



VICTORIAN ASSOCIATION FOR THE TEACHING OF ENGLISH

## VATE Publications

2017

# ENGLISH LANGUAGE

## Written examination sample paper

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 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 24 pages, including **assessment criteria** on page 24.
- Detachable insert for Sections A and B in the centrefold.

### Instructions

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

**Disclaimer:** Exam section instructions and the Assessment criteria are taken from the Victorian Curriculum and Assessment Authority 2016 English Language Written examination (November 2016). The VCAA does not endorse the content of this exam. VCE® is a registered trademark of the VCAA.

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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. Questions 1–5 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)

Discuss the use of pronouns in this lecture. What effect do they have, and how do they contribute to the social purpose of the text?

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#### Question 2 (3 marks)

Analyse two different prosodic features and one vocal effect in the section between lines 1 and 32 of the text.

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**Question 3** (2 marks)

Identify an example of phonological patterning between lines 35 and 45 and explain the effect it has on the text.

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**Question 4** (2 marks)

Comment on the use of one example of figurative language in the lecture and explain its relevance to the register.

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**Question 5 (5 marks)**

Using metalanguage, analyse the use of syntactic patterning in this lecture. Refer to specific examples and line numbers in your response.

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## 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 6 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













**Insert for Sections A and B**

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

## SECTION A

### Text 1

Text 1 is an extract from a public lecture titled ‘From Reconciliation to Rights: Shaping a Bigger Australia’ delivered by Australian journalist Dr Stan Grant at the University of New South Wales in July 2016, in the wake of allegations of mistreatment of Indigenous youth in Darwin’s detention centres. Grant is currently the Indigenous Affairs Editor at *The Guardian Australia*, and presents ‘The Point with Stan Grant’ on Indigenous television network NITV. In 2015, he won the prestigious Walkley Award for Coverage of Indigenous Affairs.

The following symbols are used in the transcript:

/	rising pitch	=	elongated sound
\	falling pitch	<u>stress</u>	emphatic stress
,	continuing intonation	(.)	very short pause
?	questioning intonation	(..)	short pause
.	final intonation	(...)	longer pause
<F F>	loud speech	<L L>	slow speech
<P P>	soft speech	<A A>	faster speech
(sniff)	sniffing as a result of being on the verge of tears		

Glossary:

*bigotry*: the possession of strong, unreasonable prejudices or opinions

*civility*: formal politeness and courtesy in behaviour or speech

*to debase*: reduce in quality or value; degrade

*to exalt*: raise to a higher rank or position; think or speak very highly of

*nostalgia*: sentimental longing for a period in the past

*to vilify*: to speak evil of

1. <F There are those who would rather/
2. (sniff) I not speak of these things/ F>
3. (.) There are those who accuse me of having/
4. <L a nostalgia for injustice, L>
5. (...) <P A nostalgia (..) for injustice, P>
6. (...) as if these wounds on the body and soul of my mother/ (sniff)
7. (.) and father/
8. are things of memory.
9. <L (sniff) As if we choo=se to cling to suffering,
10. as if this injustice is a thing reca=llled,
11. (.) and not a thing lived. L>
12. A nostalgia for injustice.
13. Such a charge could be levelled o=only/
14. by someone certain of his place,
15. (.) in his country.
16. (sniff) A certainty denied to our people,

17. <A the first people still searching for our place A>,  
 18. estranged in the land of our ancestors.  
 19. (.) It could be levelled only by someone/  
 20. who sees injustice and brutality as something,  
 21. (.) to be pondered and not endured.  
 22. (.) It is a charge brought by people comfortable  
 23. (.) in their own history,  
 24. while they tell us to forget ours.  
 25. <A to get over it. A>  
 26. (..) These are people who value their traditions/  
 27. exalt their heroes/  
 28. and <L deny us ours\ L>  
 29. I wonder,  
 30. (..) (sniff) would they dismiss the memories of the Jewish people so lightly?  
 31. Are the Jewish memories of suffering (.) too/  
 32. merely a nostalgia for injustice?  
 33. (..) These are people who proclaim themselves conservatives/  
 34. but their meanness debases the very traditions they claim to uphold.  
 35. These people who seize on difference/  
 36. (.) gay/  
 37. Muslim/  
 38. Asian/  
 39. black\  
 40. to vilify/  
 41. divide/  
 42. and demonise\  
 43. (..) <F all the while reser=ving for themselves/  
 44. the right (.) to define our country/  
 45. and set the price of inclusion. F>  
 46. (..) Well they don't define my country. (sniff)  
 47. (...) <F These are people who wrap their words in civility\ F>  
 48. to mask the <L beating heart L> of their bigotry.  
 49. And they tell me I have a nostalgia for injustice?  
 50. <L No,  
 51. (..) We have no,  
 52. (..) nostalgia for injustice/ L>  
 53. (.) because we have not yet had the chance to forget.

## SECTION B

### Text 2

The following article by Melbourne radio and television host Myf Warhurst appeared in *The Guardian* newspaper online version in June 2017. Warhurst has an extensive knowledge of music and is best known for her work on Triple J radio and on ABC television's music quiz show, *Spicks and Specks*, and more recently as one of the hosts of SBS's coverage of the Eurovision music contest.

Glossary:

*Hey Hey it's Saturday*: long-running Australian variety television program (1971-1999)

*to imbibe*: to drink alcohol

*Ishka*: Australian store which sells world handcrafts

*Jackie McDonald*: one of the hosts of the show *Hey Hey it's Saturday*

*Levi 501s*: popular style of jeans

*Nag Champa incense*: fragrance of Indian origin

1. **Primal Scream's *Screamadelica* defined my 1990s – my musical gateway drug**
2. *By Myf Warhurst, Sunday 11 June 2017*
3. I was 17 when I moved from a small country town to the big smoke of Melbourne in the
4. early 1990s. I was a bundle of awkward innocence cloaked in sensible chino slacks (pleated,
5. with an ironed crease down the front, of course), pearl earrings and smart, bobbed haircut,
6. eager to start my course majoring in piano at university.
7. Within six months, those conservative threads were cast aside for a paisley op shop dress; the
8. uni course was ditched for an arts degree; and the hairstyle went from Jackie McDonald on
9. *Hey Hey It's Saturday* to a feeble attempt at copying the mysterious lead in the French art
10. house movie popular at the time, *Betty Blue*.
11. I can blame this radical life transformation on many things, but Primal Scream's record
12. *Screamadelica* had a firm hand in leading me astray.
13. My innocence was corrupted at my first house party. My first home away from home was an
14. inner-city terrace house, sharing with two of my brothers and a friend. I had the dingy small
15. room at the top of the stairs up the back, with only room for a single bed, lava lamp and a few
16. sticks of Nag Champa incense burning on the windowsill.
17. My first house party required a soundtrack, so I took my hard-earned cash from my
18. waitressing job at a pasta restaurant to a renowned record store. I perused what seemed like
19. endless shelves with both excitement and shame. It was overwhelming. Growing up in
20. regional Victoria, pre-internet, the only way to find music was from two radio stations,
21. commercial and ABC, and one record store that mostly played country music and the
22. soundtrack to *Top Gun* – so this inner city Melbourne record store opened up endless
23. possibilities.
24. I landed on Primal Scream's *Screamadelica*. Perhaps I was attracted to the almost pop art
25. cover image? It looked like a splattered egg with crazy eyes – which I now interpret as a
26. portrait of singer Bobbie Gillespie on acid, which the band were obviously all on at the time.

27. I thought I recognised some of the songs from listening to my newly discovered radio stations  
28. Triple J and Triple R. Either way, I struck gold. The album was a musical melting pot that  
29. combined indie, house, acid, gospel, retro and dub and reeked of party. Familiar yet  
30. unfamiliar. It was the future and the past. It was loose. It was a revelation.
31. The night of my first house party, *Screamadelica* ruled. Mainly because the only other CD I  
32. had was the one that EVERYONE had: Nirvana's *Smells Like Teen Spirit*. No one cared  
33. about a lack of variety in those days. CDs were expensive so we had long attention spans.
34. I swanned around the party, surrounded by people dressed in chambray or flannelette shirts  
35. and button up fly Levi 501s. We smoked cigarettes indoors and drank Sub Zeros. I underage  
36. drank a beer or four, which I'd found courtesy of a sneaky party goer who had stashed them  
37. in the clothes dryer in the laundry out the back. I never told my housemate that was the reason  
38. his dryer never worked again. Sorry Baz.
39. *Screamadelica* was the musical gateway drug to the new me. It offered musical forms I  
40. understood, mixed in with futuristic acid house beats. A new life began unfolding that was far  
41. less prim than the one I'd imagined. I thought I was so cool, waving my arms above my head  
42. as I yelled along "we wanna be free, to do what we wanna do, and we wanna get loaded and  
43. we wanna have a good time". Clearly those stolen beers I'd imbibed helped too.
44. I'm not really one for too much nostalgia. Sometimes listening to records from my past makes  
45. me slightly uneasy because they remind me of a not yet fully formed me, wide eyed,  
46. enthusiastic, desperate to understand the world. Memories of me in a cheesecloth shirt from  
47. Ishka and a wooden necklace that smelt of manufactured jasmine, getting all earnest and  
48. maudlin over Jeff Buckley's *Grace* make me giggle (even though the music still stands up). I  
49. took some things and myself VERY seriously in those days.
50. But I can still listen to *Screamadelica* today without cringing. In fact, it gives me joy. It  
51. reminds me of that not fully formed blank canvas, but in a good way. It makes me feel both  
52. old and young, but mostly alive. Still. And that is the point of nostalgia, surely?

## 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. ‘Red Symons asked an ABC podcaster if she was “yellow”. A good retort would have been “no more than you are red”.’

Richard Jamieson, Carlton River, Letters to the Editor,  
*The Age*, 22 June 2017

- b. ‘... it’s concerning that disability slurs are still used ... They imply people with disability are not equal ... They are as damaging as casual racism and homophobia.’

<http://www.theage.com.au/comment/disability-slurs-are-a-damaging-as-racism-and-homophobia-20170501...>

- c. ‘Neologisms such as girlboss and SheEO are supposed to be tongue-in-cheek, of course. They are supposed to illuminate the fact that words such as boss and CEO are not actually gender-neutral, but implicitly coded as male, that language is “man made” ... However, I can’t help feeling that, when it comes to girlboss, that subtlety has been lost ... It has become a cutesy girl-power phrase that is less empowering than it is patronising. It doesn’t tear down the sexism encoded in language, it reinforces it ... Language reflects and reinforces social norms; ungendering language is an important part of solving sexism.’

<https://www.theguardian.com/commentisfree/2017/apr/23/allow-me-to-womansplain-the-problem-with-gendered-language...>

- d. “‘Oh well what is she? Is it a ‘he’ or a ‘she’? Still got the bloody...” (*Footy Show* host Sam Newman, on being asked about celebrity American transgender woman Caitlyn Jenner.)

<http://www.theage.com.au/entertainment/sam-newman-sparks-outrage-with-comments-about-caitlyn-jenner-20170622...>

- e. ‘Job Hunter #NotDoleBludger’ – National welfare group the Brotherhood of St Laurence has launched a campaign to alert people to destroy the ‘dole bludger’ stereotype attached to unemployed youth, saying many are ‘job hunters not dole bludgers’.

<http://www.theage.com.au/victoria/notdolebludgers-young-unemployed-and-refusing-the-dole-20170501...>

‘Language is a powerful tool for hurting, disempowering and offending others.’

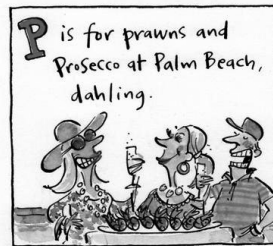
To what extent is this true in the Australian context? Refer to at least two subsystems in your response.

OR

SECTION C — continued  
TURN OVER

**Question 8** (30 marks)**Stimulus**

a.



‘The A-Z of Australia Day 2015’  
© 2015 Used with full permission of Cathy Wilcox

- b. ‘These days it’s all very different. Lexicographers consider an array of different language forms, including newspapers, magazines, pamphlets, menus, memos, TV and radio broadcasts and, of course, emails, chat-room discussions and blogs. So it’s not surprising to find that the informal aspect has been significantly boosted in the new-look AND [Australian National Dictionary]. Of course, this reflects the strong attachment to the vernacular in Australia, but it’s also in keeping with the marked shift towards informal ways of speaking and writing generally – even public language is becoming progressively more casual and everyday ... So like many other dictionaries these days, AND shows an assortment of distinguished entries and boisterous slang. Additions from the world of economics and politics, for example, include sedate terms-of-art (“aspirational voter”, “economic rationalism”, “negative gearing”, “scrutineer”) as well as colloquialisms (“keep the bastards honest”, “Hawkespeak”, “hip-pocket nerve”, “wombat trail”).’

<http://theconversation.com/how-the-dictionary-is-totes-taking-up-the-vernacular-66570>

- c. ‘We’re killing the word “mate” ... [It] is in danger of becoming a trite cliché. We’re turning it into a superficial, vanilla form of greeting, over-used, often reeking of false sincerity.’

<http://www.smh.com.au/comment/the-two-fourletter-words-australians-should-stop-using-20170427...>

- d. ‘Across all the Gogglebox households, viewers hear a cross-section of Aussie society, all speaking English in slightly different ways. Pay attention to the nuances and viewers will realise that there’s more to Australian English than “ocker” and “ethnic”. Like all of us, the Goggleboxers speak in ways that reflect who they are, where they’ve come from and where they’re going.’

<https://theconversation.com/gogglebox-and-what-it-tells-us-about-english-in-australia-75295>

- e. ‘English could be called our mother tongue, but Strine is the language of Australia and would be of more value to a migrant who is trying to absorb our culture and feel more Australian.’

Peter Weatherhead, Wantirna, Letters to the Editor,  
*The Age*, 22 June 2017

‘Our Australian identity is closely tied to our use of English, which is rich, complex and dynamic.’

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

OR



**Question 9** (30 marks)**Stimulus**

- a. ‘Profanity has its place, and we depend on it. Some brain research even suggests that profanity is a healthy stress release, especially when we’re in pain. Other research has found that there’s a part of the brain that stores profanity, which suggests that profanity is part of being human, but that’s why speakers intuitively reserve profanity for when it counts – it’s valuable and we can’t afford to swear so much that it loses its edge.’

<http://theconversation.com/do-we-swear-too-much-65453>

- b. ‘Apostrophes matter, at least in certain contexts. Society deems it important that job applications, essays, notices and the like adhere to the current conventions of apostrophe usage. For this reason, it is right that we teach and learn these conventions. But fetishising the apostrophe as if its rules are set in stone, and then fostering an environment in which it is acceptable to take pleasure in uncovering other people’s linguistic insecurities is not okay.’

<http://theconversation.com/who-do-you-think-youre-apostrophising-the-dark-side-of-grammar-pedantry-75793>

- c. ‘I believe language is power and that anyone living in Australia needs an “adequate” grasp of it. However, how this can be measured is problematic. The IELTS [International English Language Testing System] places people on a continuum of ability in reading, writing, speaking and listening. Equal level of skill in all of these areas is, in reality, not needed for all people in all aspects of their lives. The most important thing is communication. It is possible to communicate very well while still making mistakes with grammar, pronunciation, word choice and (very commonly) use of idiom (a particularly important part of the Australian vernacular).’

Nancy Moncrief, Hawthorn East, Letters to the Editor,  
*The Age*, 26 June 2017

- d. ‘Despite the constant negative press covfefe...’

Tweet from Donald Trump, President of the USA, 31 May 2017

- e. ‘... the question of whether there is value in the inclusion of pictorial symbols as part or instead of written language is an interesting one. While many people see emoji as a relatively new phenomenon, in reality the use of symbols to convey meaning is one of the most basic institutions in the evolution of human language and shared knowledge. It is the oldest form of literacy. The field of semiotic theory has long recognised the importance and value of symbol systems as part of communication. Emoji, the latest iteration, are no different.’

<http://theconversation.com/why-i-use-emoji-in-research-and-teaching-75399>

‘Today, more than ever, context is the all important driver of written and spoken language use, and we need to alter our expectations of standards accordingly.’

Discuss in relation to contemporary Australian society, referring to at least two subsystems in your response.













### **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.

### **CONTRIBUTORS**

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**END OF QUESTION AND ANSWER BOOK**



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