does Ryan use figurative language to construct Mum's identity? Provide **two** different examples and refer to line numbers. What effects are created by Ryan's language choices?

4 marks

Question 7

Tick (✓) the correct box.

Try another spin (lines 2–3), *pay out on them* (line 37), *things get ugly* (line 49) are examples of

- A. antonymy.
- B. idiom.
- C. synonymy.
- D. animation.

1 mark

Question 8

Ryan uses two different voices in this text: one in conversation with his mother and one in a monologue with himself. Ellipsis is a feature of both voices. Identify an example of the use of ellipsis in each voice. Refer to line numbers. Explain the different effect of ellipsis in each example.

4 marks

Question 9

Which maxim of cooperation is violated at line 6: *I've finished all my homework?* What is Ryan's purpose in violating this maxim of cooperation?

3 marks

Question 10

Identify **two** instances of how prosodics are portrayed in the text. Refer to specific examples and line numbers in your answer.

2 marks

Question 11

Explain the connotative meaning of the statement made by Mum at line 17: *It's nearly eight o'clock.*

2 marks

Question 12

Consider the pairs of utterances in lines 18 and 19, 20 and 21, and 26 and 27. What discourse feature is common to these pairs? Explain the effect that is achieved by using this discourse feature.

3 marks

SECTION 2

Instructions for Section 2

Section 2 requires you to respond to questions about a single text, except Question 25 which compares Text 1 in Section 1 with Text 2. Answer all questions in this section. In your responses you are expected to demonstrate your ability to use relevant descriptive and analytical metalinguistic tools. You are required to draw on knowledge and material covered throughout the year in 'Language Description', 'Englishes in Contemporary Australia' and 'Texts in their Contexts' areas of study.

Text 2

The transcript below is an extract of a conversation between Gary, a 16-year-old male, and his mother, about Gary fixing up a car.

The transcript is divided into **intonation units**, which are numbered consecutively.

The following transcription conventions are used.

.	final intonation unit
,	continuing intonation unit
?	questioning or appealing intonation unit
\	falling/terminal pitch direction
/	rising pitch direction
--	truncated intonation unit
-	truncated word
..	very short pause
...	brief pause less than half a second
^	primary accent in an intonation unit
=	lengthened syllable
* <u> </u>	onset and duration of simultaneous speech
X	undecipherable syllable
<MUT MUT>	muttering voice quality

- 1 GARY: I might be pickin' up a .. ^Nissan RG,
- 2 a- a RG tve- RG thirty engine /
- 3 .. Mhm.\
- 4 .. Might be able to pick'er up for a grand /
- 5 This Nissan engine /
- 6 MUM: Hunh.\
- 7 GARY: Um .. it's a- it's a- it's an RG,
- 8 MUM: But *what if- if it --
- 9 GARY: *It's a RP,
- 10 It's a RP- RP thirty .. turbo.
- 11 MUM: What to put in the- in the ^Celica?
- 12 GARY: Yeah.\
- 13 You can put any engine in any car.
- 14 You can *get it --
- 15 MUM: *Not necessa=rily.
- 16 GARY: Yeah.\
- 17 As long as they fit in,
- 18 you can get it done.

- 19 MUM: Yes.\
- 20 But you've gotta make sure you don't spend a
^grand before you realise if it goes in or not.
- 21 I would find out ^first.
- 22 GARY: Yeah.\
- 23 You can get 'em put in.
- 24 And --
- 25 MUM: But I mean why spend a ^grand on an engine
Gary?
- 26 GARY: Coz I ^am/
27 I have to anyway/
28 The engine's tired/
29 It'll cost me six hundred bucks to reco it.
- 30 MUM: You ^can buy a reconditioned esh- er- engine.
31 .. It'd probly be cheaper/
- 32 GARY: Hunh.\
- 33 MUM: That's what --
- 34 GARY: I'm not really worried about ^cost.
- 35 MUM: Yeah well that's what Lynn's parents did/
36 .. Y'know Lynn at the shop?
37 .. Her parents *~~XX~~
- 38 GARY: *It doesn't have anything to do with her parents.
- 39 MUM: Oh ^well.\
- 40 GARY: Which of 'em from the shop?
- 41 MUM: No the brother-in-law did it for 'em- --
42 the son-in-law did it for 'em.
- 43 GARY: Mhm.\
- 44 But um,
45 .. I'm gonna be .. gettin' the ^car payment.
46 .. I'm gonna keep the same .. ^ma=gs on it.
- 47 MUM: Yeah well,\
- 48 Also remember what .. you were told you can
^have on the ca=r,
49 and legally have it ah .. ^insured.
- 50 GARY: Mhm.\
- 51 ..Not gonna get it insured.
- 52 MUM: You have to get it insured,
- 53 GARY: *No.\
- 54 MUM: *third party.
- 55 GARY: Yeah third party comes with your registration.
- 56 MUM: Yeah but you don't wanna be spending that much
money,
57 because it'd be ^stolen quite easily Gary.
- 58 GARY: No.\
- 59 I'm gonna get .. three ^kill switches put into it.
- 60 MUM: Oh yea=h.\
- 61 But they could steal the ^ma=gs,
62 and stuff like that off it too.

- 63 GARY: I'm gonna put lockstuds on it.
- 64 MUM: Aw whatever Gary.\
- 65 What happens if you have an ^accident,
- 66 'n you wipe it off?
- 67 GARY: I wipe it off.
- 68 MUM: It's a lotta money to wipe *off.
- 69 GARY: *I^know Mum but,
- 70 ... I'm gonna get it- I wan- I wanna see how much I
 can get it done for.
- 71 .. Wh- I'm gonna get it done for fire 'n theft.
- 72 ... Like if I don't drive it ^stupid/
- 73 MUM: Hunh.\
- 74 GARY: Then I won't write it off,
- 75 will I,
- 76 .. like I did before.
- 77 MUM: Well.\
- 78 GARY: I'm gonna put it this way\
79 um .. I .. *ah
- 80 MUM: *You're going to ^improve .. to what you've been
 showing me in my car?
- 81 ... *Leadfoot.
- 82 GARY: *Yeah.\
- 83 ... ^Yea=h but.\
- 84 ... *I --
- 85 MUM: *You mean when you see your friends on the
 street,
- 86 y- your foot's not automatically gonna go down on
 the accelerator and do wheelies round the
 corner,
- 87 coz they're watching?
- 88 GARY: But ^Mum.\
- 89 MUM: But ^Mu=m.\
- 90 GARY: I didn't do no wheelies.
- 91 .. I didn't see no smoke coming out of the back
 wheels.
- 92 MUM: As he says to his mother whose ^teeth have been in
 the dashboard so many times.
- 93 GARY: .. <MUT Yeah but.\
- 94 .. Yeah.\ MUT>
- 95 ... I'll be able to ^fix it.
- 96 .. Been doin' all this work to the car now.
- 97 MUM: Yes I know you'll be able to ^fix it,
- 98 but you also have to have the ^money to do it.
- 99 .. And if you haven't got any insurance money
 coming in to cover the costs/
- 100 .. Get my point?

Question 14

What is Mum's purpose in this conversation with Gary?

1 mark

Question 15

What is Gary's purpose in this conversation with Mum?

1 mark

Question 16

Both Gary and Mum use jargon extensively in this conversation.

- a. How does Gary's use of jargon reflect his identity? Provide one example and refer to line number(s) in your answer.

- b. Why does Mum use similar jargon to her son? Identify one example of such use and refer to line number(s) in your answer.

4 marks

Question 17

Tick (✓) the correct box.

What part of speech is *you* (line 13)?

- A. preposition
- B. pronoun
- C. determiner
- D. conjunction

1 mark

Question 18

When Gary uses *you* in lines 13, 14, 18 and 23, to whom is he referring? How does this differ from Mum's use of *you* in lines 20, 30 and 48?

4 marks

Question 19

Tick (✓) the correct box.

In line 3 what is the discourse function of *mhm*?

- A. to signal a positive response to the previous intonation unit
- B. to signal thinking time
- C. to signal awareness of, but not agreement with, the previous intonation unit

1 mark

Question 20

Tick (✓) the correct box.

In lines 6, 32 and 73 what is the discourse function of *hunh*?

- A. to signal a positive response to the previous intonation unit
- B. to signal thinking time
- C. to signal awareness of, but not agreement with, the previous intonation unit

1 mark

Question 21

When Gary uses *yeah* in lines 16 and 22, what is he signalling? When Mum uses *aw whatever* in line 64, what is she signalling?

4 marks

Question 22

Tick (✓) the correct box.

Which of the following is a declarative sentence?

- A. *Hunh.* (line 6)
- B. *But I mean why spend a ^grand on an engine Gary?* (line 25)
- C. *I would find out ^first.* (line 21)

1 mark

Question 23

Explain how Mum uses declarative and interrogative sentence types in lines 20–25 to support her purpose in this conversation. Provide examples with line numbers to support your answer.

3 marks

SECTION 3**Instructions for Section 3**

Section 3 requires a sustained expository response. In your response you are expected to demonstrate your ability to use relevant descriptive and analytical metalinguistic tools. You are required to draw on knowledge and material covered throughout the year in 'Language Description', 'Englishes in Contemporary Australia' and 'Texts in their Contexts' areas of study.

Answer only one question in this section. Tick the box beside the question you are answering.

Question 26

Public language is the language of . . . political and business leaders and civil servants – official, formal, sometimes elevated language . . . [It] is the language of power and influence . . . Deliberate ambiguities, slides of meaning, obscure, incomprehensible or meaningless words . . .

example 1

I went into a mode of self-preservation (**footballer, Fox Footy Channel**)

example 2

The inquiry may allow for relevant businesses or industries to be identified and for investigation into the possibility that certain regional or rural areas of the state would be more affected than others.

(**Don Watson, *Death Sentence, the decay of public language***)

Starting with the examples above, discuss some of the linguistic features of public language. Refer to at least two of the subsystems in your response.

How are the linguistic features of public language used to exercise power and authority in contemporary Australian society?

OR

Question 27

Our language is changing in peculiar ways. But it still tells us something about ourselves.

(**Hugh McKay, social commentator**)

It's simply a matter of traditional ocker slang now being considered as daggy compared to new Americanisms. Really ocker Australian terms like 'strewth' and 'fair dinkum' tend to not be used much anymore . . . Connotations of the slightly more American-sounding words do sound cooler and a bit more hip.

(**Virginia Knight, editor *Dolly* magazine**)

Australians abandoned the posh English accent many years ago. Now they are leaving behind ockerism in a move to the middle ground and away from the nobs and the yobs.

(**Sushi Das, *The Sunday Age***)

It's not like we're adopting American values because we adopt a few of their words. Australians always make a choice of what part of American culture they adopt.

(**James Lambert, editor of *The Macquarie Book of Slang***)

How is Australian English changing to reflect the evolving identity of Australians in the twenty-first century? Discuss at least two of the subsystems in your response.

What different reactions do these changes elicit?

OR

Question 28

Parents often fret that their children's punctuation, spelling and grammar are going to the dogs because of the weird distortions they practise on the English language in emails and SMS messages . . . parents should not worry. Our younger generation is much more fluent and aware of the audience and the channel of communication. They know how to switch from colloquialism to jargon to the language of the English essay . . . They have to be fluent and articulate enough to pick up the style and master the in-words and the code . . . of the genre.

(Sue Butler, publisher of *The Macquarie Dictionary*)

Humans have always loved playing with language. We place a huge value on creativity in literary language. **(David Blair, senior lecturer in English at Macquarie University)**

example

‘Hi. How r u? Coming 2 Oz nxt thurs 4 3 wks.
Wld lv 2 catch up wit every 1 A3. Pls txt me if in Melb.
Styin wit Sime 4 2 wks. Lkn fwr 2 pubs, slp in, & no wrk – WTG!
Will hpfully c mates esp Sarah. C u den, mwa, Mad.’

Key:

A3 = anywhere, anytime, any place

MWA = farewell kiss

WTG = way to go

Starting with the examples above, discuss some of the linguistic features of the language of SMS. Refer to at least two of the subsystems in your response.

How is the language of SMS a valid and important variety of Australian English?

Total 40 marks

Assessment criteria

Criteria for evaluation of responses

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

Knowledge of the relevant content

- ability to identify specific language choices, conversational features and/or discourse features in a range of spoken and written texts
- understanding of how such language choices, conversational features and/or discourse features achieve particular purposes in particular social contexts
- awareness of a range of attitudes towards varieties of language; awareness of how language reflects personal, social and cultural understandings; and awareness of how language constructs a sense of identity

Analysis of relevant content

- appropriate use of the terms of language description relevant to the task
- effective and appropriate analysis

Clear and effective organisation of the response

- appropriate selection and use of material
- logical structure
- coherence

Control of the conventions of English language to support meaning

- effective, accurate and fluent language
- clarity of meaning