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Engage Education Foundation

Units 3 and 4 English Language

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Section A – Written text

All answers should be in full sentences. Please note that the use of bullet points is not obligatory or advised – they have been used in these answers in order to clearly distinguish the main points necessary to receive marks/to provide different possible responses.

Line numbers must be provided to receive marks.

Marks allocated are indicated by a number in square brackets, for example, [1] indicates that the line is worth one mark.

Alternative answers to the ones below may be acceptable. Ask your teacher or tutor to look over your work if you are unsure.

Question 1
Conversion of word class

- Conversion
  - o 'Chit-chatty' (line 18), 'Googled' (line 20), 'non-computery' (line 21), 'let's Wiki it' (line 28) and 'eHowed' (line 34)
  - o Conversion shows certain lexemes have now been used in different word classes

Creative Word Formation

- Affixation
  - o 'non-computery' (21), 'gatheringness' (19)
  - o Affixation elaborates lexemes providing a clearer explanation and depth
- Compounding
  - o 'time-killing' (28), 'keyboard-tapping' (41,42)
  - o Similar function to affixation

Question 2
The intended audience is the cohort of young Australians. More specifically, it is directed at the age strata of teenagers and young adults. [1]

- It evidently appeals to Australians through the use Australian-centric proper nouns such as 'Fantastic Furniture' (line 9). [1]
- It is clear that the text is targeted at a younger audience due to the frequency of lexemes pertaining to teen speak. For example, 'gimp' (line 6), 'bee-yatch' (line 7) [1]
- This is also relevant on a discourse level with the use of discourse particles typically used by young people. An example includes 'no returns (lines 6 and 7). [1]
- References to pop-culture are further evidence of the intended audience being young people. Examples include 'The Antisocial Network' (line 1), which indirectly refers to the movie The Social Network, 'Katy Perry's Teenage Dream' (line 14) and 'Britain's Got Talent' (line 14). [1]
- The use of wordplay, as seen in devices of creative word formation, appeals to a younger audience. This is because young people are typically associated with linguistic descriptivism. An example of wordplay is the use of 'non-computery' (line 21), which features affixation and conversion in conjunction. [2] (Avoid using the same example as in response to question 1)
- The use of contractions such as 'comp' (line 22) appeals to a younger audience. [1]

Note: students may also identify an older generation as the intended audience, as long as this contention was supported with examples, such as where the piece was published.

Question 3

- Yes, the text is coherent. This can be seen on a number of levels. [1]
- The text relies on inference in order to create coherence. For example, the reader must be familiar with the pop-culture references such as 'Katy Perry's Teenage Dream' (line 14) and 'Britain's Got Talent' (line 14) to fully appreciate the humour of the text [2]
- Inference is also necessary in order to comprehend the humorous tone. For example, the noun phrase 'demented-looking teenager' (lines 13 and 14) deliberately does not adhere to the strictures of political correctness (PC) so as to have comedic effect. [2]
- With respect to logical ordering, the structure of the article is chronological and paragraphing separates the anecdotal evidence. This makes the text orderly and the details easy to extrapolate, thus aiding in its coherence. [1]
- Katz also demonstrates consistency. This is seen in the way he maintains the same stance on technology. Although he begins two paragraphs with 'not saying it's a bad thing, not saying it's a good thing, but it's a thing' (lines 16 and 40), he is clearly somewhat vexed about the effect of technology throughout the piece. This is exemplified by the label he ascribes himself at the end, 'neo-Luddite socialiser' (line 46). [2]
- The use of bold headings and sub-headings allows the reader to easily navigate through the text. It also gives a pathway to what the text will be describing. For example, the heading *The Anti-Social Network* briefly explains that the text will be discussing how the use of the internet and social networking can have the opposite anti-social effect. [2]

Question 4

- On a syntactic basis, the writer uses logical connectives/connective adverbials to create coherence. Coherence is achieved through the logical development of ideas which implies a chronological order to the text. The use of adverbs such as 'firstly' (line 8) and 'secondly' (line 10) would therefore be an example of coherence. [2]
- Textual cohesion is created through repetition. This is evident at the very beginning of the piece with the extended reference 'famous literary wits of the 1920s', which appears in an almost identical form in both lines 3 and 4. In this case, it is repeated for comedic effect, but it nonetheless serves to reinforce the subjects' identities. [1]
- The lexeme 'eHow' (lines 33, 34, 36, 37, 38) is seen throughout the third paragraph in numerous forms, from a noun to a verb ('eHowed', line 34). It is repeated to make the text humorous. It also binds the paragraph by overtly demonstrating that the ideas are relevant and connected. [2]
- On a similar note, variations of the lexeme 'wit' appear throughout the article. Examples include 'wit' (line 3), 'wits' (line 4), 'witty' (line 4) and 'wittiness' (line 8). Their use has a binding effect in the way it links the ideas back to the opening scene. [2]
- Katz also employs anaphora as an element of lexical cohesion. This is seen in the use of the third person plural pronoun 'they' (line 7), which refers back to 'the famous literary wits of the 1920'. Similarly, Katz uses anaphoric substitution, such as 'it' (line 8) for 'that kind of Algonquin round-table' (line 8). As a result of anaphora, the reader must draw on previously provided information which makes them actively form links between the sentences. [2]
- Katz draws on ellipsis to establish a casual, conversational tone. The technique aids in creating cohesion by making the reader fill in the gaps and thus engage with the piece on a deeper level. An example that demonstrates this point is the use of 'Not saying it's a bad thing, not saying it's a good thing' (line 40) in which the subject (I) and auxiliary verb (am) have been omitted. [2]

Section B – Analytical commentary

Answers are not provided for this section, as a range of responses are acceptable. Ask your teacher or tutor to look over your work and suggest improvements.

Section C – Extended response questions

Answers are not provided for this section, as a range of responses are acceptable. Ask your teacher or tutor to look over your work and suggest improvements.