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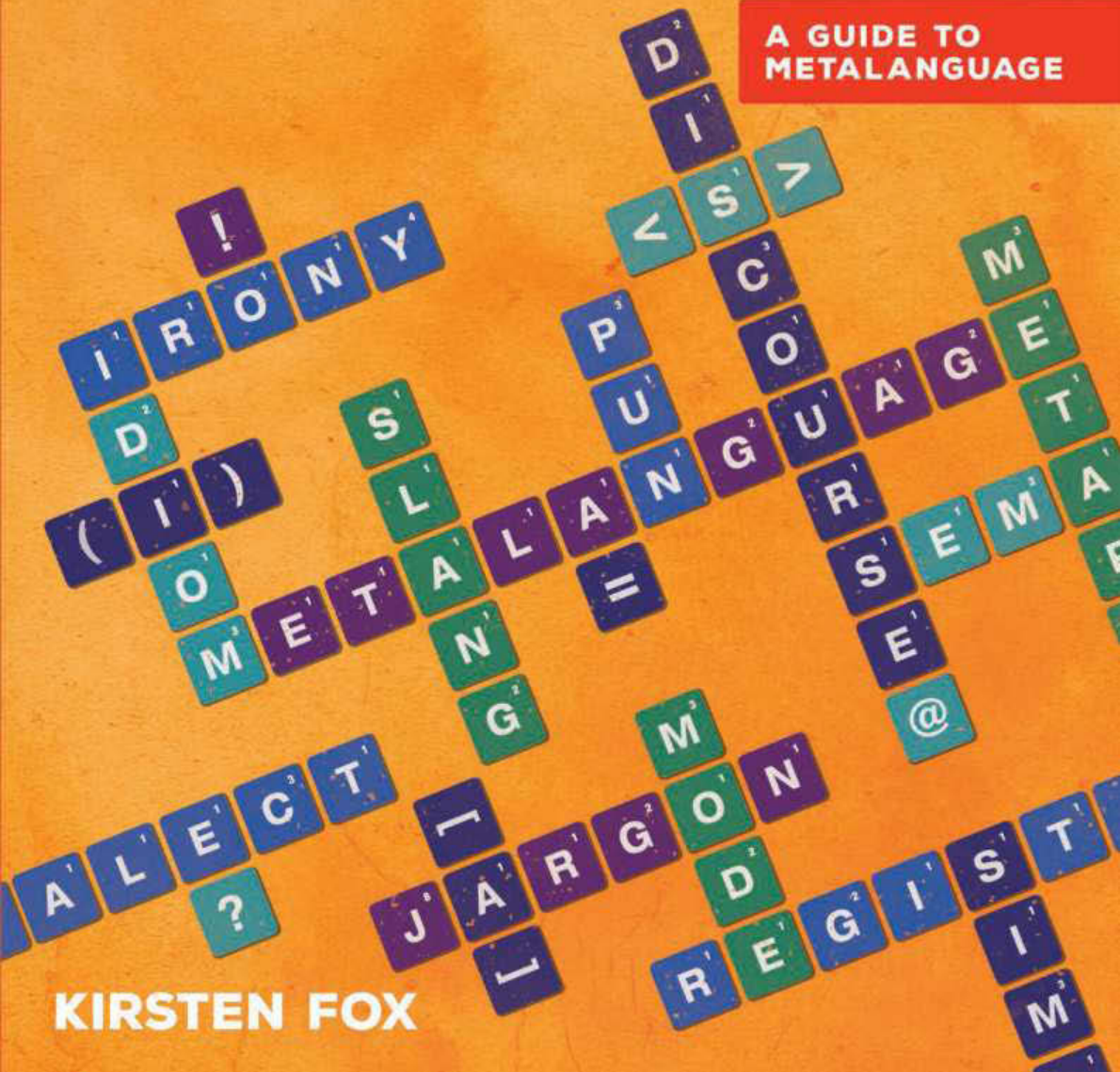
ENGLISH LANGUAGE for Senior Students

A GUIDE TO METALANGUAGE



KIRSTEN FOX

ENGLISH LANGUAGE for Senior Students

A GUIDE TO METALANGUAGE

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INTRODUCTION: HOW TO USE THIS GUIDE

This guide is a combined Year 11 and 12 English Language resource and is designed to help students understand and use the metalanguage required for this study. It is not a textbook but rather a glossary, or a go-to guide, providing definitions and explanations of metalanguage. The chapters are organised into subsystems, mirroring the format of the Study Design, and the metalanguage for all four units has been combined under these subsystems. Where possible we have tried to mirror the order of the terminology listed in the Study Design, but in some instances we have changed the order to better reflect the sequence of teaching and learning that will take place in the classroom.

Some topics are specific to Year 11 and some to Year 12, while others are relevant to both year levels. For clarity, we have indicated level-specific content in the guide using the following icons:

for Year 11

for Year 12

There is a range of accompanying exercises on the metalanguage – identifying, defining and short-answer style 'Check your understanding' questions, and more detailed, analysis-based 'Apply your knowledge' questions. These questions and exercises are designed to test students' knowledge of the metalanguage and linguistic concepts – they are not necessarily 'exam style' questions. (For exam practice, students are advised to refer to Insight's *English Language Exam Guide*, by Kirsten Fox). Answers and sample solutions to 'Check your understanding' questions and to some of the 'Apply your knowledge' questions are provided at the back of the book. For consistency we have used one transcription style for spoken texts, but students are advised to practise reading and using other transcription symbols over the course of the year.

CHAPTER 1

PHONETICS AND PHONOLOGY

Phonetics is the study of speech sounds. It concerns how sounds are produced, transmitted and received. It is not related to any particular language. Phonetic transcription focuses on the precise way in which a sound is produced by a particular speaker on a particular occasion.

Phonology is the study of the sound system of a language. The sounds of English, for instance, are very different to the sounds of Italian or Mandarin, and the sounds of Australian English differ from those of American English.

There are 44 sounds in Australian English but only 26 letters of the alphabet. This means that sometimes letter combinations are required to make a sound (for example, 'sh' in 'ship', 'ch' in 'chip' or 'ee' in 'feed'). A letter or group of letters can also represent different sounds: 'o' has different pronunciations in the words 'hot', 'money' and 'women', as does 'ough' in the words 'though', 'cough', 'through' and 'rough'. English spelling lacks the phonetic consistency of some other languages.

THE INTERNATIONAL PHONETIC ALPHABET (IPA)

The IPA is a **phonetic** notation system used to represent all of the sounds (**phones**) in human speech. It encompasses all of the world's languages and uses symbols to represent each individual sound. You can view the complete IPA chart on the official IPA website (http://www.internationalphoneticalphabet.org/ipa-charts/ipa-symbols-chart-complete/).

Symbols representing Australian English sounds are taken from the IPA; dictionaries such as the *Macquarie* use these IPA symbols to indicate the pronunciation of words. In Australian English there are 44 different sounds (24 consonants and 20 vowels). These sounds have traditionally been represented by the symbols used by Alex Mitchell and Arthur Delbridge, who published *The Pronunciation of English in Australia* in 1965. Another common transcription system is that of Harrington, Cox and Evans (1997). In this text we will use the Mitchell and Delbridge method of transcription.

To understand how to do a phonetic transcription of a word, you need to start thinking about sounds rather than spellings. Within Australian English, there are geographical variations in pronunciation, as well as variation according to age, social background and gender. These are not captured by dictionaries, which use a form of transcription called **phonemic transcription**, an abstract representation of the way a word is usually pronounced.

For example if you consult a dictionary you may find the pronunciation of the word 'bogan' written as /bougən/. But a common variant pronunciation is [bougʌn]. Note the use of slanted brackets for phonemic transcription and square brackets for phonetic transcription.

Consider the IPA symbol tables below, then read the descriptions of the linguistic terminology.

Symbols for transcribing English consonants

Stops		Fricatives		Nasals		Lateral Approximant		Affricates		Approximants	
p	**p**it	f	**f**at	m	**m**at	l	**l**ike	ʧ	**ch**at	ɹ	**r**ope
b	**b**it	v	**v**at	n	**n**o			ʤ	**j**ar	j	**y**es
t	**t**ip	θ	**th**orn	ŋ	so**ng**					w	**w**and
d	**d**ip	ð	**th**en								
k	**c**at	s	**s**it								
g	**g**ot	z	**z**oo								
		ʃ	**sh**immer								
		ʒ	mea**s**ure, **g**enre								
		h	**h**ot								

Symbols for transcribing Australian English vowels

Monophthongs		Diphthongs	
i	s**ee**n	aɪ	tr**y**
ɪ	s**i**t	eɪ	d**ay**
e (or 'ɛ')	s**e**t	ɔɪ	t**oy**
æ	s**a**t	aʊ	c**ow**
ə (called a 'schwa')	**a**bout	oʊ	b**oa**t
ɜ	t**ur**n	ɪə	b**ee**r
a	m**ar**k	eə	b**are**
ʌ	h**u**t	ʊə	t**our**
ɒ	h**o**t		
ɔ	th**ough**t		
ʊ	l**oo**k		
u	h**oo**t		

CHECK YOUR UNDERSTANDING

1. How do phonetics and phonology differ?
2. How many ways in English can you spell the 'o' sound /oʊ/, such as in the word 'go'? Try to come up with at least three different spellings of the sound in different words.
3. How many ways in English can you spell the 'o' sound /u/, such as in the word 'do'?
4. You've seen from the two questions above that the letter 'o' can be pronounced in at least two different ways. Are there any other ways we pronounce that letter?

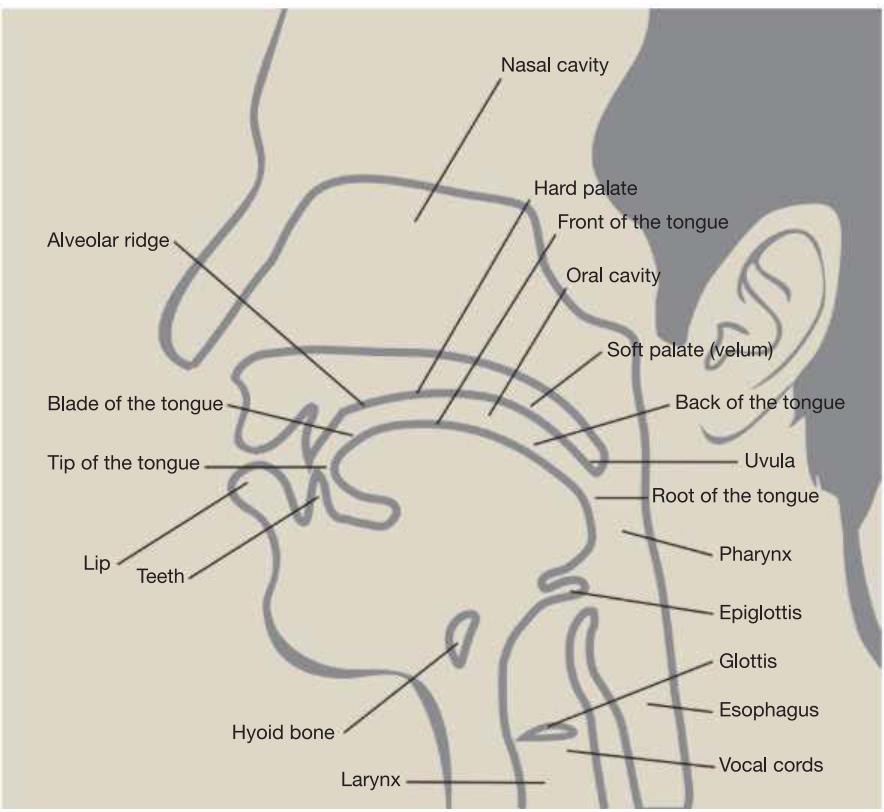
YEAR 11

SPEECH SOUND PRODUCTION

The air from the lungs passes through the vocal tract, which turns it into different vowel or consonant sounds, and then exits the vocal tract through the mouth or nose or both.

See the diagram below of the vocal tract and read the definitions of the different anatomical parts in the glossary provided.

The vocal tract



YEAR 11

SOUND PRODUCTION – GLOSSARY OF ANATOMY

Alveolar ridge: This is the ridge just behind the upper teeth – you can feel its contours if you place the tip of your tongue there. Consonants such as /d/ and /t/ are produced there and are called **alveolar** consonants. Say the words 'dip' and 'tip' and feel the tip or blade of your tongue touch this ridge. Consonants such as /ʒ/ and /ʃ/, as in the words 'genre' and 'she', and /ʤ/ and /ʧ/, as in the words 'jam' and 'chip', are described as **palato-alveolar** (or **alveo-palatal**) as they are produced using the blade of the tongue and the back of the alveolar ridge.

Epiglottis: This is the little flap at the upper part of the larynx that folds down during swallowing to send food into the esophagus rather than the trachea (or 'windpipe').

Glottis: This is the opening (or 'aperture') between the vocal cords. We make the /h/ sound using this space, such as in the word 'hat'. This consonant sound is referred to as **glottal**.

Hard palate: This is the hard roof of the mouth. Consonants produced here are called **palatal**. In English we produce the /j/ consonant here, as in the word 'yes' by raising the front (or body) of the tongue to the hard palate.

Larynx: The larynx is the part of the windpipe that includes the vocal cords (vocal folds). It is often referred to as the Adam's apple.

Lips: A consonant produced at the lips is called **labial**; if produced with both lips, such as /b/, it is called **bilabial**. Notice how your lips come together to say the word 'bat'.

Nasal cavity: This is the area where air passes through the nose. It is separated from the oral cavity by the hard palate.

Oral cavity: This is the area inside the mouth.

Pharynx: The pharynx is the cavity above the larynx. Air passes through here into the oral cavity.

Soft palate (velum): The soft palate, or velum, is the continuation of the hard palate (roof of the mouth). As you move your tongue across the roof of your mouth from front to back you will notice the palate is softer at the back of your mouth. Consonants such as /g/ and /k/ are produced here and are called **velar** consonants. Try saying the words 'get' and 'cat', and you should feel the back of your tongue touching your velum.

Teeth: We use our teeth to make different consonant sounds. When we say the words 'that' and 'thin', we place our tongue tip between the teeth or behind the upper teeth to produce the sounds /ð/ and /θ/. These are called **dental** consonants. We also use our teeth when producing the sounds /v/ and /f/. In this instance we place our upper teeth on our lower lip – you can try this with the words 'van' and 'fan'. These consonants are called **labio-dental**.

Tongue tip, blade, front, centre, back and root: The tongue is a very important speech organ, and different regions are used in the production of consonant sounds – the **tip** (the pointed end of the tongue), the **blade** (the part of the tongue just behind the tip), the **front** (or body, which lies underneath the hard palate when the tongue is at rest), the **centre** (middle of the tongue), the **back** (beneath the soft palate) and the **root** (opposite the back wall of the pharynx).

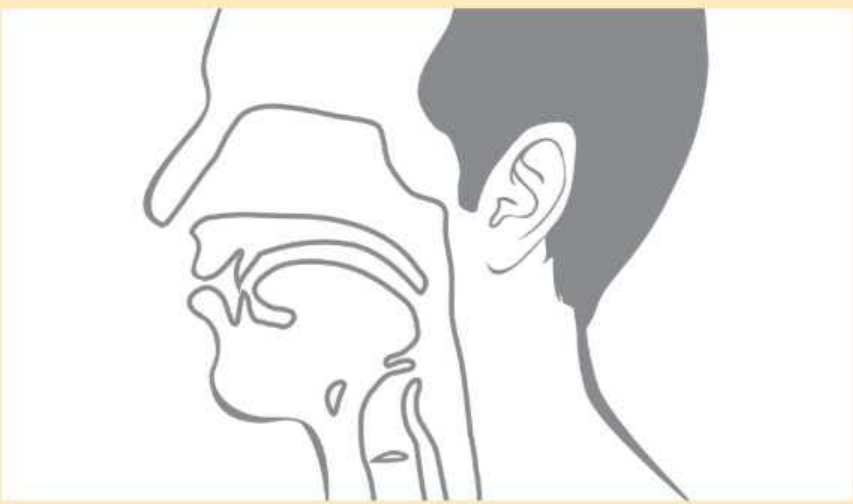
Uvula: This is the little dangling short appendage at the end of the velum. You can see it quite clearly at the back of your mouth and it moves up and down as the velum is raised and lowered. When the velum is raised we are said to produce 'oral sounds'. These are all consonant sounds except for the 'nasal sounds' (/n/, /m/ and /ŋ/), which are produced when the velum is lowered and air exits the nose.

Vocal cords (or folds): These are the membranes that stretch across the larynx. When the vocal cords are apart, sounds produced are said to be **voiceless**; when they are vibrating, the sounds are said to be **voiced.**

Vocal tract: This comprises the air passages above the vocal cords – the oral cavity and the nasal cavity.

CHECK YOUR UNDERSTANDING

Label the diagram below with the appropriate terminology.



YEAR 11

CONSONANT PRODUCTION

When considering consonant production, we need to look at the **place of articulation**, the **manner of articulation** and whether or not the vocal cords are vibrating (**voicing**).

Place of articulation

Consonants are the result of constriction of some type in the vocal tract. The location of this constriction is known as the place of articulation – in other words, the point at which a sound is produced or articulated. Usually this occurs at one of the fixed structures of the oral cavity (e.g. hard palate), and the constriction takes place when the **articulator** (usually the tongue), moves to that location to obstruct the airflow.

The table below lists the places of articulation of consonants in English.

Label	Place of articulation	Articulator
bilabial	lip	lip
labiodental	upper teeth	lower lip
dental	front teeth	tongue tip
alveolar	alveolar ridge	tongue tip
palato-alveolar	near alveolar ridge	blade of tongue
palatal	hard palate	front of tongue
velar	soft palate	back of tongue
glottal	glottis (opening between the vocal cords)	vocal cords (slightly close over the glottis)

Adapted from *Language: Its Structure and Use*, Finegan et al. (1992, p.44)

Manner of articulation

The manner of articulation is the way in which the airflow is obstructed in the vocal tract when producing a consonant sound. There are six manners of articulation to consider:

Stop: a total blockage of the outgoing airflow in the oral cavity.

Nasal (or nasal stop): a total closure of the oral cavity with the velum (soft palate) lowered so that air flows through the nose.

Fricative: the airstream is partially blocked by two speech organs coming together, creating friction.

Affricate: a stop followed by a fricative – a complete closure in the oral cavity followed by a slow release of air.

Approximant: sounds that come towards (approximate) their articulation point. They have a lower degree of constriction than stops or fricatives.

Lateral approximant: represented by the 'l' consonant in English. It occurs when the airstream flows along the sides of the tongue, which is touching the teeth ridge and blocks the air from going through the middle of the mouth.

Voicing

The vibration of the vocal cords when a consonant sound is produced is called voicing. It occurs when air is forced through the narrow opening (glottis) between two folds of muscle (vocal cords). You can feel this if you hold your fingers against your larynx (Adam's apple) and produce a 'zzz' sound. The vibration you feel is the air being squeezed through the glottis. If you try again, this time producing the 'ssss' sound, your lips and tongue remain in the same position, but there will be no vibrating or 'buzzing' sensation. We describe the 'z' sound as **voiced**, and the 's' sound as **voiceless.**

The following table shows the consonants according to the place of articulation, the manner of articulation, and whether they are voiced or voiceless. (Note that certain sounds are 'paired' – one is voiced, the other is voiceless, e.g. /b/ and /p/).

	Place of articulation							
Manner of articulation	**Bilabial**	**Labio-dental**	**Dental**	**Alveolar**	**Palatal-alveolar**	**Palatal**	**Velar**	**Glottal**
Stop *voiced* *voiceless*	 b p			 d t		 g k		
Nasal	m			n		ŋ		
Fricative *voiced* *voiceless*		 v f	 ð θ	 z s	 ʒ ʃ			 h
Affricate *voiced* *voiceless*					 ʤ ʧ			
Approximant	w			ɹ		j		
Lateral approximant				l				

When we describe consonants, we typically do so in the following order: voicing + place of articulation + manner of articulation (e.g. voiceless alveolar fricative).

YEAR 11

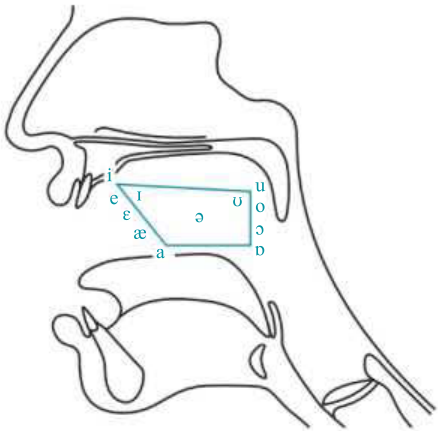
VOWEL PRODUCTION

When we make vowel sounds, the air is not blocked in its passage from the lungs. Instead, the different shapes of the mouth and different positions of the tongue and lips come into play. We describe some vowels as being 'high' as the tongue is high in the mouth when we say them (e.g. the vowel in 'me'), whereas other vowels are 'low', with the tongue lower in the mouth (e.g. the vowel in 'mat'). For 'mid' vowels the tongue is somewhere in between as, for example, in the vowel in 'pet'. We also consider which part of the tongue – the front, centre or back – is moving to shape the airflow, and whether the lips are rounded or unrounded – think how your lips change when you go from saying 'he' to 'who'.

To summarise, when making vowel sounds we consider:

- the height of the tongue (high, medium, low) in the mouth
- the front–back position of the tongue (front, central, back)
- the extent of lip-rounding (rounded or unrounded).

The following diagram illustrates where in the mouth various vowels are formed.



Types of vowels

A **monophthong** is a simple vowel that has the same sound throughout its pronunciation; that is, the tongue does not move when making this sound (e.g. the vowel in 'bin').
A **diphthong** occurs when the tongue starts in one place and moves to another in order to produce the vowel sound (e.g. the vowel in 'buy'). In other words, diphthongs are two vowel sounds. This is why diphthongs are represented by two symbols joined together rather than the single symbols for monophthongs. Diphthongs tend to be more prone to variation than monophthongs and can reveal social and regional variation. In Australian English, elongation of diphthongs can often reveal the degree of **broadness** of accent (compare 'mate' with 'maaaaate!').

Long vowels (vowels that are elongated or 'stretched' in their pronunciation) are often indicated by a colon (:) in dictionaries, such as the 'ee' sound in 'agree' /əgri:/, but you won't need to worry about including these in your own transcriptions. Concentrate instead on whether the vowel is a monophthong or diphthong.

Remember that we typically put phonetic transcriptions between square brackets, like this [kæt] (cat). This refers to how a sound was made by a particular person on a particular occasion. A phonemic transcription is written between slashes, like this /kæt/ and is a general guide to the way the word is usually pronounced.

CHECK YOUR UNDERSTANDING

1. True or false? When making vowel sounds, airflow is constricted in some way.
2. Consonant production relies on which three factors?
3. The sounds /p/ and /b/ are both bilabial stops, but in what way do they differ?

4. Pair the following voiced consonants with their voiceless match: /v/; /ð/; /z/; /ʒ/; /ʤ/
5. Name the three nasal consonants in English.
6. What is the difference between a monophthong and a diphthong?

APPLY YOUR KNOWLEDGE

1. Read the following IPA transcriptions and write out the translations. The first one has been done for you. (Answers are provided at the back of the book.)

a) /hʌɹi/ (hurry)
b) /koʊm/
c) /flægz/
d) /θɹu/
e) /vju/
f) /ɹɪŋ/
g) /ʃʌt/
h) /kɒf/
i) /maɪt/
j) /pleɪn/
k) /but/
l) /ʤʌmp/
m) /feə/ or /fɛə/
n) /ðoʊ/
o) /stɪʧɪŋ/
p) /hɪə/
q) /tɹeʒə/
r) /jestədeɪ/
s) /inʌf/ or /ənʌf/
t) /ɪŋglɪʃ/

2. Read the following examples of transcriptions using the IPA, then transcribe the words in the exercise, using the IPA symbols. Say the words out loud and think about the different sounds needed to make each word. (Answers are provided at the back of the book. Note that the answers to this exercise represent the author's pronunciations of the words – you might have different answers depending on your own pronunciations, so don't worry if your answers don't match these.)

Word	IPA provided transcription
phone	[foʊn]
dogs	[dɒgz]
share	[ʃeə]
letter	[letə] or [letə]
cheese	[ʧiz]
caught	[kɔt]
maybe	[meɪbi]

a) pleasure
b) could
c) strong
d) elephant
e) joke
f) honey
g) through
h) fumigate
i) college
j) collage
k) collection
l) yacht
m) brother
n) leather
o) heart
p) final
q) enjoyable
r) Australia
s) Tuesday
t) peanut butter
u) knife
v) anteater
w) watchtower
x) bookworm
y) invisible
z) chairperson

SOUNDS IN CONNECTED SPEECH AND CONNECTED SPEECH PROCESSES

If you think about the way you speak, you'll notice that you don't put up boundaries or pauses between words – words and sentences tend to connect to each other in a seamless sea of sounds. So a word heard in isolation might sound quite different from when it's part of a string of words in conversation. We refer to spoken language in a continuous sequence, such as in conversations, as **connected speech** – this is because the words, and sounds, all join up together or 'connect'.

In casual speech, there are many ways our sounds can be modified. Sounds can reduce or disappear altogether; they can change to become more like other sounds around them; and new sounds can appear where they normally wouldn't. Although some people might complain about poor elocution, this sort of sound modification is perfectly normal – indeed, our speech would sound quite robotic without it!

Here are some of the typical processes of connected speech found in everyday conversation.

Elision

Elision refers to the omission (deletion) of a sound in connected speech – this sound may be a vowel, a consonant or even a whole syllable. It is common in print to see this omission written as an apostrophe (e.g. *'cos* for because, or *didn't* for did not.) We often **elide** (omit) sounds in rapid everyday speech purely for ease of pronunciation – 'fish and chips' becomes 'fish 'n' chips', 'want to' becomes 'wanna', 'cup of tea' becomes 'cuppa tea' and 'library' /laɪbɹəɹi/ becomes 'libry' [laɪbɹi]. Unstressed grammatical words, such as 'and' and 'of', are quite prone to be elided in fast speech.

Vowel reduction (or vowel centralisation)

Vowel reduction (centralisation) is similar to elision but, instead of disappearing completely, vowels in unstressed positions are reduced to a schwa /ə/. So the word 'to' /tu/ might be reduced to [tə], and the word 'and' /ænd/ might be reduced to [ənd] or [ən] (or, as we saw above, it may be elided entirely to give just [n]). Similarly, the word 'you' might be reduced to [jə].

Assimilation

Assimilation occurs when a sound changes (or assimilates) to become more like a neighbouring sound. Assimilation may be *progressive*, where the sound is affected by a preceding sound, or *regressive*, where the following sound is affected. We may also see assimilation to sounds on either side, such as when a voiceless consonant between two voiced sounds becomes voiced (e.g. 'bitter' is pronounced [bɪdə] by some speakers).

Some types of assimilation are discussed below.

> *Note: The following terms under 'Assimilation' are not in the Study Design but it is useful to understand the concepts, if not the terminology, particularly in Unit 2 Area of Study 1, and Unit 4 Area of Study 1.*

Nasal assimilation: occurs when nasals assimilate to the place of articulation of the consonants around them.

Take the word 'handbag': rather than being pronounced /hændbæg/, the alveolar nasal /n/ anticipates the place of articulation of the bilabial /b/ and converts the sound to a bilabial [m], producing [hæmbæg]. We see exactly the same situation with the word 'sandwich'. The nasal /n/ assimilates the bilabial /w/ by converting the sound to a bilabial [m], which is why most people say [sæmwɪʧ] rather than /sænwɪʧ/. In both these examples the /d/ sound is often elided (not pronounced).

The same situation occurs with the word 'pancake' – the nasal /n/ can sometimes sound more like the nasal /ŋ/, so that /pænkeɪk/ becomes more like [pæŋkeɪk]. This is because the [n] anticipates the velar /k/ and converts to a velar nasal, [ŋ].

Flapping: assimilation of voicing occurs (voiceless consonants become voiced). Put simply, the /t/, which is voiceless, becomes /d/, which is voiced, and it is called flapping because the tongue flaps against the alveolar ridge. An example of this would be pronouncing 'kitten' /kɪtən/ as 'kidden' [kɪdən]. Flapping often occurs between vowel sounds, as the vocal cords are already vibrating to create the vowels and it is easier not to shut off the voicing for the consonant in between. So a sentence like 'Butter tastes better', will often sound more like 'Budder tastes bedder' as a result of flapping.

Palatalisation: two nearby sounds with different places of articulation merge in their place of articulation. In most cases, the palatal sounds /ʧ/ and /ʤ/ replace other consonant sounds. It often occurs between words: for example, in the word sequences 'can't you' and 'did you'. These sequences often sound like [kantʃu] and [dɪʤu] rather than /kantju/ and /dɪdju/. It also occurs within words, and is why we say, for instance, 'choona' for 'tuna', or 'Choos-day' for 'Tuesday'. You might pronounce 'tissue' as 'tiss-yoo' [tɪsju] or 'tishoo' [tɪʃu], depending on whether you palatalise or not.

Insertion

As its name suggests, insertion involves the addition of sounds where they don't strictly belong. Both consonants and vowels can be added to the pronunciation of words in connected speech. It is quite common, for instance, for people to insert a vowel in 'souvlaki' so that it sounds like 'souv-e-laki' [suvəlaki]; similarly, 'humbling' sometimes becomes 'humb-e-ling' [hʌmbəlɪŋ]. Insertion is not as common as elision but it crops up in words that contain difficult consonant clusters, such as the 'bl' in the 'humbling' example, or 'thl' in 'athlete', which is sometimes pronounced 'ath-a-lete' [æθəlit].

Consonants can also be inserted between words or syllables for ease of pronunciation. Australians, for instance, are prone to inserting an 'r' sound between the words 'law' and 'and' in the sequence 'law and order' so that it sounds more like 'lor-an-order' [lɔɹən ɔdə]; the word 'drawing' /dɹɔɪŋ/ might become 'draw-ring' [dɹɔɹɪŋ]. This is known as a 'linking r' and is something that differentiates Australian English from other varieties. Other common insertions are the addition of a 'w' sound between the 'go' and 'ing' in 'going' /goʊɪŋ/ so that it sounds more like 'go-wing' [goʊwɪŋ], or the insertion of a /j/ in 'seeing' so that it sounds like 'see-ying' [sijɪŋ].

Some linguistic textbooks refer to insertion as 'epenthesis', 'intrusion' or 'anaptyxis', but you won't need to use these terms – they're here just in case you want to do further research.

Of froffies and fricatives

As the weather warms up here in the southern hemisphere, moving us towards the summery days Australia is known for, we have noticed an aligned increase in the use of the word 'froffies'.

Urban dictionary confirms that the definition of froffies is beer, or any other alcoholic beverage:

Tom: Derek you hitting the froffies this weekend?
Derek: Sure am buddy.

We reckon this word is pretty endearing. It is a very typical Australian English slang word involving some of our favourite features like shortening (just like **grundies**).

It also plays with the tricky pronunciation of the word 'froth', which challenges us with two fricative sounds in close succession. It's a difficult word to say.

The 'f' requires the lips and teeth to come together and push air through a narrow channel as a 'voiceless labiodental fricative' sound, then we have to quickly move to make the 'r' sound straight after. And we quickly finish the word by pushing our tongue forward against the alveolar ridge behind the teeth, to make the 'th' sound (a voiceless alveolar non-sibilant fricative).

It's a kind of linguistic calisthenics (which BTW is a word with its own phonetic traps, with that 's' and 'th' in quick succession). It's understandable that the final sound in 'froth' would assimilate to the word-initial 'f'.

Hence, froffies.

Source: Georgia Webster, *Superlinguo*, a blog about language and linguistics, www.superlinguo.compost/97249566511/of-froffies-and-fricatives

CHECK YOUR UNDERSTANDING

Look at the following pronunciations of words and decide whether they are examples of assimilation, elision, vowel reduction or insertion. In some instances you might decide there is more than one possible answer.

a) 'im (him)
b) won'chu (won't you)
c) Australi-ya
d) wanna (want to)
e) madder (matter)
f) didn'choo (didn't you)
g) Feb-u-ry (February)
h) sort'v (sort of)
i) dunno (don't know)
j) ingcompetent (incompetent)
k) bananarand cream (banana and cream)
l) Gedit? (get it?)

PROSODIC FEATURES

Prosodic features (sometimes referred to in linguistics as 'suprasegmental features') are phonological properties that relate to the pronunciation of syllables, words and phrases – not simply **phonemes** (sound segments). These prosodic features are **stress, pitch, intonation, tempo** and **volume.** (If you study music you will understand many of these terms – in a way, they concern the 'musicality' of speech). We will consider each of these in turn.

Stress

In order to understand stress, we first need to consider syllables, because stress refers to the degree of strength used to produce a syllable. In speech we give prominence to certain syllables in both words and phrases – this is what we mean by stress. Variations in the use of stress give our speech its **rhythm**; we tend to stress syllables at fairly regular intervals, and English syllables are not all the same length. Some are stressed, some are unstressed.

Words are made up of **syllables** (groups of sounds). You can hear, for instance, that the word 'cat' is just one syllable (one 'clap' of the hand, if you were counting beats in music), whereas the word 'puppy' has two syllables (two beats: pu-ppy), dinosaur has three (di-no-saur) and caterpillar has four (ca-ter-pi-llar). When words contain more than one syllable, we tend to give one syllable greater stress than the others (this is called primary stress, or main stress). In some languages each syllable is given equal value, or equal stress, but in English this is not the case – in '**di**nosaur' and '**ca**terpillar' we give greater stress to the first syllable, whereas in 'sub**trac**tion' we give stress to the second, and in 'adu**la**tion' to the third. In these examples, the other syllables are unstressed – you can hear that they are not as long as the main syllable.

We tend to know instinctively what is meant by a stressed syllable, but from a prosodic perspective we can say stress is marked by a movement or **sustention** of pitch when uttering the stressed syllable. ('Sustension' is the nominal, or noun, form of 'sustain'.) This is often accompanied by greater **amplitude** (loudness) and greater **duration** (length) in the stressed syllable than is to be found in the adjoining syllables. Stress typically falls on the vowel in a syllable.

To complicate matters, English uses variation in stress patterns to distinguish nouns from verbs, as you can see in the following pairs:

Nouns	Verbs
research	re**search**
survey	sur**vey**
insult	in**sult**

Note that nouns tend to have the first syllable stressed, whereas verbs often have the second syllable stressed. This is typical in Australian English, although with some words, such as 'research', there is a degree of variation in stress patterns.

You'll also notice that we place stress on different syllables in words that share a common root: for example, **te**legraph, tele**gra**phic and te**le**graphy.

Word stress is also used to draw attention to or contrast particular elements in a sentence. Consider the following sentence:

'He wants to eat his apple now.'

If we stress 'He', we are emphasising that he, and perhaps no-one else, wants to eat. If we stress 'wants', we might be showing surprise at his desire, or suggesting that while he wants to, he might not be able to. If we stress 'eat', we are emphasising that he doesn't want to cut it, or carry it, or take a photo of it and post it on Instagram – he merely wants to ingest it. And if we stress 'apple', we are perhaps making a contrast with some other form of food – maybe he has an orange in his bag but isn't in the mood for oranges. Stress on 'now' indicates the urgency of his desire – this hunger must be satiated at once!

You can see, then, that stress on certain syllables or words can alter the meaning or give focus to particular elements. In literature, stress is usually indicated by italics, but digital technology has given rise to other ways of indicating stress, such as bolding and the use of colour. In dictionaries you'll see that primary stress is often indicated by a high vertical bar (e.g. kə ˈtæstɹəfi -'ca**tas**trophe'). When you read transcripts of spoken texts, you will see other ways of noting emphatic stress (important or exaggerated stress), such as underlining of syllables or the use of ^ before a stressed syllable (e.g. It was a catastrophe; It was a ca^tastrophe). You will always need to check the transcription key of any text to see which notation symbols are used.

CHECK YOUR UNDERSTANDING

Read the following list of words and organise them into nouns and verbs according to their stress patterns. Which syllable is stressed for each word class?

recount; conflict; record; combat; convict; upgrade; refill; incense; produce; intrigue; exploit; discount; object; impact

Pitch

Pitch refers to the 'height' of a sound in auditory terms, from low to high. When our vocal cords vibrate faster, our vocal pitch is higher; when they slow down, our pitch is lower. We modulate our pitch depending on the meaning we wish to express or the emotion we wish to convey. Typically our pitch rises when we become excited, whereas we might speak with a lower-pitched voice if we wish to sound serious or authoritative. Women's voices are typically higher pitched than men's, but not always – Hillary Clinton, for instance, speaks in quite a low-pitched voice.

Intonation

Intonation is the *pattern* of pitch changes in speech – in other words, the patterns made by rising and falling pitch. When we speak, not only is our rhythm evident, so are our pitch changes. When analysing speech, we talk about **intonation phrases** or **intonation contours**, and each of these intonation phrases has a particular pitch change pattern.

Intonation serves several purposes: it can signal grammatical structure, similar to punctuation in writing, and it can also communicate a speaker's attitude or emotion. Grammatically, it can signal such boundaries as clauses and sentences. (You can 'hear' the commas and full stops when you read a sentence aloud – this is your intonation at work.) Personal attitudes such as uncertainty, agreement or anger can also be expressed with intonation, in combination with other prosodic features. Think about the different ways you could say 'aha' to signal polite listening, puzzlement or excitement: does your intonation change?

Intonation is also used to distinguish statements from questions. We normally say statements with falling intonation, whereas questions tend to have rising intonation at the end: for example, 'She failed.' (falling intonation for a statement) or 'She failed?' (rising intonation indicates a question).

In spoken transcripts you will see intonation indicated by a variety of symbols – often slashes to indicate rising (/) and falling (\) intonation, and full stops to indicate final intonation. Continuing intonation units are usually marked with a comma, and often indicate natural breaks in speech. You will encounter these symbols in Chapter 4.

High rising terminal (high rising intonation)

High rising terminal (HRT) is a very common and distinctive speech pattern in Australia and New Zealand that is prevalent particularly among young people, though it has also pervaded the speech of many adults. Some linguists refer to this as 'uptalk', 'questioning intonation' or 'high rising intonation'. Its origins are unclear – some believe it to have originated in California in the US, others believe it to have its roots in New Zealand – but, whatever its genesis, it has certainly become a distinctive pattern in Australian English, particularly in the speech of young females.

HRT involves a rising intonation at the end of a statement, so that the statement almost sounds like a question. Consider the following sequence, where the rising intonation is signalled by an arrow ↑:

'So I was really tired ↑
but I didn't want to be mean ↑
so I said okay, I'll come round,
but I don't think she appreciated it ↑'

The HRT at the end of the phrases gives a question-like quality to the statements, even though clearly these are not questions. Linguists used to believe that HRT was a marker of insecurity – that the speaker was unsure of the validity of what they were saying – and in certain situations this may well be the case. However, many now believe that HRT is used as a floor-holding strategy (see pages 83 and 84), or to check that the listener is following and understanding. It is also a way of inviting feedback from the listener, and is a means of establishing solidarity, empathy and rapport. You will notice HRT performing a variety of functions in conversations you participate in or overhear, and you will hear it parodied in various television shows, such as Chris Lilley's *Ja'mie: Private School Girl*.

Tempo

Tempo (or pace) concerns the speed at which we speak and can serve a variety of functions. Fast speech can sometimes indicate excitement or nervousness, whereas slow speech can indicate deliberation or reflection on the part of the speaker. Tempo not only reflects the emotional state of the speaker, it can also indicate grammatical features, such as a parenthetical aside. The fast tempo is indicated in bold in the following example:

'His behaviour – **not that I should be telling you this** – was atrocious!'

Pauses in speech can contribute to its tempo – long pauses, for instance, can be used deliberately to slow speech down, either for dramatic effect or to elicit some sort of emotional response from the listener. Context will help you determine the effects of tempo when you come to analyse transcripts.

Volume

Volume (or loudness) is another important prosodic feature of speech. Think about how you modulate the volume of your voice in your everyday conversations: most likely you will speak loudly when you are angry or adamant about having your way, whereas you might speak softly to soothe someone. Once again, the context of a speech or conversation will help you determine why a particular volume is being used.

YEAR 12

VOCAL EFFECTS: COUGHS, LAUGHTER, BREATH

Apart from prosodic features (stress, pitch, intonation, tempo, volume), other factors influence the nature of speech and the way it is perceived by others. Certain vocal effects, such as coughing, laughing and intakes of breath, can reflect our mood or attitude. A breathy or creaky voice might be used to induce awe or fear; coughing might indicate nervousness or anxiety (or fibbing!); laughter can indicate enjoyment and solidarity; an intake of breath or exhalation might indicate surprise or relief. Some textbooks refer to these features as **paralinguistic features**, and they can include such things as facial expressions, eye gaze, body stance and gestures. All of these elements of speaking contribute to the way our messages are given and received – they are visual and oral cues that are particular to speech, and not writing.

CHECK YOUR UNDERSTANDING

1. What are the five prosodic features in speech?
2. What is HRT and what are some of its functions?
3. Apart from prosodic features, what are some other factors that influence the way our messages are transmitted and received?

YEAR 12

BROAD, GENERAL AND CULTIVATED ACCENTS IN AUSTRALIAN ENGLISH

Australian English is a regional dialect of English, spoken in a particular geographical location – Australia. It has certain vocabular, grammatical and pronunciation features that make it distinctive from other varieties of English (such as American or British English).

Within Australian English there are three major dialect subgroups: **Standard Australian English** (SAE: the predominant dialect), **Aboriginal English** (a term that covers the varieties of English spoken by Indigenous Australians) and **Ethnocultural Australian English varieties** (or migrant **ethnolects**). You can read more about Aboriginal English and Standard Australian English in Chapter 6.

Phonological features of Australian English

Some of the distinctive phonological features of Australian English are described below.

- It is non-rhotic – this means that the /ɹ/ sound that follows vowels, as in 'car', 'mother' and 'darn', is not pronounced. This differs significantly from American English, and other Englishes spoken in Ireland and Scotland. In Australian English /ɹ/ is only pronounced if it is followed by a vowel, as in 'rat'.
- There is variation in 'yod dropping'. Many Australians tend not to drop their yods in words such as 'news' and 'tune' – this means that the palatal /j/ (otherwise known as a 'yod' is still pronounced). So Australians say [njuz], not /nuz/ ('nooz'), and [tjun], not /tun/ ('toon'). (However, the authors have noted that a number of young Australians do drop their yods in these words!) Americans, on the other hand, have dropped most of their yods; the British have lost the least. Australians haven't dropped all their yods, but there is certainly variation in the pronunciation of some words – most Australians are likely to say 'suit' as [sut], not /sjut/, and 'lewd' as [lud], not /ljud/.
- Australians tend to 'flap' their intervocalic (between vowels) /t/ – /t/ sounds like a /d/ when it occurs between two vowels such as in words like 'thirty' ('thirdy') and 'written' ('wridden').
- The /l/ tends to be 'vocalised' – Australians tend to pronounce their /l/ further back in the mouth than other speakers of English, so that it becomes vowel-like. So in the word 'milk' the /l/ almost disappears and sounds more like a 'w', 'miwk'.
- Some people tend to 'glottalise' – there are some Australians who pronounce their /t/ as a 'glottal stop' in words such as 'butler' or 'fatten'. This is a pronunciation we associate with Cockney or Estuary English (think Jamie Oliver).
- A number of Australians display the use of high rising terminal (HRT).

Accent

We use the word 'accent' to describe the kind of pronunciation (or sound patterns) we associate with a language variety. The Australian accent is distinctive from other regional dialects of English, and is an integral feature of Australian national identity. However, not all speakers of Australian English sound the same – there are differences according to age,

social background and region. However, it is worth noting that, unlike other varieties of English (British, American, Irish), the Australian accent is remarkably homogeneous across the country.

The accents of Australian English can be classified into three types: **Broad**, **General** and **Cultivated.** Note that these are not *varieties* of Australian English itself but rather classifications of *accent*, originally identified by Mitchell and Delbridge (1965). In addition to distinct sounds, a **variety** has its own grammatical and lexical features. Other linguists have also identified another category, 'Ethnic Broad', an accent found in migrant ethnolects, but here we will look at the three main types. The use of a particular accent is due to a range of factors – age, location (urban or rural), socioeconomic background and gender – but speakers have the capacity to modify their accents in different contexts. Someone who normally speaks with a General accent might move towards a broader accent if they wish to fit in with a group of Broad speakers – the reverse situation also holds true.

Variation in the three main accents occurs primarily in the pronunciation of vowels, on a 'broadness continuum'. It is the degree of 'broadness' of the vowel phonemes in the following words – 'beat', 'boot', 'say', 'so', 'high', 'how' – that determines whether you speak with a Broad, General or Cultivated accent. Back when Mitchell and Delbridge were conducting their studies on Australian accents, a far greater proportion of the population spoke with a Broad accent – around a third – but these days the shift has been towards a General accent, with very few people speaking with a Broad or Cultivated accent.

Broad accent

The Broad accent is the one stereotypically attached to the Australian people, as it is the most distinctive of the Australian accents and is the one which non-Australians are most familiar with. It has been exported to the world thanks to television and film characters such as Barry McKenzie and Norman Gunston in the 1970s and Paul Hogan (Mick 'Crocodile' Dundee) in the 1980s. Attitudes towards this accent have changed over time, but typically we associate the characteristics of larrikinism, mateship and friendliness with this accent. It also tends to be associated with working-class males – the image of the 'ocker' or 'bogan' in a singlet and shorts, stubby in hand. This accent is sometimes referred to as 'Strine' (a word that mimics the Broad pronunciation of 'Australian').

The Broad vowels are longer and more drawn out than the vowels in the General accent, and the tongue is lower in the mouth for the onset of the diphthong. It is a common joke that 'today', said with a Broad accent, sounds like 'to die'. The Broad accent is also known for its tendency towards elision and assimilation in its consonants – 'Australian' tends to be pronounced as 'Strayan' [stɹæɪjən], and 'give us a' becomes 'gissa' [gɪsə] (as in 'Gissa break').

General accent

This is the majority accent in Australia today and it falls at the centre of the broadness continuum. Since around the 1970s onwards there has been a gradual shift towards the General accent, at the expense of both Broad and Cultivated. This is likely due to the stigmas attached to the latter accents – the associations of 'bogan-ness' and low socioeconomic status at one end of the spectrum, and the associations of snobbery and delusions of grandeur at the other. The General accent receives wide approval from all sectors of society and is the accent most commonly heard in the media, which once used to be dominated by British-sounding accents.

Cultivated accent

This accent has declined in use over the last 30 or 40 years, but a very small percentage (only 6% in the 1980s) of the Australian population does still use it. It is a style patterned on British RP (Received Pronunciation – the prestigious regionally neutral accent in British English) and has traditionally been associated with high social class or education. These days it tends to be seen as pretentious and it no longer carries the same social prestige. As Australia has become more confident in its own national identity and its own brand of English, the Cultivated accent has fallen from favour. Someone whose accent falls at this end of the spectrum is actor Geoffrey Rush.

APPLY YOUR KNOWLEDGE

Using resources – such as Bruce Moore's *Speaking Our Language: The Story of Australian English* (2008), Sidney Baker's *The Australian Language* (1978) and Mitchell and Delbridge's *The Pronunciation of English in Australia* (1965) – investigate attitudes towards our accent from colonisation up until today. How do you account for the current positive attitudes (both from Australians and non-Australians) towards the Australian accent? Present your findings in an information report.

YEAR 12

PHONOLOGICAL PATTERNING IN TEXTS

Phonological patterning concerns the sound patterns in language: the deliberate repetition of particular sounds in a spoken or written text to produce specific stylistic effects.

Below are some types of phonological patterning you might encounter.

Alliteration

Alliteration is the repetition of an initial consonant sound, either in consecutive words or words near each other. It is a literary stylistic device, often used in poetry, advertising and news headlines. It can help to make a text more memorable and is testament to our instinct to play creatively with language and enjoy its sonorous qualities. Your first experience of alliteration as a child was most likely with tongue twisters such as '**S**even **s**ilver **s**wans **s**wam **s**ilently **s**eaward' or '**P**eter **P**iper **p**icked a **p**eck of **p**ickled **p**eppers'. Nursery rhymes are also good sources of alliteration (and many other phonological patterning devices). Remember that spelling might not necessarily correlate with a sound – the sentence '**F**rank **ph**oned for **f**ish' is alliterative in quality, despite the spelling of 'phoned'.

Assonance

Assonance is the repetition of identical vowel sounds within words; for example, 'get' and 'better' share the common 'e' sound. It is a type of internal rhyme between words. So the term 'hot dog' contains assonance, as does the phrase 'W**e** n**ee**d cr**ea**m to cl**ea**n.'

Consonance

Consonance refers to the repetition of consonant sounds in words: for example, 'pi**tt**er pa**tt**er' or 'ho**m**e ti**m**e'. These words may be consecutive or simply close together in a phrase, such as 'I was ru**nn**ing to fi**n**d my fu**nn**y su**n**glasses.'

Onomatopoeia

The term onomatopoeia refers to a word formed by the imitation of a sound, for example 'splash' or 'miaow', as well as describing the formation of such words. It essentially captures the natural sound of something, be it an animal sound, a noise made by a person, or a sound produced by something inanimate. Other examples of onomatopoeic words are 'giggle', 'rustle', 'whisper', 'meh' and 'baa baa'.

Rhythm

Rhythm refers to the pattern of stressed and unstressed syllables in speech. It is a common stylistic device in poetry and song. In the following song, the stressed syllables are bolded:

'A **sail**or **went** to **sea**, sea, **sea**
To **see** what **he** could **see**, see, **see.**'

You can see here that every second syllable is stressed, whereas the ones in between are unstressed. When we talk in everyday conversation our speech also has a natural rhythm – some syllables are stressed, others are unstressed.

Rhyme

Rhyme refers to the repetition of word endings that have the same (or similar) vowel and consonant sounds: for example, 'm**ight**' and 'b**right**', 'c**at**' and 'f**at**'. Rhyme is used in songs, poetry and verse and can help young children to read and gain pleasure from language. Nursery rhymes consistently make use of this literary device:

'Little Miss M**uffet**
Sat on a t**uffet** …'

Rhyme is useful in capturing people's attention and is also a powerful mnemonic device, helping people to remember. Australian English capitalises on rhyme in its 'rhyming slang' – many Australians like a bit of 'dead horse' (sauce) on their pies, and at the end of the night they hit the 'frog and toad' (road). Advertisers also love to use rhyme in their jingles and slogans.

CHECK YOUR UNDERSTANDING

1. Food magazines often use phonological patterning in their headlines and feature articles. Which phonological patterning features do the following headlines represent?

a) Grab and go
b) Retro revival
c) Crisper cuisine
d) Skinny sweets
e) Naughty and nice
f) Frosty fruit
g) Cook the cover
h) Twice as nice

2. The text below is sung by Sid the Seagull in the 2010 Cancer Council SunSmart advertisement. Which phonological patterning features do you see here, and why do you think they are used?

> Slip, slop, slap, seek and slide,
> Have fun outside, but don't get fried,
> Slip on a shirt, slop on sunscreen, slap on a hat,
> Seek shade, slide on sunnies, simple as that.

3. Which phonological patterning features are illustrated in the examples below?

a) A dark, black rock.

b) We meet people every week for tea.

c) The rain drummed on the roof.

d) These crackers are crispy, crunchy and munchy!

e) I came, I saw, I ate.

f) He drank his milk in a tank.

4. Which phonological patterning features do you recognise in the following poem by CJ Dennis?

THE UNSOCIABLE WALLABY by CJ Dennis

Willie spied a wallaby hopping through the fern –
Here a jump, here a thump, there a sudden turn.
Willie called the wallaby, begging him to stop,
But he went among the wattles with a
flip,
flap,
flop!

5. Identify the phonological patterning features in the following nursery rhymes.

a) Sing a song of sixpence, / A pocketful of rye. / Four and twenty blackbirds, / Baked in a pie.

b) Doctor Foster went to Gloucester, / In a shower of rain. / He stepped in a puddle, / Right up to his middle, / And never went there again.

6. While in English we use the word 'woof' to indicate the noise a dog makes, in other languages this is not the case. Investigate onomatopoeic words for animal sounds from other languages – which animals provide the most variety in terms of onomatopoeia? Which animals differ the least?

APPLY YOUR KNOWLEDGE

The following text is from an advertisement for McDonald's that appeared around the time of Australia Day in 2013 – it was widely broadcast on television in Australia, and coincided with an official name change to 'Macca's' at a number of McDonald's outlets.

1. Which phonological features are evident in this song? Think about sounds in connected speech and connected speech processes, as well as phonological patterning.

1. Here's Gazza the ambo who's pulled an all-nighter,
2. Nan an' Mum with the ankle-biter,
3. Stevo from Paddo on a break from a reno,
4. Havin' a chin-wag with the visiting rellos,
5. Back from the Murray are Hoddy an' Binny,
6. With pav McFlurries 'n' towin' a tinnie,
7. Hawko an' Simmo in a ute that's chockers,
8. Best behaviour fellas – these two are coppers,
9. Yep, there's Jimbos 'n' Bennos 'n' Rachs 'n' Ackers,
10. But there's only one place on earth
11. Where you can get Macca's.

EXTENSION TASK If you've already looked at morphology and lexicology (Chapter 2), you could also consider such aspects as suffixation in Australian English, word formation processes and lexical choice. How are these features reflective of Australian English, and why do you think the advertisement uses them? You can listen to the song at: https://www.youtube.com/watch?v=9usKqGDlLsc.

(Answers for the two tasks above are provided at the back of the book.)

CHAPTER 2

MORPHOLOGY AND LEXICOLOGY

This chapter concerns the study of words. **Morphology** is the study of the *structure* of words, looking at how words are formed, and seeing how they can be classified into different **word classes** (or 'parts of speech'). We also study the grammatical purposes of words, and how their forms can vary according to these grammatical purposes.

Lexicology, on the other hand, is the study of the **lexicon** (or word stock) of a language – in simple terms, its vocabulary. We look at the nature and function of words – their meanings, their behaviours, and how they interact with each other in a language. We typically consider the subsystems of morphology and lexicology together, as they are both integral to our understanding of words. Note that the adjective forms of these words are 'morphological' and 'lexical'.

MORPHEMES

A **morpheme** is the smallest written unit that still has meaning as a whole. There are two types: free and bound.

Free morphemes

Free morphemes stand alone; they are words in their own right. Thus 'banana' is a free morpheme because we understand it as a whole unit, unlike a word such as 'independently', which contains the free morpheme 'depend' and a series of other morphemes (*in-*, *-ent* and *-ly*) that convey additional meaning.

Bound morphemes

Bound morphemes are so called because they cannot stand independently; they must be attached (bound) to a free morpheme. Examples include *-'s*, which marks possession, *-s*, which means 'more than one', and all of our prefixes and suffixes (known collectively as affixes), such as *in-*, *-ly*, *-ful*, *-ness*, *im-*, *dis-* and *anti-*.

Inflectional and derivational bound morphemes

There are two types of bound morphemes: inflectional and derivational.

Inflectional morphemes do not change meaning or word class; they simply provide additional grammatical information such as plurality, possession or tense. So the *-s* on the end of 'elephants' indicates more than one (plurality) and the *-ed* on the end of 'played' indicates

tense (past tense). To indicate possession (ownership), we use the *-'s* suffix, as in 'the cat's whiskers'. Inflectional morphemes are always **suffixes** – they attach to the end of words.

Derivational morphemes change the meaning of words, create new words and can sometimes change the word class (whether a word is a noun, adjective, verb, etc.). They can be either **prefixes** (these come before the word, such as *un-* or *im-*) or suffixes (such as *-er* or *-al*). So the verb 'swim' can become the noun 'swimmer', meaning 'a person who swims', with the additional *-er* suffix; the adjective 'kind' can become 'unkind', meaning 'not kind', with the additional *un-* prefix. In this example the word class remains the same, but the meaning changes dramatically.

There will often be changes to the spelling of a word when bound morphemes are added (e.g. 'hop' becomes 'hopped'; 'happy' becomes 'happily') but the morphology of the bound morpheme itself does not change. So if you were marking the boundary between free and bound morphemes, the word 'hopped' would be marked thus: hopp/ed, clearly showing the *-ed* as the bound morpheme. Similarly we would write happi-ly.

Another important concept is that of a **root word** (also called **root morpheme**). This is the semantic base or centre of a word; a root word is the smallest unit around which we build new words. It may be either a free morpheme (e.g. 'literal', 'actor') or a bound one (e.g. 'biology', 'homogenous').

CHECK YOUR UNDERSTANDING

1. Underline the free morphemes in the following words.

a) trickster
b) suffragette
c) cheerful
d) beagles
e) intolerant
f) unattainable
g) humourless
h) improbable
i) aberrant
j) hippopotamus

2. Are the bound morphemes in the following words (separated from the free with this symbol /) inflectional (I) or derivational (D)?

a) anti/climax
b) ox/en
c) sing/ing
d) natur/al
e) skipp/ed
f) chos/en

3. For each of the following words (i) state the word class of the original word, (ii) add on a *derivational* morpheme (remember you can use both prefixes and suffixes) and (iii) state the new word class if applicable.

Note: Some of these words belong to more than one class so make sure you do the steps in the order given above.

a) love
b) do
c) sing
d) believe
e) just
f) slow
g) engage
h) truth

4. How many morphemes can you find in the following word? Place a / at the boundaries. What is the root word and is it a free or bound morpheme?

antidisestablishmentarianism

5. Just for fun: what's the longest word *you* can create by adding morphemes together?

APPLY YOUR KNOWLEDGE

Using your knowledge about what the different derivational morphemes mean, work out what the word 'antidisestablishmentarianism' means. If you cannot work all of it out, research the meanings you do not know. Try a dictionary or include the words 'suffixes', 'prefixes' and 'meaning' in an internet search.

AFFIXATION

As stated earlier, the morphemes that we add to words – either at the front (prefixes such as *dis-* or *im-*) or at the end (suffixes such as *-ment* or *-er*) – all belong to a category known as **affixes**. Some languages also create new words using **infixes** (morphemes that can be added in the middle of a word). Standard English does not do this, but it can be seen in casual language and is a part of word play (abso/bloody/lutely, un/freaking/believable). The process of adding affixes to words is called **affixation**.

Suffixation in Australian English

Australian English is characterised by our love of creating colloquial words by shortening them and adding suffixes (**suffixation**). The most common ones are *-y/-ie*, *-a* and *-o*. The manipulation of words in this way adds an Australian flavour to our language, and highlights the word play that many Australians revel in. Such language clearly marks our national identity and also hints at traits that many consider part of our national psyche: playfulness, irreverence and even an anti-authoritarian streak. We call politicians, who hold a position of power and privilege, 'pollies', placing them on the same level (morphologically at least) as our carpenters ('chippies'), electricians ('sparkies') and general tradespeople ('tradies').

Morphological word play of this kind helps mark a text's level of formality and, if present, is something you would comment on in a discussion of **register** (the degree of formality within a discourse). It can also be connected to the text's context, both cultural and situational. Using language in this way can reflect something about the beliefs and values of the user but can also be connected to situational contextual factors such as the audience, participants and even social purpose. Such a discussion of affixation in Australian English is tied up in an understanding of concepts explained later in this text, and is explicitly connected to English Language Units 3 and 4.

In VCE English Language you will hear mention of morphemes and lexemes. We've already noted that morphemes are the smallest units of meaning in a language. **Lexemes** are the fundamental units of the lexicon (vocabulary) of a language – they are also sometimes referred to as lexical items or lexical units. Most often a lexeme is a single word (e.g. play), and this word may have derivational or inflectional variants (e.g. plays, player, playing, playful, played). However, multi-word lexemes also exist: for example, idiomatic expressions ('barking up the wrong tree'), phrasal verbs ('give up') and compound words ('fire-engine').

CHECK YOUR UNDERSTANDING

1. Add the correct prefix to create a word with the opposite meaning.

a) honest **c)** reputable **e)** understanding

b) possible **d)** conscious

2. The word 'email' comes from the longer form 'electronic mail'; *e-* has become a prefix in its own right. Which other words do we now have in English created by adding the prefix *e-*, meaning electronic?

3. Provide the colloquial words created by affixation (and shortening) for the following words.

a) ambulance officer **b)** tracksuit pants **c)** car registration

4. What are the full forms of these colloquial Australian lexemes?

a) dero **d)** u-ey **g)** smoko

b) povo **e)** bottle-o **h)** sanga

c) rellies/rellos **f)** servo **i)** deso

APPLY YOUR KNOWLEDGE

1. **a)** Did you know the answers to all of the words in questions 3 and 4 of 'Check your understanding', above? Discuss with a partner why this may be the case.

b) The suffix *-ing* is most commonly added to verbs to make them progressive. Survey a minimum of ten people across a range of age groups about the use of the word 'versing'. You could:

i. Do a quick poll by giving people a sentence such as 'Essendon are versing St Kilda on Friday night' and ask them whether it is acceptable/common use.

OR

ii. Provide a sentence such as the one above with a blank space where the verb goes and ask them to fill in the gap. If they don't use 'versing', you could ask a follow-up question regarding whether they would also use 'versing' in the gap.

Collate your results and discuss them in class or with a partner. Is everyone okay with this word? Do any of the people surveyed not like it as a word and, if so, who and why?

c) Who is most likely to use 'dero' and 'deso' but perhaps not 'sanga' (or vice versa)?

d) Can you think of other words Australians use (or once used) that follow these suffixation patterns? Try to come up with some in different categories. You could put them under headings such as Teen/Youth, Common/General and Outdated. Older people may have some you haven't heard before, so survey a grandparent or older neighbour.

2. Is it 'pressies' or 'prezzies', 'brekky' or 'brekkie', 'choccies' or 'chockies'? Discuss with someone which spelling is 'correct', then ask more people. Did you come to a consensus? Why does there need to be a discussion about the spelling of these words when we do not need to discuss the spelling of 'present', 'breakfast' or 'chocolate'?

3. Tripod, an Aussie trio known for their humorous songs, have a song called 'Kempt' that explores the notion of prefixes and word meanings. On the following page are some of the lyrics.

When you were kempt, so kempt
Everything about you was seemly
You were kempt, so kempt
(Of course he'd be bedevilled)
So gusting and so shevelled
Were you

You always seemed so honest and so sidious.
(You were an angel.)
I checked your phone bill, it was full of crepancies.
(Everything was in order!)
But I found out one evening, you'd been creet
(Aha!)
When you and your ex booked a motel, cognito

Tripod © Control

a) What do you think the following words mean, based on how Tripod are singing about their suffix-less alternatives?

i. insidious **ii.** unseemly **iii.** discrepancies

b) Identify the other words in the song that are missing a prefix and add them on.

c) How does adding the prefixes change the character of the person being described?

d) How many of the words in the song could be found in a dictionary without their prefixes? Do some research and find out if any (or all) of them existed in the past.

(Answers to question 3 b are provided at the back of the book.)

WORD CLASSES

Words in English can be organised according to their class. Identifying word classes can take time to learn, and on pages 34 and 35 there are some questions you can ask yourself to aid your understanding. Beside the name for each word class below, is the letter or abbreviation that will be used as a code for that class.

Nouns (n)

Nouns are words that name people, places, things, qualities or actions. There are three types: **common** (general terms), **proper** (specific) and **collective** (refers to a group).

Common nouns

Common nouns can be **concrete** (touchable, can be known through the senses) or **abstract** (ideas, concepts, emotions). Concrete common nouns include words such as 'table', 'giraffe', 'skeleton', 'kangaroo' and 'jump' (also a verb, but more on this later). If we can see, touch, taste, hear or smell it, it is considered concrete. Abstract common nouns include concepts such as 'truth', 'bravery' and 'justice'.

Common nouns can be further divided into count and non-count nouns. **Count nouns** are nouns that can be counted and can therefore also be made plural: for example, 'coin', 'book'. **Non-count nouns** refer to things that cannot be counted, and have no plural form: for example, 'traffic', 'information'.

Proper nouns

Proper nouns are always capitalised and name specific things (usually places or people) such as 'Melbourne', 'Flinders Street Station', 'Imogene' and 'Nguyen'.

Collective nouns

Collective nouns include the names for groups of animals, people and things. Examples include 'swarm' (group of bees), 'murder' (group of crows) and 'parliament' (group of owls), as well as 'police' (group of police officers), 'family' (group of related members) and 'people' (group of humans).

Plural nouns

One criterion linguists use to distinguish which word class a word belongs to is the bound morphemes it can take. For English nouns, the most salient feature is their plural form. Nouns can be made plural in a variety of ways in English. The most common (**regular**) way is through addition of *-s*, or *-es* if the noun already ends in *-s* ('elephants', 'atlases'). But there is also the *-en* suffix ('children', 'oxen'), which is considered **irregular** because it is not very common. Other irregular plurals are formed by the **stem** of a word changing as with 'geese' and 'feet' (from 'goose' and 'foot' respectively). And some nouns do not change at all, as with 'sheep' and 'moose'.

Adjectives (adj)

Adjectives define or modify (provide additional information about) nouns. They can refer to qualities ('red', 'round'), size ('tiny', 'huge'), judgements ('wicked', 'attractive') or degree of comparison ('faster'). In English they are most commonly located in front of nouns ('sleepy puppy') or after certain types of verbs ('seems tired', 'is elated'). In terms of their form, they are usually gradable and can have the morphemes *-er* ('narrower') and *-est* ('narrowest') added, or achieve these meanings by adding 'more' or 'most' in front ('more deceitful', 'most deceitful').

Adverbs (adv)

As adverbs perform a range of functions, this is a sizeable and at times confusing word class. The function you are probably most familiar with is to modify verbs, but they can also modify adjectives ('very tired', 'really angry') and even other adverbs ('terribly slowly', 'unbelievably rapidly'). Some of the most common types of adverbs are listed below.

Type of adverbs

- time: 'soon', 'later'
- frequency: 'always', 'occasionally', 'never'
- manner: 'unconvincingly', 'slowly', 'torrentially'
- place: 'around', 'everywhere', 'here', 'there'
- degree: 'completely', 'totally', 'very', 'somewhat'

The most common feature of adverbs' morphology is that many are formed by adding *-ly* to adjectives (slowly, promptly). However, not all adverbs end in *-ly*.

Adverbs are involved in answering questions such as How? How often? Where? When? How much? These questions can be useful when trying to work out whether a word is an adverb.

Adverbs of manner are flexible in terms of their location in a sentence. 'The students walked unenthusiastically to class' can just as easily be 'the students unenthusiastically walked to class' or even 'Unenthusiastically, the students walked to class.' This can form another test for whether a word is an adverb. If you can move it around and still make a sentence in Standard English, there is a good chance it is an adverb (of manner).

CHECK YOUR UNDERSTANDING

Underline the adverbs in the following sentences.

1. Put the flowers on the table over there in the corner.
2. Mark always moved sluggishly until he had had his first cup of coffee.
3. I can't find my car. I know I parked it somewhere on Level 2.
4. Walter never remembers his calculator for Maths class.

Verbs (v)

Broadly, verbs denote actions (e.g. 'run'), processes (e.g. 'think') and states (e.g. 'be'). They have complex morphological make-up as they can vary according to person (first, second, third), number (singular and plural) and tense (present, past, past participle, etc.).

There are two types of verbs: regular and irregular. Regular verbs all form their past tense by adding the suffix *-ed*, as in 'jumped', 'dreamed' and 'registered'. Sometimes minor changes are required to the verb, such as doubling the last letter (e.g. 'dropped'). Irregular verbs form their past tense in a variety of ways that typically involve a change to the stem of the word (e.g. 'swim' becomes 'swam' and 'bring' becomes 'brought'). Another inflectional morpheme associated with English verbs is *-ing* ('walking', 'draining', 'fighting'), which generally indicates that an action is continuing / happening right now ('I walk' = I do this regularly; 'I am walking' = I'm doing this as we speak). And we also use the morpheme *-s* to indicate the second person singular (he/she/it) form of a verb ('I write' but 'she writes').

CHECK YOUR UNDERSTANDING

The verb 'to be' is the most diverse English verb in terms of its morphology and it has a variety of forms depending upon the features mentioned above. Complete the table below to conjugate it. A couple of words have been added in to get you started.

Person (singular)	Present	Past
I		was
You		
He/she/it	is	

Person (plural)	Present	Past
We		
You (more than one person)		were
They		

The above deals with explanations of main verbs, but English also has **auxiliary** ('helping') verbs, including **modal** verbs.

Auxiliary verbs (aux)

These are verbs that modify and change some aspect of a main verb. They are used to create the range of tenses found in English ('was dancing', 'has been wailing'), to form negatives ('I do not like pumpkin'), to form questions ('Do you like pumpkin?') and to create constructions such as the passive voice ('was congratulated') – more on this can be found in Chapter 3 (page 67).

The primary auxiliary verbs are 'to be', 'to have', 'to do' and the modal verbs (see below). You need to be aware, though, that these verbs (with the exception of the modal ones) can also be main verbs, so you need to look at their placement and what function they have.

For example, 'do' can be both an auxiliary verb and a main verb. In the example 'I do homework every day', 'do' is the main verb, whereas in 'I do not like homework', 'do' is functioning as an auxiliary verb (sometimes referred to as a 'helping verb').

CHECK YOUR UNDERSTANDING

Underline any auxiliary verbs present in the following sentences.

1. They have been travelling for three months.
2. Lukas and Nate have three dogs and are hoping to get a cat.
3. I don't think that movie would be suitable for children.
4. Aaliyah has been learning to speak Latin.
5. Paul has tried his best.
6. Our new kitten was desexed before we took her home.

Modal verbs (aux)

Modal verbs – sometimes called 'modal auxiliaries' – are a special category of auxiliary verbs made up of nine words: 'can', 'could', 'shall', 'should', 'will', 'would', 'may', 'might' and 'must'. They carry information to do with notions such as ability, permission, likelihood and obligation.

CHECK YOUR UNDERSTANDING

1. Imagine you want your parent to drive you to a friend's house to pick up something you left behind. Insert the modal verb that would be most likely to convince your parent to make the drive.

   She _____ be home.

2. You have a deadline to meet and you're not sure whether your task will be finished. Which modal verb are you most likely to use in the following statement?

I _____ not have it ready when you arrive.

Determiners (d)

Determiners introduce noun phrases and function as modifiers. It's a larger word class than it might first appear. The three **articles** 'a', 'an' and 'the' (two indefinite and the definite respectively) as well as **possessive adjectives** such as 'my', 'your', 'our', 'their', 'his' and 'her' are all determiners. So too are **demonstratives** ('this', 'that'), **indefinite determiners** ('each', 'every', 'all', 'some') and numbers, both **cardinals** ('one', 'two') and **ordinals** ('first', 'second').

It's very important to consider context. Examine the two sentences below.

Example

- That book is worth reading.
  'That' is a determiner, modifying the noun 'book'.

versus

- That is worth reading.
  Here, 'that' is a demonstrative pronoun, replacing 'the book'.

Not all demonstratives are determiners, as can be seen from these two sentences. You need to consider the way in which the word has been used. Determiners are always part of a noun phrase, so 'that' cannot be a determiner in the second sentence because there is no noun following it. In the second sentence, 'that' forms a complete noun phrase on its own.

Pronouns (pron or pn)

Pronouns are short words that can replace nouns (and noun phrases) in a sentence. There are several types:

- subject pronouns: I, we, they, you, she, he, it
- object pronouns: me, us, them, you, her, him, it
- possessive pronouns: mine, ours, theirs, yours, hers, his, its
- relative pronouns: that, who, whoever, whom, whomever, which, whichever
- demonstrative pronouns: this, that, these, those.

CHECK YOUR UNDERSTANDING

Which pronouns belong in the gaps below?

1. Tom and Abdul are on camp so _____ are missing the excursion.

2. My neighbours are away so we are looking after _____ dog.

3. Our teacher gave Nick and _____ prizes for our poster.

APPLY YOUR KNOWLEDGE

1. Did you get the answer to question 3 correct? What word do many people use in sentences like this? Try to come up with a reason why people get this wrong. Compare your answer with a classmate's.
2. Do you know when to use 'who' versus 'whom'? If you do, write down an explanation. Otherwise, look up the answer and create a quick little lesson to teach this to someone else.
3. Do you think it matters whether a person knows how to use 'who' and 'whom'? Why / why not?

Prepositions (prep or p)

Prepositions are function words that show the relationship between nouns (or pronouns) and other words in a sentence. They *position* things in space (where they are) or in time (when something takes place) or describe the manner in which an action is performed.

Examples

- Where is the dog? Under the desk, behind the couch, in its kennel.
- When will we walk the dog? Before dinner, after breakfast.
- How did you create the picture? With photoshop, by manipulating an image.

A way to remember the function of prepositions is that the word 'position' is found within 'preposition'.

Interjections (int)

Interjections are words (or phrases) that express a sudden or strong emotion or feeling, such as 'Ouch!' 'Oh no!' and 'Sorry!' They can stand alone or be placed before or after a sentence. They are not grammatically related to the rest of the sentence. Interjections also include swear words, such as 'Damn', greetings, such as 'Hello', and other signalling words, such as 'Yes', 'No' and 'Okay'.

Conjunctions (conj or cj)

Conjunctions are words that connect other words (or larger elements of a sentence). There are two types: coordinating and subordinating.

Coordinating conjunctions

Coordinating conjunctions can link words, phrases and clauses together. There are seven and they can be remembered with the mnemonic FANBOYS: 'for', 'and', 'nor', 'but', 'or', 'yet' and 'so'. These conjunctions join things that are equal in value.

Examples

- The smoothie was cold and refreshing.
  'Cold' and 'refreshing' are both adjectives – they are equal in value.

- Jackson loved double Physics but Jules couldn't wait for the bell to ring.
  'Jackson loved double Physics' and 'Jules couldn't wait for the bell to ring' are both clauses that can stand on their own – they are equal in value.

Subordinating conjunctions

Subordinating conjunctions can only join clauses together; they introduce subordinate clauses and link the subordinate clause to a main clause. See Chapter 3 for an explanation of clause types.

There are different types of subordinating conjunctions. These include (but are not limited to) the following:

- causational: 'because', 'since'
- conditional: 'if … then', 'unless'
- comparative: 'while', 'whereas'

Example

- Jackson loved double Physics because Ms Leondakis was his favourite teacher.

CHECK YOUR UNDERSTANDING

Underline the conjunctions in the passage below.

If the weather on Saturday is nice we will be going to the beach. We like to play beach cricket or windsurf if the conditions are right, but my dad prefers to go for a swim then relax with a book. While our family loves the beach, we have to be careful to wear sunscreen or we end up burnt to a crisp.

APPLY YOUR KNOWLEDGE

How can the meaning of the sentence below change depending on which conjunction you use? Place the following conjunctions in the gap and explain the differences in meaning for each sentence created.

Conjunctions: 'and', 'but', 'because'

Sentence: Tina was sick _____ she went to the music festival.

Tips for identifying word classes

Identifying which word class a word belongs to can be achieved by asking yourself four questions about the word's typical morphology (form), function, meaning and location (not necessarily in this order).

When unsure, ask yourself, what is the word's:

- form? (Which bound morphemes are attached? Which suffixes can be added? How can its form be changed? Which word classes can take that form?)

- function? (For example, is it showing a relationship between two other words? Then it is very likely a preposition.)
- meaning? (If it has real-world meaning it will be one of the four content classes – see page 37 for function and content words.)
- location? (Can it move around and retain meaning? Then it is likely to be an adverb. Is it in front of a main verb? Then it may be an auxiliary verb.)

You will not always need to ask all four questions; aim to ask the most useful one first. For example, if you see a word that ends in *-ly* and, without really thinking too hard, you know lots of adverbs have that form, you might ask yourself about its location and confirm its class immediately.

Always start with what you can most easily identify. For example, if you can confidently find the nouns, this will help you to find adjectives; if a determiner is present then there must be a noun following it (whether directly after or with adjectives in between).

CHECK YOUR UNDERSTANDING

1. Identify any determiners, adjectives, nouns and prepositions in the following sentences.
   a) Marcus and Simone are meeting their friends under the clocks at Flinders Street.
   b) The RSPCA ran a special adoption campaign in January.
2. Turn the following sentence pairs into single sentences by inserting suitable conjunctions.
   a) The animals at the zoo were very sleepy. It was a hot day.
   b) My sister enjoys the Reptile House. I prefer watching the seals.

APPLY YOUR KNOWLEDGE

Read Text 1, from the website of a holiday resort in Sri Lanka, and the sample response, then try the task for yourself.

TEXT 1

1. ANANTARA PEACE HAVEN TANGALLE RESORT
2. Hidden on a rocky outcrop along a secluded stretch of Sri Lanka's southernmost
3. coastline, Anantara Peace Haven Tangalle Resort boasts the most unique location
4. of any hotel in this beautiful corner of the island. Set amidst golden crescent
5. shores with glorious Indian Ocean views, the resort offers a naturally exclusive
6. hideaway for exotic beach life in a tranquil world of your own …
7. Practice holistic exercises on the shore as you watch the sunrise and discover the
8. local area by bicycle or tuk-tuk. Relax in paradise at our tropical pool, a refreshing
9. cocktail in hand. Indulge in sensual spa pampering, including specialist Ayurvedic
10. and reflexology treatments.

Source: Anantara Peace Haven Tangalle Resort, http://tangalle.anantara.com/

Discuss the use of adjectives in Text 1.

SAMPLE RESPONSE

Adjectives such as 'rocky' (2), 'golden' (4) and 'glorious' (5) in the phrases 'rocky outcrop', 'golden crescent shores' and 'glorious Indian Ocean views' create a vivid and appealing image of the landscape. A 'secluded' (2) and 'tranquil' (6) coastal holiday would be appealing to any traveller seeking to enjoy the beach without being surrounded by noisy tourists and families. The use of such adjectives creates an attractive image of the resort as an 'exclusive' (5) and desirable holiday spot and strengthens the likelihood of people staying there.

TEACHER'S COMMENTS: This answer uses the metalanguage required by the question and not only identifies the adjectives but discusses the impact/effect of these words within the text, also linking to the social purpose.

1. Discuss the use of verbs in Text 1.

Note: This task will require you to refer to social purpose and contextual factors. You may need to come back to this after having explored these concepts in Chapter 4. This activity is suited to Year 12 students or as an extension task for Year 11s.

TEXT 2

Text 2 is an extract from Penny Wong's 'A letter to the time I changed my mind'. It is addressed to her younger self, coming from the perspective of today and the experiences she has had to date.

Penny Wong is an Australian politician.

1. Keep your perspective. I repeat, keep your perspective.
2. Most of all, hold on to the people you love. There is nothing more important. They will be your
3. shelter. They will give you strength and joy. They will comfort you. In them, you will find the
4. purpose that will sometimes elude you elsewhere.
5. Knowing what I now know, I honestly cannot decide whether to warn you off or be supportive.
6. Life and politics are always shaded by the myriad of counterfactuals, the endless what-ifs, the
7. possibility of another path. I don't know what I'm choosing between.
8. So instead, here is a reminder of you, of who you are. You are not an artist. You are not a writer.
9. But you do understand the power of imagination. And the nation you imagine, the nation you
10. hope for, is part of you. So, whatever you choose, do something that speaks to that part, to that
11. hope, and you will never lose yourself.

2. **a)** Identify and discuss the significance of two different pronouns used in the above text.

b) How do the nouns chosen support the author's purpose? Provide examples from the text in your answer.

c) What conclusions could you draw from the text about the contextual factors opposite and which words (in which classes) help you come to those conclusions?

i. the intended audience

ii. the writer's values and beliefs

YEAR 11

MORPHOLOGICAL OVER-GENERALISATION

We have discussed the morphology of different word classes and how nouns and verbs, in particular, can have either regular or irregular plural and past tense forms respectively. Morphological over-generalisation occurs when we incorrectly apply patterns we already know to new words, and is particularly common among young children and people learning English as a second language. An example of morphological over-generalisation can be found in the opening chapter of *The Lord of Rings* by JRR Tolkien. Bilbo Baggins addresses a party and lists the numerous families or clans in attendance – he speaks of Bracegirdles, Bolgers and Proudfoots. When he says Proudfoots, a member of this clan angrily corrects him to 'Proudfeet!' Bilbo has apparently failed to take into consideration that the plural of 'foot' is not 'foots' but 'feet'.

Who do you think was correct, Bilbo or the old hobbit from the Proudfoot clan? Can an argument be made for both?

FUNCTION AND CONTENT WORDS

Members of all word classes can also be categorised as either function or content words.

Function words

Function words exist to perform a job. Their most common function is to convey grammatical relationships between words in a sentence.

Types of function words:

- determiners
- auxiliary verbs
- modal verbs
- prepositions
- pronouns
- conjunctions
- interjections.

Content words

The words in a sentence that carry real-world meaning are called content words; they provide the content of a sentence.

Types of content words:

- nouns
- adjectives
- verbs
- adverbs.

If you have ever spoken to someone who is not fluent in English, you have probably noticed that as long as they use certain words you can understand their basic meaning. Thinking about this in terms of content and function words, it is much easier to understand someone if they have used the relevant content words. 'Yesterday I walk beach' is still understandable even though it's missing most function words (and verb inflections; note the function word 'I' is still present); you know the time frame they are referencing, where they went and how they got there.

CHECK YOUR UNDERSTANDING

Label the underlined words according to whether they are function (F) or content (C) words.

a) Students must ensure they arrive at their exams with 15 minutes to spare.

b) Drivers frequently speed on the Eastern Freeway so police maintain a high presence there.

APPLY YOUR KNOWLEDGE

1. Languages acquire new content words all the time. In recent years the words 'Skype', 'iMessage', 'selfie', 'mansplain' and 'Snapchat' have all come into English. Why do new content words emerge but very rarely (if ever) new function words? Discuss your thoughts with a classmate and/or teacher.

2. Pronouns are function words. In 2015 the world saw an increase in the discussion of the role of gender-neutral pronouns in English, with some American universities even publishing lists of preferred pronouns. Search the phrase 'gender neutral pronouns' and/or 'non-gendered pronouns' online and conduct a research task. Use the following questions to guide your research, and report your findings back to your class.

a) What are some of the options for gender-neutral pronouns in English?

b) What sorts of attitudes towards them can you find? Read the 'comments' section of the various articles you find to help you answer this.

c) What are the reasons given by those encouraging the use of these new pronouns?

d) What are the reasons given by those opposed to them?

e) Which opinion seems to be more common? Propose possible reasons for this.

Consider and discuss the following points.

- Why has the move to use such pronouns gained momentum in recent times? What does this reveal about how social attitudes are (or are not, as the case may be) changing?
- Do you think the move will be successful and the closed word class of pronouns will gain permanent new members? Why / why not?
- Can changing language change the way transgender people are viewed and accepted? If so, how?
- For Year 12 students: how can the use of gender-neutral pronouns contribute to (or threaten) social harmony?
- Also for Year 12 students: could the refusal to use gender-neutral pronouns ever be considered discriminatory discourse? How and why?

'Jabberwocky' by Lewis Carroll

1. 'Twas brillig, and the slithy toves
2. Did gyre and gimble in the wabe:
3. All mimsy were the borogoves,
4. And the mome raths outgrabe.
5. 'Beware the Jabberwock, my son!
6. The jaws that bite, the claws that catch!
7. Beware the Jubjub bird, and shun
8. The frumious Bandersnatch!'
9. He took his vorpal sword in hand;
10. Long time the manxome foe he sought—
11. So rested he by the Tumtum tree
12. And stood awhile in thought.
13. And, as in uffish thought he stood,
14. The Jabberwock, with eyes of flame,
15. Came whiffling through the tulgey wood,
16. And burbled as it came!
17. One, two! One, two! And through and through
18. The vorpal blade went snicker-snack!
19. He left it dead, and with its head
20. He went galumphing back.
21. 'And hast thou slain the Jabberwock?
22. Come to my arms, my beamish boy!
23. O frabjous day! Callooh! Callay!'
24. He chortled in his joy.
25. 'Twas brillig, and the slithy toves
26. Did gyre and gimble in the wabe:
27. All mimsy were the borogoves,
28. And the mome raths outgrabe.

CHECK YOUR UNDERSTANDING

1. Which word class do the following belong to?
   a) 'Callooh' (23) b) 'brillig' (1, 25) c) 'hast' (21) d) 'mimsy' (3, 27)
2. Is the suffix on the end of 'chortle' (24) inflectional or derivational? Explain your answer.
3. Are the words 'slithy' (1), 'uffish' (13), 'frabjous' (23) and 'gyre' (2, 26) function or content words? Discuss with a partner how you worked this out.
4. Some parts of 'Jabberwocky' are narrated in the past tense and others in progressive. How does your understanding of inflectional morphemes and the morphology of verbs help you determine this?

APPLY YOUR KNOWLEDGE

This text is an extract of Eleanor Robertson's opinion article 'A feminist's guide to making guys like Roosh V irrelevant'.

1. Men's rights villains don't get more odious or more enduring than Roosh V, one of the
2. modern movement's founding fathers and perennial favourite in the endless
3. competition of World's Worst Dropkick. As part of his endless quest to re-subjugate
4. women and make the world a shittier place, Roosh and his loyal band of misogynist

5. stooges have designated February 6 as the day they'll come together in meetups around
6. the globe to swap tips on not wiping their bums after dropping a log, violating chicks'
7. boundaries, and generally being pathetic saddos.
8. The rationale for these meetups is a kind of perverse solidarity where blokes whose
9. views are rightly judged to be laughable garbage are able to connect with each other,
10. like when you turn on a light in the kitchen and all the cockroaches scurry into one dark
11. corner to preen each other's filthy antennae.

1. Find examples of three different inflectional morphemes and provide the root word or morpheme (including its word class) each is modifying.
2. Which word class is 'enduring' in line 1? How did you work out your answer?
3. How does the use of nouns such as 'dropkick' (3), 'stooges' (5) and 'saddos' (7) make the author's stance on men like Roosh V clear?
4. How would you describe the register of this extract? Provide evidence, including line numbers, in your response.
5. How does the simile (see Chapter 5, page 117, for an explanation) in lines 10–11 support the author's purpose?
6. Which word class do the words 'odious' (1), 'perverse' (8) and 'laughable' (9) belong to and what does their use contribute to the text?

(Answers are provided at the back of the book.)

Note: You may like to leave out some of the questions above until you have worked through the content of later chapters (semantics, influence of context, etc.).

WORD FORMATION PROCESSES

New words (also called **neologisms**) come into English all the time via a number of different processes.

Neologisms

Neologism is the term given to a newly coined word, expression or usage. Some neologisms are true coinage: they are not the result of any specific process and are simply newly created words, with no reference to pre-existing words. The word 'googol', for the number equal to 1 followed by 100 zeros, is such an example – it is said that the word was invented by the nephew of a mathematician in the 1930s. Other neologisms come to us by way of different word formation processes such as those discussed in this chapter (borrowing, blends, etc.). Interestingly, the internet search engine Google is a riff on the mathematical term 'googol', and the verb 'to google' has been derived from this. The domains of social media and teenspeak are particularly prone to spawning neologisms, but neologisms can come to us from any domain.

Blends

Blends are words produced by using parts of two words to create a new one. The word 'bromance' is a blend of 'brother' and 'romance'. When people go out for a cappuccino and take young children along, they can get a 'babyccino' (no actual coffee) for the child.

Initialisms

Initialisms are made up of the beginning letters in a sequence of words, but continue to be said as a series of letters. RSPCA (from Royal Society for the Protection of Animals) is an example of an initialism. Others include RSVP (for the French *répondez s'il vous plait* – please respond). Initialisms are typically capitalised and can sometimes be written with a full stop between each letter (R.A.C.V).

Acronyms

Acronyms are words that evolve as the result of using the first letter of a series of words and pronouncing this new word as a word in its own right. 'LOL' has had an interesting journey. It began life as an initialism (pronounced el-o-el) then became the word 'lol'. 'SCUBA' also began life as an acronym: Self-Contained Underwater Breathing Apparatus. As a word in its own right now, 'scuba' is not capitalised. Other acronyms are written entirely in capitals. These occur when the original name was itself a proper noun, as with 'ANZAC' (Australian and New Zealand Army Corps).

Shortenings

In some resources, shortenings are referred to as 'reductions'. This process involves dropping the endings (and sometimes beginnings) from a word to create a shorter form. We store our food in a 'fridge' (shortening of 'refrigerator') and exercise in a 'gym' (from 'gymnasium').

Compounding

Compounding is the process of creating new words by putting two free morphemes together, as in 'blueberry', or 'Facebook'. Many older words are also compounds but this is not always apparent unless we look into their **etymology** (origins). The words 'nostril' (from Old English *nosu* 'nose' + *thyr(e)l* 'hole') and 'window' (Old Norse *vindauga*, from *vindr* 'wind' + *auga* 'eye') are the result of this process.

Conversion

Conversion is the process of converting words from one word class to another class without adding any suffixes to the word. An example of this is the word 'email', which began life as noun. Through conversion, 'email' became a verb and can now take verb suffixes, so we have 'emailing' and 'emailed'.

Contractions

Contraction is a very common process in English and most words formed in this way are quite standard and have been part of English for a long time. They are more common in

spoken and informal written language and are generally to be avoided in formal writing. Contractions such as 'I'll', 'they're', 'can't' and 'won't' are common in everyday use. Contractions are different from shortenings as they involve squeezing two words into one – 'I will' becomes 'I'll' – and the apostrophe signifies that part of a word is missing (in this case, the 'wi' in 'will').

Collocations

Collocations are words within phrases so closely associated with one another that when we hear one we almost automatically provide the other. They can come in the form of clichés such as 'safe and sound' or colloquial expressions such as 'the whole kit and caboodle' (everything and more). They also occur in the way we pair some words together; we would speak of 'rancid butter' but 'sour milk'. The words 'blonde' and 'brunette' are exclusively used for hair (though blonde is shifting – now we hear of blonde beers).

Borrowing

Over its lengthy history English has acquired a great deal of its vocabulary by borrowing words from other languages and incorporating them into its lexicon. English's willingness to do this is illustrated well by James D Nicoll (1990), who once said, 'on occasion, English has pursued other languages down alleyways to beat them unconscious and rifle their pockets for new vocabulary'. French and Latin have been particularly influential but English has borrowed from well over 100 languages, including Australian Aboriginal languages. Words such as 'boomerang' and 'corroboree' and the name 'Kylie' come to us from Aboriginal languages. We have Arabic to thank for 'algebra' and 'alcohol' and an Aztec language, Nahautl, for 'chocolate'.

Commonisation

The process of commonisation involves the development of common, everyday words from words that began life as proper nouns (names of people, places or brands). Such words are also referred to as **eponyms.** The adjective 'quixotic', meaning 'impulsive, unpredictable, impractical' comes to us courtesy of a Spanish novel by Miguel de Cervantes from the early 17th century, the protagonist of which was a rather foolish, sentimental and impractical man named Don Quixote. Examples of common nouns that have been derived from brand names include 'kleenex' (tissues), 'esky' (cool box) and 'thermos' (vacuum flask). (Note that in the process of commonisation the capital letters become lower case, although the brands themselves naturally refer to themselves with the upper-case spelling.) Famous people whose names have become terms for foods include Anna Pavlova (the ballerina) and Lord Lamington (Governor of Queensland), after whom pavlovas and lamingtons were named.

Archaism

Archaisms are words that are no longer used in everyday life. They may have been preserved in special contexts but are no longer common. In one of the *Lord of the Rings* films, Samwise Gamgee and Gollum argue about the right way to eat 'a brace of coneys'. This word for 'rabbit' is archaic now, preserved in place names like Coney Island (a neighbourhood in New York known for amusement parks). Other examples can be found in texts by authors such as

Shakespeare, where the pronouns 'thy', 'thee', 'thou' and 'thine' can be found. The word 'want' once had two meanings: 'lack of' and 'desire'. The first usage has fallen out of fashion, but is preserved in the nursery rhyme 'For Want of a Nail', which illustrates how the lack of a nail in a horseshoe leads to the loss of a kingdom.

CHECK YOUR UNDERSTANDING

1. Which modern words do you think are shortened forms of the following words?

a) perambulator **c)** laboratory **e)** pantaloons

b) omnibus **d)** brassiere **f)** advertisement

2. What is the full form of the following words?

a) abs **b)** petrol **c)** gas (motor fuel) **d)** lunch

3. The following words are the result of two processes: shortening and affixation. Which words are they shortened forms of?

a) aggro **b)** ammo **c)** champers

4. Provide the word formed by compounding that means 'watching many episodes of a television show in one sitting'.

5. To which expressions do these acronyms owe their origins? Can you add to the list?

a) fomo **b)** yolo **c)** ily

6. In the poem 'Jabberwocky' (page 39) there are a number of nonsense words that Carroll coined by blending two existing words together. The original words have been provided below. Find the blended words in the poem that correspond to the words below.

a) gallop + triumphant **c)** slimy + lithe **e)** fuming + furious

b) fabulous + joyous **d)** chuckle + snorting

7. Provide the original words from which the following blends were created.

a) wiktionary **b)** jeggings **c)** Brexit **d)** bridezilla

Note: Some neologisms are specific to a certain time and space so understanding them depends on possessing other general knowledge.

8. Radio station Triple J has two hosts who went to the same university. In February 2016 one was sledging the other as he didn't finish his course. As part of the interaction, the sledging host said of the other, 'Couldn't even O-Week, bruv.'

Which four different word formation processes are involved in that utterance and which words do they relate to?

9. Commonisation is responsible for more words than we realise in English. Explore the etymology of the following words and provide the proper nouns they derive from.

a) caesarean **d)** odyssey **g)** guillotine **j)** draconian

b) platonic **e)** leotard **h)** cardigan

c) sandwich **f)** saxophone **i)** mesmerise

10. Commonisation also occurs when proper names, such as people's names or brand names, become common words. Many English people 'hoover' rather than 'vacuum'. Aside from those given in this chapter, can you think of any other words that have undergone commonisation?

APPLY YOUR KNOWLEDGE

1. The Watergate political scandal in the United States in the 1970s led to a range of new words formed by adding the ending *-gate*, meaning 'scandal'. One that appeared in the Australian media a few years ago was 'ute-gate'. To what incident does this refer and can you come up with other examples where *-gate* has been used to name a scandal of some kind?

2. Blends lend themselves well to new words that reflect social attitudes and phenomena and other ideas that capture the public's attention.

a) How many of these words are you familiar with and what do they mean?

manspread, whitesplain, transphobic, hispandering, sharent(*-ing*)

b) Some were probably more familiar than others. Why do you think that is?

c) What does the existence and use of such words reveal about social and/or cultural trends and attitudes?

d) Do you think these words will be part of common usage 50 years from now? Why / why not?

3. The names for various phobias (severe or extreme fears) come from the Greek word *phobos* (meaning 'fear', 'terror') and other Greek or Latin root words. Below is a list of Greek or Latin roots that form part of the name of a phobia. Using the explanation beside each word, write down the full name of the phobia and have a guess what a person suffering from it fears. (Answers are provided at the back of the book.)

Greek root	Translation
acron	height
agora	marketplace
andros	men/man
aqua	water
auto	alone
claustrum	barrier
frigus	cold
trich	hair

4. One word used in another part of the Tripod song on page 28 is 'gruntled'.

a) Look this up at www.dictionary.com and look at the process by which this word came into English. This process is not listed in the Study Design but is another way in which English acquires new words. What do you think this process involves, based on its name? (Answers are provided at the back of the book.)

b) Do a quick internet search on words formed through this process. Is it a widely used word formation process?

WORD LOSS

Changes in the lexicon go both ways. We acquire new words through a range of processes, but words do not last forever. There can be a variety of reasons why word loss occurs. When an object or concept disappears from society, so too does the use of the related word, as with 'gramophone' and 'Betamax' videos (precursor to VHS / video players).

Another force that can drive word loss is **taboo**. Earlier we talked about Samwise and Gollum in *The Lord of the Rings* arguing over how to cook the 'coneys'. If you have seen the film you will have heard the word pronounced as though you simply add the suffix *–y* to the word 'cone'. However, this is not the actual pronunciation. The word should in fact rhyme with 'honey', but it sounds too close to a highly taboo term for female genitalia, and this taboo was the force behind the word 'coney' becoming obsolete. (See Chapter 6, page 153 for further discussion of taboo language.)

Some words don't disappear entirely but some of their meanings do, due to either **elevation** or **deterioration** of the word's sense. (These processes are explained on pages 114 and 115.) And sometimes we don't even know why words disappear: it just happens.

Word loss is often marked in dictionaries, which will label words as 'archaic' or 'obsolete' if they are dying out (or are considered dead). Some dictionaries make a distinction between archaic words and obsolete ones and some leave such words out altogether. Lists appear on social media from time to time of obsolete words that someone believes deserve a comeback. Perhaps the time has come for *crapulous*, 'feeling sick or suffering due to an overconsumption of food or drink', to regain its popularity.

CHECK YOUR UNDERSTANDING

Sometimes the designation of a word as 'archaic' may seem surprising because the words still exist in common usage. However, they are marked as archaic because their meaning has changed so significantly that the earlier meaning is no longer in use.

Place the words in the list below beside their now archaic meanings in the table.

audition, crumpet, discover, host, leech, receipt, science, slipshod, skirt, without

Meaning (archaic)	Word
knowledge (n)	
recipe (n)	
power of hearing	
head (of a person) (n)	
(of shoes) worn down (adj)	
an edge, a border (n)	
outside	
army	
doctor, healer	
divulge, reveal (a secret)	

APPLY YOUR KNOWLEDGE

Research the difference in meaning between 'archaic' and 'obsolete' as used by lexicographers and dictionaries. What sorts of distinctions exist? Discuss with a partner how you would explain the difference between the two. Which definition do you prefer and why? Do you think the distinction is significant enough to warrant the use of two different labels?

YEAR 12

PATTERNING

Patterning is essentially the repeated presence of a feature. It occurs across all of the subsystems and is labelled according to what has been repeated. This chapter looks at **morphological** and **lexical patterning**.

Morphological patterning

Morphological patterning is connected to word formation processes such as **conversion** and other creative word formations, as discussed on earlier pages. It involves the repeated presence of words made by one (or more) of these word formation processes.

Describing the sea as 'greeny-blueish in colour' or a person's artistic style as a 'mishy-mashy mix of fauvism, cubism and surrealism' is morphological patterning because new words are being made by affixation (and hyphenation). The presence of the three *-isms* in the phrase is also an example of morphological patterning in use.

Lexical patterning

Lexical patterning involves the repeated presence of a word and its various forms. Stotesbury (1993) describes four kinds, but we will deal the two most straightforward ones: simple and complex.

Simple lexical patterning: involves the repetition of a word in its identical form or with very simple changes: 'sing' (first person) and 'sings' (third person) or 'horse' (singular) and 'horses' (plural).

Complex lexical patterning: involves words and any forms of them created through affixation, so the presence of 'category', 'categorise' and 'categorical' within a text is also lexical patterning.

YEAR 12

LEXICAL CHOICES

This chapter has explored the numerous concepts connected to the subsystem of lexicology and morphology. When people create texts, they make any number of choices about the words they use. Their choices are determined by a whole host of factors including situational and cultural contextual factors (explained in Chapter 6).
We consider many of these factors when engaging in an analysis of discourse.

Lexical choices have an impact. This is relevant not only when analysing texts but also when you are making choices in your own writing. There are reasons why teachers encourage their students to diversify their vocabulary: it can enable you to write in a suitably formal register, give you greater expressive capabilities and allow you to convey more nuance in your observations, to name just three.

APPLY YOUR KNOWLEDGE

1. Read Texts A and B below and then answer the questions.

Texts A and B are hypothetical extracts from an analytical commentary by an English Language student.

TEXT A

> The speaker uses antithesis in the lines 'we will not be deterred / we will progress' (21–2). This introduction of words opposite in meaning creates a contrasting effect. He has also repeated the word 'will', which makes him sound determined. This has helped his purpose.

TEXT B

> The speaker utilises antithesis with 'we will not be deterred / we will progress' (21–2). This juxtaposition of opposing concepts in conjunction with the repeated use of the modal verb 'will' marks the speaker as determined and a man of action, which ultimately aids his purpose of enhancing his public image.

a) How are the texts different and what sorts of lexical choices have created the differences?

b) How have the lexical choices influenced how we perceive the two texts? Do we perceive one as stronger than the other and, if so, why?

2. Find two different texts on the same topic and compare and contrast their lexical choices. Some possibilities include:

- a spoken weather report on radio or television versus an extract from the Bureau of Meteorology
- two different versions of a recipe (from a celebrity cook like Nigella Lawson versus one from a magazine like *Women's Weekly*)
- a news report on the same incident from different national newspapers or from different television channels, or a print media news report versus a report on television news
- how different groups discuss the same issue (e.g. how does the Australian Christian Lobby discuss marriage equality compared to LGBTIQ rights groups? How do political parties and interest groups with different ideologies discuss refugees and asylum seekers?).

CHAPTER 3

SYNTAX

Syntax is the study of sentence structures; it concerns the arrangement of words in sentences.

In this chapter we look at the rules governing the formation of sentences in English, and the role of word order in particular. We know, for example, that 'The cat chased the mouse' has a different meaning from 'The mouse chased the cat' – the words may be the same in each sentence, but the order of the words is crucial. We know instinctively that 'I love chocolate' is grammatically correct, but that 'I chocolate love' is not. Syntax is also concerned with word combinations or groups – how words can combine to make phrases, clauses and sentences. We study different sentence *types* (statements and questions, for example), as well as different sentence *structures*. Later in this chapter you will study **syntactic patterning** (repeated syntactic structures) in texts. 'Syntactic' is the adjective form of 'syntax'.

PHRASES, CLAUSES AND SENTENCES

Phrases

A phrase is a collection of words that have a grammatical relationship with each other. Phrases can't exist as a complete grammatical sentence, as they lack both a subject and a predicate (explained in detail on page 62) – they may contain one of these or none of these, but cannot contain both.

Noun phrase

A noun phrase contains a noun and other related words that help describe the noun. These related words are typically modifiers or determiners.

Examples

- The dancing goat looked silly.
- I ate a shiny red apple.

Verb phrase

A verb phrase comprises a main verb in a sentence plus any related words. Related words in a verb phrase are auxiliaries, complements and other modifiers. A verb phrase can also be the whole predicate of a sentence.

Examples

- She was tickling the cat's tummy.
- The song was loudly played to the audience.

Prepositional phrase

A prepositional phrase consists of a preposition and the object of the preposition, and any other modifiers. Generally, prepositional phrases begin with the preposition and end with a noun phrase. Prepositional phrases act in place of adjectives or adverbs in a sentence.

Examples

- I will see you in the morning.
- After school I have soccer practice.

In English, the number of prepositional phrases within a sentence can theoretically be infinite; that is, there is no syntactic or grammatical restriction that limits the number of prepositional phrases a sentence can contain. This means that even simple sentences can be quite long.

Example

- Put the coffee [on the table] [by the window] [in the kitchen] …

Adjective phrase

An adjective phrase is a group of words functioning as an adjective in a sentence. Typically, these are adjectives and their modifiers. Prepositional phrases can also act as adjective phrases; these are referred to as adjectival phrases.

Examples

- He wore a brightly coloured fuzzy red coat.
- The fluffy grey cat meowed.
- The cat with fluffy grey fur meowed.

(Note this last phrase is both a prepositional phrase and an adjectival phrase.)

Adverb phrase

An adverb phrase consists of an adverb or words acting as adverbs within a sentence. Adverb phrases modify a verb, adjective or another adverb. Prepositional phrases can also act as adverb phrases; these are referred to as adverbial phrases.

Examples

- The dog ran quickly.
- The time passed so slowly.
- In the morning we went to school.

(Note this last phrase is both a prepositional phrase and an adverbial phrase.)

CHECK YOUR UNDERSTANDING

1. For each of the bracketed phrases below, classify their phrase type.

a) [The plain cake] did not look appetising.

b) [Honey] dripped [down the tree branch].

c) Sheet protectors [were purchased to help keep my work tidy].

d) She walked [ever so slowly] around [the corner].

2. For each of the bracketed phrases in the extract below, classify their phrase type.

> Do you hear rustling sounds as you walk past [a garden bed]? Or see a metallic flash as something [dives off] a sunny rock [into a pile of leaf litter]? During summer we're inundated with snake warnings from the media. But [all of our] native reptiles (not just snakes) become more active as temperatures rise, and you [probably] have a variety [of skinks] in your backyard relishing the warmer weather.
>
> Source: Heather Neilly and Lin Schwarkzopf, http://theconversation.com/four-unusual-australian-animals-to-spot-in-your-garden-before-summer-is-out-49752

Clauses

A clause minimally consists of a subject and a verb – that is, a noun phrase and a verb phrase.

Some clauses can stand alone as a sentence. These are called **main** or **independent** clauses.

Example

- The cat meowed.
  This is a main clause, and a complete sentence. It has a noun phrase and a verb phrase.

Others aren't able to stand alone as a sentence. These are referred to as **subordinate** or **dependent** clauses.

Example

- She yelled because she was angry.
  'She yelled' is a main clause; 'because she was angry' is a subordinate clause. The second clause depends on the main clause for meaning and can't stand on its own.

When determining whether a clause is main or subordinate, it's important not to be misled by conjunctions that are used to join words or phrases. The only conjunctions that should be considered when determining main and subordinate clauses are conjunctions joining those clauses together.

CHECK YOUR UNDERSTANDING

1. Identify all clauses in the sentences below, and state whether they are main (independent), or subordinate (dependent).

a) He was eating pie whereas she was eating cake.

b) Although it was still early, many people were there.

c) As it's Friday, Sumira and I are going home early.

d) If you ask me, pandas are far cuter than koalas but koalas are lighter.

2. For each sentence in the following passage, identify the clauses and state whether they are main (independent) or subordinate (dependent).

Your lawn might not enjoy the summer, but there's plenty of Australian wildlife that does. In urban backyards across the country, you can spot native wildlife that appreciates the hot weather. Some visitors are conspicuous seasonal guests, while others require you to be a bit more observant.

Source: Heather Neilly and Lin Schwarkzopf, http://theconversation.com/four-unusual-australian-animals-to-spot-in-your-garden-before-summer-is-out-49752

Sentences

A sentence is a group of words that contains at least one main clause. It may also contain one or many other clauses. It makes sense as a whole, and can stand on its own to create meaning.

Examples

- I tried.
- Panda bears are a little bit scary but they are quite adorable.
- While it was clear that no offence was caused, the speaker still apologised profusely.

SENTENCE STRUCTURES

There are five sentence structures in English: fragment, simple, compound, complex and compound-complex.

Sentence fragments

Sentence fragments are typically used in informal or casual written texts, and act as a sentence even though they aren't a complete main clause. Some texts refer to sentence fragments as 'minor sentences'.

Example

- Potato cakes 3 for $1.
  In this text (from a sign outside a fish and chip shop) there is no verb, so it's a fragment.

Simple sentences

Simple sentences contain a single main clause.

Example

- I bought three potato cakes.
  The sentence contains a subject, verb and object.

Compound sentences

Compound sentences contain at least two main clauses, joined together by a coordinate conjunction. All clauses have equal prominence and meaning within the sentence.

Example

- I bought three potato cakes and Theo bought a burger with the lot.

Complex sentences

Complex sentences contain a single main clause and one or more subordinate clauses. The main clause is dominant in the meaning of the sentence, and subordinate clauses add extra meaning to the main clause. In some cases, a clause can be embedded within a main clause, giving further information about an element of that clause. This is particularly the case with relative clauses (used to provide additional information about a noun), and consequently they are also considered subordinate.

Example

- I bought three potato cakes because I was hungry.
  The clause 'because I was hungry' is subordinate to the main clause 'I bought three potato cakes'.
- The man who works at the fish and chip shop made the potato cakes for me.
  The clause 'who works at the fish and chip shop' is a relative clause that describes 'the man'.

Compound-complex sentences

Compound-complex sentences must have at least three clauses in total, with at least two main clauses and at least one subordinate clause.

Example

- I bought three potato cakes and Theo bought a burger with the lot because we were both hungry.

Understanding conjunctions is very important in determining sentence types. Coordinating conjunctions join main clauses, and subordinating conjunctions join subordinate clauses. The FANBOYS acronym suggested in Chapter 2 (page 33) as a memory aid is very useful.

Sentence structures can be summarised as follows:

Sentence structure	Elements
fragment	no clauses
simple	one clause; no conjunctions joining clauses
compound	two or more clauses; only coordinating conjunctions joining clauses
complex	two or more clauses; only subordinating or correlative conjunctions joining clauses
compound-complex	three or more clauses; at least one coordinating conjunction and at least one subordinating conjunction joining clauses

CHECK YOUR UNDERSTANDING

1. Classify the sentence structure for each of the following sentences.
   a) Pencil cases are very useful.
   b) While we often go out on a Friday or Saturday night, Sundays are kept free and that's important to me.
   c) A completely smoke-free environment.
   d) Certain aspects of the course are quite difficult and it's hard to manage this.
   e) If I don't get an answer soon there'll be consequences!
   f) Potato cakes are delicious even though fried food is not necessarily a healthy choice.
2. Classify the structure of each sentence in the following passage.

> If you live in the north or east of Australia you may have noticed migratory Channel-billed cuckoos (*Scythrops novaehollandiae*) or Common Koels (*Eudynamys scolopacea*) descending on your suburb. Often referred to as 'storm birds', they turn up in summer to breed, then head back to New Guinea and Indonesia around March. Channel-billed cuckoos make their presence known with raucous, maniacal crowing and squawking at all times of the day and night. And the incessant, worried-sounding calling of the Common Koel doesn't win many fans, especially if you have one camped outside your bedroom window!
>
> Source: Heather Neilly and Lin Schwarkzopf, http://theconversation.com/four-unusual-australian-animals-to-spot-in-your-garden-before-summer-is-out-49752

Sentence structures play an important role in constructing cohesive texts. Variation in sentence structure allows for different elements of a text to gain prominence when they may not have otherwise. It's important to pay attention to these variations to see how they impact the meaning of the text, and to determine if this impact contributes to the function or social purpose of the text. If all of the sentences within a text are presented in simple structures, it is difficult to differentiate between core ideas and further explanations.

For example, a complex sentence may present the subordinate clause before the main clause in order to pre-empt any potential arguments to a decision made.

Example

- Because she misbehaved last night, she was grounded for two weeks.
  If these clauses were presented as two simple sentences, the cause-and-effect link is not as clear:
- She misbehaved last night. She was grounded for two weeks.

Sentence structures can also work to create a melody within a text, such as where length and complexity increases with each sentence until reaching a crescendo, only to stop on a short, sharp sentence or sentence fragment. This is common in poetic and persuasive texts alike.

APPLY YOUR KNOWLEDGE

Analyse the following text to discuss how sentence structures contribute to its function.

1. This sentence has five words. Here are five more words. Five-word sentences
2. are fine. But several together become monotonous. Listen to what is
3. happening. The writing is getting boring. The sound of it drones. It's like a
4. stuck record. The ear demands some variety. Now listen. I vary the sentence
5. length, and I create music. Music. The writing sings. It has a pleasant rhythm,
6. a lilt, a harmony. I use short sentences. And I use sentences of medium length.
7. And sometimes, when I am certain the reader is rested, I will engage him with
8. a sentence of considerable length, a sentence that burns with energy and
9. builds with all the impetus of a crescendo, the roll of the drums, the crash of
10. the cymbals – sounds that say listen to this, it is important.

Gary Provost, *100 Ways to Improve Your Writing*

ELLIPSES

Ellipses involve removing words or phrases from an utterance (a unit of speech beginning and ending with a clear pause), clause or sentence, in particular if they are implied or unnecessary given the context. They often serve to reduce unnecessary repetition and increase the cohesion, and thus coherence, of a text. An ellipsis shouldn't be confused with the non-linguistic definition of the same word – it is not the 'series of full stops' that signifies the deletion, but the process of deletion itself.

While ellipses can create sentence fragments in written texts, they do not necessarily always do so; often the sentences will remain in standard grammatical form.

Noun phrases can be omitted when the phrase has been stated already and remains the same.

Example

- Skyla took the first slice of cake while Stella took the second *(slice of cake)*.
  The omission requires a reader to infer that Stella's action also involves cake.

Verb phrases can be omitted when it does not change over successive clauses.

Example

- Skyla took the first slice of cake and Stella (*took*) the second.
  The verb 'took' is implied by the first clause.

Other elements can also be omitted, as long as the information is already known to the intended audience.

Example

- Skyla and Stella went to the park and then (*they went*) to the beach.
  The words 'they went' can be omitted as the action was already stated.

Casual and informal texts often contain ellipsis to efficiently reduce the amount of information provided, in particular when that information is already known. In spoken texts, the most frequent instance of ellipsis occurs in the second pair part of an adjacency pair (these are explained in detail on page 79), in particular within question–answer adjacency pair sequences.

Examples

A: Did Max find what he was looking for?
B: Nah, (*he had*) no luck.
Because Max was mentioned by speaker A, 'he' is implied by speaker B.

A: Can you please pass the salt?
B: Here (*is the salt*).
Because the salt is part of the situational context of the utterance, it is unnecessary for speaker B to mention the item that is being provided.

Large amounts of ellipsis can reduce the formality of a written or spoken text. In particular, those with a close social relationship may converse with highly elided discourse in order to communicate efficiently, as prior knowledge and understanding through inference often fills in the information that has been deleted.

Example

A: Did you go?
No prepositional phrase is needed to indicate where 'go' refers to.

B: Homework.
The answer is indirect; the implication is that B did not go, and the answer provides the reason.

CHECK YOUR UNDERSTANDING

Each of the following structures contain ellipses. Indicate where ellipses have occurred and what might have been omitted.

a) What a horrible noise! So annoying!

b) The evening would begin with a welcome speech and end with fireworks.

c) I had it all. Pens, check. Paper, check. Ruler, check. All set!

d) Walking is simpler, more comfortable and far safer than paragliding.

APPLY YOUR KNOWLEDGE

Analyse the following passage for ellipses. Ensure you discuss what has been elided, and for each example, why that ellipsis may have occurred. Use appropriate metalanguage.

1. Two and a half miles off the north-eastern coast of Australia – midway,
2. roughly speaking, between the southern and the northern limits of the
3. Great Barrier Reef, that low rampart of coral which is one of the wonders
4. of the world – is an island bearing the old English name of Dunk.

5. Other islands and islets are in close proximity, a dozen or so within a radius
6. of as many miles, but this Dunk Island is the chief of its group, the largest
7. in area, the highest in altitude, the nearest the mainland, the fairest, the
8. best. It possesses a well-sheltered haven (herein to be known as Brammo
9. Bay), and three perennially running creeks mark a further splendid
10. distinction. It has a superficial area of over three square miles. Its
11. topography is diversified – hill and valley, forest and jungle, grassy combes
12. and bare rocky shoulders, gloomy pockets and hollows, cliffs and
13. precipices, bold promontories and bluffs, sandy beaches, quiet coves and
14. mangrove flats. A long V-shaped valley opens to the south-east between
15. steep spurs of a double-peaked range. Four satellites stand in attendance,
16. enhancing charms superior to their own.

EJ Banfield, *The Confessions of a Beachcomber*

NOMINALISATION

Nominalisation occurs when a noun is created from a word from any other word class, particularly verbs. It is often used to create more abstract prose – by eliminating verbs, we can also eliminate subjects and objects. Concepts, rather than actions, become the focus, and nominalisation is therefore useful in cases where it is not necessary or desirable to know who the actor is. It is commonly used in bureaucratic prose or 'politician speak'.

Examples

- Participation is encouraged.
  'To participate' (vp – verb phrase) becomes 'participation' (n). This makes the action an abstract concept and the topic of the sentence. (Note, too, the use of passive voice here.)
- Financial uncertainty was of great concern.
  'Uncertain' (adj) becomes 'uncertainty' (n), a state of being rather than a description.

Abstract concepts are typically associated with a formal register, and as such nominalisation frequently results in a more formal text. If you consider the first example above, a less formal version could be 'I encourage you to participate.' The nominalised version is more impersonal.

Nominalisation also allows for the reduction of clauses in a text, as it often reduces repetition by removing unnecessary information.

Example

Original:

- We implemented a new policy. People were upset as a result.

Becomes:

- The implementation of a new policy upset people.

Detecting a nominalisation can be achieved through a process that's similar to detecting **backformation** (the forming of a word from an existing word, typically by removing its suffix). If a noun can revert back to a verb, it's likely to be a nominalisation.

Example

- The construction of the test took considerable time.
  The noun 'construction' is from 'to construct'. (vp)
- Studying hard will enable you to succeed.
  The noun 'studying' is from 'to study'. (vp)

Common suffixes of nominal (noun) forms include *-ment* and *-tion* for verbs and *-ity* and *-ness* for adjectives, but there are cases where a nominal is created without the addition of a suffix, such as with the verb 'change'. These are referred to as zero-derivational nominalisations. **Gerunds** are also a type of nominalisation, where a noun is created through the suffixation of *-ing* on a verb, such as can be seen in the 'studying' sentence above.

CHECK YOUR UNDERSTANDING

Find all of the nominalisations in the following paragraph that appeared in *The Guardian*. The field/domain of the text is economics.

1. Policy experiments continue to be a feature of the global economy with the
2. European Central Bank and Bank of Japan moving official interest rates below zero.
3. This follows the earlier radical decisions of the US Federal Reserve and Bank of
4. England to engage in quantitative easing, which in effect dumped cash into the
5. banking system in the hope that some of the excess money would flow to the
6. private sector and be invested, spent and drive economic growth.

Source: Stephen Koukoulas, http://www.theguardian.com/commentisfree/2016/feb/12/negative-interest-rates-delation-risks-mean-they-could-be-here-to-stay

COORDINATION AND SUBORDINATION

Coordination and subordination are methods we use to combine words, phrases and clauses into sentences. **Coordination** uses coordinating conjunctions to combine clauses into sentences. **Subordination** uses subordinating conjunctions to change main clauses into subordinating clauses. Common subordinating conjunctions include: because, while, after, although, than, whether, since, who, which and that.

In order to distinguish between subordination and coordination, you should consider each clause and the role it plays within the sentence. If the clause can 'stand on its own', it's playing a key role in providing information. If it's simply providing extra information or clarification of another clause within the sentence, then it relies on another clause to make sense, and is therefore subordinate to the main clause.

Combinations of main and subordinate clauses create different sentence structures, which act to provide variation in sentences within a whole text. This not only provides necessary or appropriate information, but also helps to create rhythm and tempo in a text, keeping the audience interested. It can change the emphasis of a sentence, in particular if the subordinate clause is placed in **front focus**. Front focus is discussed on page 100.

Example

- Because you were so naughty, you can't watch television.
  The reason for the punishment is given first, to highlight the naughty act being the cause of the punishment.

SENTENCE TYPES AND THEIR COMMUNICATIVE FUNCTIONS IN TEXTS

In English, there are four main sentence types: **declarative**, **interrogative**, **imperative** and **exclamative**. Each is used to communicate with or elicit information from listeners or readers. This information may be statements of fact, direct requests or orders, questions to be answered or expressions of strong emotions or feelings.

Texts can be stereotypically associated with different sentence types, such as academic and legal texts being dominated by declaratives, and job interviews consisting predominantly of interrogatives from the potential employer and declaratives from the applicant. It's important when considering the sentence types of a text that you also consider the expectations of that particular text type or context, in particular if what you see within the text or transcript contradicts societal norms.

Declaratives

Declarative sentences function to provide information, observations or statements. They are possibly the most common type of sentence in English.

Examples

- It is raining outside.
- I like pies and cakes.
- Corrugated iron is groovy.

Imperatives

Unlike declaratives, imperative sentence types give a direct order or instruction. These sentence types omit the subject of the sentence, especially if the subject is already known, or is the person being addressed.

Examples

- Go away, Henry.
- Pick up this mess, please.
- Tick all relevant boxes when completing.

Notice in all of the examples above, the subject has been omitted. Even in the first sentence, the subject of 'Go away' is 'you', which is then clarified as part of an end-focus construction (discussed on page 101) as being directed at Henry. This type of **information flow** frequently occurs with imperative sentence types when it may not be clear who is being addressed.

Forceful imperatives can include an exclamation mark, which has the effect of reducing the level of politeness of a request, as well as creating a sense of urgency or intensity.

Examples

- Watch out!
- Leave me alone!
- Stop doing that!

Interrogatives

Interrogative sentence types are used when framing questions. They are designed to elicit responses and always end with a question mark. At times, interrogatives are used rhetorically, where no answer is required because the expected answer is known or can be inferred, but even in these instances the sentence type is still considered interrogative.

Examples

- Would you like tea or coffee?
- How many apples were left over?
- That wasn't a very smart thing to do, was it?

In the last example, the interrogative has been formed through the use of an **interrogative tag**, sometimes referred to as a 'tag question'. This type of grammatical structure turns an imperative or declarative into an interrogative by inverting the verb of the main clause to its negative form and attaching it to the end of the interrogative. Therefore 'was not' is inverted to 'was', which is then attached to the end of the sentence with a pronoun referring back to the subject of the main clause.

Examples

- You will go out tonight, won't you?
- The homework is due today, isn't it?
- She's not very nice, is she?

These interrogatives lend a rhetorical force to a sentence or utterance, as they have a preferred response. Rhetorical interrogatives can be deliberately used by a speaker or writer to persuade an audience to agree with their arguments or statements.

Exclamatives

Exclamative sentences are used to do exactly that: to make exclamations. They indicate high levels of feeling or emotion and emphasise what is being said. Typical emotions include excitement, outrage or urgency, but there is no finite list of what these might be. For this reason, it's important to consider the context when analysing a text. In written texts, these sentences will end with an exclamation mark, whereas in spoken texts an exclamative utterance is likely to be coupled with prosodic features such as increased volume, changes in pitch (generally higher pitch), or marked changes in stress or intonation.

Examples

- What a catch!
- How amazing is that cake!
- Argh!

While some texts may classify exclamative sentence types as only those that begin with 'How' and 'What', for the purposes of your study in this subject, an exclamative is considered to be any sentence that has an exclamative function. Thus, sentences such as 'I love chocolate cake!' are exclamative.

Interjections, **discourse particles** (explained on page 81) and swearwords are frequently used in exclamative sentences or utterances. These provide extra emphasis to the intended meaning as they intensify the lexemes – that is, words – within the sentence or utterance.

Examples

- Oh my gosh!
- Geez!
- Oh, crap!

CHECK YOUR UNDERSTANDING

Determine the sentence type of each of these sentences:

a) Don't go near the edge of the water: it's dangerous.

b) When you saw the crime occur, what time of day was it?

c) All members of the cast were assembled for the celebration.

d) I can't believe you did that to me!

When analysing a text in relation to sentence types, you must take into account the context and setting of that text. For example, a highly emotive monologue may be filled with rhetorical interrogatives in order to present a speaker's opinions as obvious commonsense, in particular if the interrogatives are somewhat mocking in nature. This might be further supported with exclamatives, perhaps to demonstrate outrage regarding any opinion the speaker disagrees with.

Manipulation of sentence types can serve different purposes. For example, a request in spoken conversation may be framed as a mild interrogative, as this is a frequently used **politeness strategy** (see page 154 for further discussion).

Examples

Speaker A: Could you close the door for me, please?
Speaker B: Sure! (*closes the door*)

This strategy can also result in somewhat idiomatic utterances, particularly in Australian English.

Examples

Speaker A: Were you born in a tent?
Speaker B: Oh, sorry! (*closes the door*)
In the above exchange, the interrogative idiomatically translates to 'Please close the door'.

Other sentence types could equally be used for the request to close the door:

- 'It's getting so cold in here!' (Exclamative – an indirect hint for someone to close the door)
- 'Close the door!' (Imperative – an order)

APPLY YOUR KNOWLEDGE

The following text is from a personal online diary, written as a series of personal anecdotes by an adult in her late 20s. Analyse the sentence types used in the text and discuss how each relates to the function or social purpose of the text.

When I was little, around grade 2 or so, I was a shy little girl. At lunchtime, we used to play lots of games (like Alligators, where people have to try to run past you to the other side of the sandpit, and you have to try to catch them), or Mother May I (Mother, may I hop on one leg? No you may not! – then you chase the person).

We had tons of fun. In second grade, I was introduced to kiss-chasey. Kiss-chasey is also known as 'catch and kiss'. It was all about running away from boys and trying to NOT let them catch and kiss you. Of course, at our age, boys had cooties and all sorts of diseases, so we ran pretty fast!

One day, a boy named Sebastian kept trying to chase me down. I was pretty stealthy tho, and ran into the girls' bathrooms to avoid him.

Unfortunately, he raced in after me, crawled under the toilet door, and kissed me!

Eek!

BASIC FUNCTIONS IN CLAUSE STRUCTURE

The structure of a clause or sentence must at a minimum contain a subject and a verb. The verb and all of its constituents are usually referred to as the **predicate**. Predicates contain at least one verb, and all of the required modifiers of that verb. The verb is referred to as the **predicator** with all of the modifiers referred to as the rest of the predicate.

Subject

The subject of a clause or sentence is the noun or noun phrase within a sentence that takes the action indicated by the predicator. If more than one noun phrase exists within the sentence, the best way to determine which one is acting as the subject is to ask 'who or what did X?', where X is the predicate.

Example

- Nikki likes pecan pie.
  In this sentence, the answer to 'Who likes pie?' would be 'Nikki', and therefore Nikki is the subject of the sentence.

Object

If there is an object in a sentence, it can be found by looking for the noun or noun phrase that has not taken the action indicated by the verb. In a typical clause or sentence, it can frequently be the person or thing that has been acted upon. One method of determining the object is to ask 'what did the subject X?', where X is the predicator.

Example

- Nikki likes pecan pie.
  Nikki was the subject, so we ask 'What did Nikki like?' The answer is 'pecan pie', the object of the sentence.

Direct and indirect objects

There are some verbs that can take more than one object, resulting in the predicator containing two or more noun phrases. In these cases, the objects need to be distinguished from each other. This requires determining if they are an object that is directly or indirectly affected by the action of the subject.

The **direct object** is the person or object that is involved in the action. The **indirect object** is affected by the action, but is not directly involved. Indirect objects can only exist if there is a direct object; they can't exist on their own within a sentence.

Consider the verb 'give'. When a person participates in the action of 'giving', there are two other elements involved – the person receiving the gift and the gift itself.

Examples

- He gave his teacher a gift.
- He gave a gift to his teacher.

In this case, the direct object would be the gift as it's the object that is transitioning from one person to another. The person receiving the gift is affected by the 'giving', so they are the indirect object.

Another way to determine if a noun phrase is a direct or indirect object is to answer the question 'What did the subject X?', where X is the predicator. In this case, X is 'gave' and the answer is 'a gift'. Indirect objects can be determined by answering the question 'To what/whom was it X-ed?' The answer to 'To whom was it given?' is 'his teacher', the indirect object.

Take care not to confuse other elements of sentences with direct objects. For example, in the sentence 'The boy walked over the bridge', the subject is 'the boy', the verb is 'walked', and 'over the bridge' is a prepositional phrase, NOT a direct object.

CHECK YOUR UNDERSTANDING

For each sentence below, categorise the main clause to indicate the following: subject, object, direct object, indirect object. All elements may not appear in every sentence.

a) The little boy giggled uncontrollably.

b) Although he was convinced that he wouldn't, Hiro passed all of his subjects.

c) Last weekend our school hosted a picnic.

d) The Prime Minister gave Shayla an award.

e) Water flowed towards the dam as if pushed by an unseen force.

Complement

A complement is a phrase or clause that provides extra information about an element, such as a subject or object, which has already been mentioned within a sentence or clause. A common type of complement is the use of an adjective phrase to describe a subject or object.

Example

- The water is quite warm.
  'Quite warm' is an adjective phrase describing the water.

Notice in the sentence above that the adjective phrase could be moved to be inside the noun phrase 'The water', to create a more descriptive noun phrase, 'The quite warm water'. If this is done, however, the sentence becomes a fragment as it no longer contains a predicate. This makes a complement *obligatory* in any sentence where it appears, as deleting it would remove critical information to maintain the intended meaning and grammatical structure. In this example, 'The water is.' as a sentence might be grammatically standard but the meaning of the sentence has changed from providing information about water temperature to making a philosophical statement about the existence of water!

Other phrases that can also act as complements are noun phrases, pronouns, proper names and numbers. In the case where a whole clause acts as a complement, the clause describes a subject or object that has already been mentioned; that is, they have the same referent.

Examples

- Hamish considered the ticket price a ripoff.
  'A ripoff' is a noun phrase, complementing the object 'the ticket price'.
- All of these books are mine.
  'Mine' is a first person possessive pronoun, complementing the subject 'all of these books'.
- My dog is ten.
  'Ten' is a numeral, complementing the subject 'my dog'.
- She took the pencil that I was using.
  'That I was using' is a clause, complementing the object 'the pencil'.

The general rule to detect complements is to look for them directly after particular types of verbs called **copular verbs.** These are often referred to as linking verbs, but as the phrase 'linking verb' is often used as a synonym for 'auxiliary', copula or copular verb is the preferred term when referring to complements. This avoids confusion between the terms, as some, but not all, copular verbs are auxiliaries, and not all auxiliaries are copula. Auxiliaries must attach to a verb, while copular verbs don't need to do this.

In English, there is only one true copular verb – the irregular verb 'to be'. There are also some verbs that are considered semi-copular, such as 'seem', 'become', 'consider', 'appear', 'feel', 'grow', 'look' and 'prove'. The key to detecting a semi-copular verb is to consider the phrase or clause that follows and decide if the phrase is obligatory, where removing it fundamentally changes the sentence. Be careful when analysing a sentence to find complements, as semi-copular verbs can also be used as regular verbs in a clause or sentence as well.

Examples

- She proved herself worthy.
  Here 'proved' is acting in a semi-copular fashion, making 'worthy' an adjectival complement to the object 'herself'.
- She proved a theorem.
  Here 'proved' describes the action of demonstrating a mathematical or scientific proof to confirm a theorem. It doesn't add a further description of 'she'.

Adverbial

Adverbials are single words, phrases or clauses that provide extra information about an element, typically in relation to time, place or manner. If an adverbial is present, you can find it by determining if a portion of the sentence can be used to answer questions such as How? When? Where? Which one? What time? How often? These are frequently referred to as 'wh-questions'.

Adverbials can come in the form of adverb phrases ('really quickly'), single adverbs ('quickly') and prepositional phrases ('in the morning'), and sometimes nouns and noun phrases ('today', 'this morning') or subordinate clauses ('when I fell over'). Adverbials are different from complements as their descriptions are not *obligatory* in a sentence; while they act to provide clarification, removing them does not fundamentally change the meaning of the sentence.

Example

- I read three books last night.
  'Last night' provides information about when the reading occurred, but it's not obligatory – without it, the meaning wouldn't change, only the reference to how long it took is lost. Notice that the wh-question 'When were they read?' can be answered with 'last night'.

Compare this to a complement:

- Neesha looked angry.
  'Angry' is a complement to the subject, but if it was not stated, the sentence would instead be describing Neesha using her eyes to observe something. This isn't the same meaning.

CHECK YOUR UNDERSTANDING

For each of the following sentences, determine if there are any adverbials or complements present. If a complement, state what it is complementing.

1. I felt a coward at heart.
2. The weather seemed erratic and inconsistent that night.
3. Shaun quit his job without a single regret.
4. Dennis was indecisive in the restaurant that we went to.
5. Dillon was ten and Ayla 13.

When analysing a text, it is useful to determine the nature of the sentences included and how they have been constructed. Heavy use of subject and object complements and adverbials (adjectival forms, for example) can greatly contribute to a successful descriptive narrative by providing denser descriptions that are more closely tied together than if they were presented as separate clauses or sentences.

Consider the first lines of the prologue in *The Black Arrow – A Tale of Two Roses* by Robert Louis Stevenson, and the sample response that follows:

> On a certain afternoon, in the late springtime, the bell upon Tunstall Moat House was heard ringing at an unaccustomed hour. Far and near, in the forest and in the fields along the river, people began to desert their labours and hurry towards the sound; and in Tunstall hamlet a group of poor country-folk stood wondering at the summons.

SAMPLE RESPONSE

In the first sentence, two prepositional phrases occur at the beginning of the sentence. Both are adverbials in relation to time; the first referring to time of day, and the second referring to a season. This creates an immediate image of the stereotypical features of an afternoon in late spring: temperate weather, flowers still in bloom, trees laden with unripe summer fruit as the sun still shines brightly on the lengthened day. The fronting of these adverbials is also important as front focus places a higher prominence on the image of the time of day and year when 'the bell … was heard ringing'. The sense of time is reinforced in the sentence-final adverbial when it is referred to as 'an unaccustomed hour'; the afternoon is not a common time for a bell to ring. The hurried response of the 'poor country-folk' to this uncommon act is therefore a foreshadowing of what is to come, with their urgency creating suspense in the unfolding scene.

TEACHER'S COMMENTS: From the analysis, it can be seen that aside from allowing ideas to be condensed in a manner that delivers descriptions and explanations efficiently, complements and adverbials also allow for the creation of evocative imagery, in particular in narrative and descriptive texts.

APPLY YOUR KNOWLEDGE

The following text comes from a personal diary. Analyse the text in relation to clause structure, using appropriate metalanguage.

1. When I was little, I was a curious child. I would constantly ask my mum
2. questions such as 'what are you doing?' (Mummy do what?), 'What's for
3. dinner tonight?' (Mummy do what?), and other assorted questions, like, 'Wow,
4. the chemical compounds you're placing in that crucible look very interesting,
5. what do you plan on doing with them once they've been heated to boiling
6. point?' (Mummy do what?) My mum, being the epitome of some saint in
7. some religion that epitomises patience, would constantly answer my
8. questions, even if it was the 15th time I'd asked in a similar number of minutes.

YEAR 12

ACTIVE AND PASSIVE VOICE

Much as verbs in a sentence can be marked to indicate tense, such as past and present, they can also indicate who or what caused the change of state the verb describes. This 'who or what' is referred to as the **agent** of a clause or sentence and what has been changed or affected by that agent is called the **patient.** In English, a change in verb tense can reflect whether the agent is the subject of the sentence or whether it is the direct or indirect object.

Active voice

In the active voice, the agent is the subject of the sentence. The noun phrase that 'causes' the verb is the topic of the sentence and mentioned first.

Example

- Carey ate the pie.
  The subject 'Carey' is also the agent who 'ate' the patient – 'the pie'.
- The dog bit the girl.
  The subject 'dog' is the one who bit the patient, 'the girl'.

Active voice tends to be the 'default' voice used by speakers and writers. It provides a clear indication of the initiator and the target of an action, as the agent and patient are matched with the subject and object respectively.

When analysing a text, the inclusion of active sentences is normally not a significant feature to discuss, as this is the standard form of sentence construction in English. When it would be notable would be if the expectations of a setting or context require a reduction in active sentences, but the speaker or writer has chosen not to conform to this rule.

Passive voice

For passive voice, the agent moves out of the subject position and is replaced by the patient of the sentence, making the patient the topic of the sentence.

Examples

- The pie was eaten by Carey.
  The patient – 'the pie' – is now the subject, and the agent – 'Carey' – has moved out of the subject position.
- The girl was bitten by the dog.
  The patient – 'the girl' – is now the subject and the topic of the sentence. The dog has moved out of the subject position.

Passive voice requires very specific changes to the verb of an active sentence. The rules are as follows:

- The patient of the sentence is moved to the front.
- The auxiliary 'to be' is added before the verb.
  - Its tense matches the original tense of the verb.
- The verb is changed to past participle form.
  - It loses its original tense.
- The agent of the sentence is moved to a less prominent position in the sentence.
  - It is often moved to the end.
  - It is preceded by the preposition 'by'.

Agentless passives

Agentless passive constructions are used when, for various reasons, the speaker or writer does not want to include a reference to an agent. Some of these reasons are:

- the agent is unknown to the speaker or writer
- the agent is irrelevant to the topic being discussed
- the speaker or writer does not want you to know who the agent is or was.

Example

- The cathedral was built 200 years ago.

Agentless passives can also be deliberately used to manipulate an audience. They are frequently used in double-speak (explained in detail on page 163) and political rhetoric as a device to obfuscate, mislead and confuse, or to remove personal responsibility for actions, e.g. 'The decision was made to increase taxes.'

CHECK YOUR UNDERSTANDING

Categorise each of the following sentences as active, passive or agentless passive. Justify your choice using appropriate metalanguage.

a) The hostages were freed after six months.

b) Phoenix was bowling at the rink on the weekend.

c) Changes to school rules are being considered by school leaders.

d) Mia might have been invited to the celebration if she had been in town.

YEAR 12

SYNTACTIC PATTERNING IN TEXTS

Texts, in particular well-planned texts, often contain patterns created through repeated syntactic structures. These can be for efficiency reasons, such as reducing unnecessary repetition in the creation of a list, or they can be for emphasis and literary effect. Prepared speeches, in particular, can utilise syntactic patterns in very effective ways in order to strengthen the rhetorical force of a statement or utterance. These can act to create a rhythm and tempo that make a statement stand out, making it more memorable and often highly evocative.

Listing

The process by which collections of usually three or more related elements are placed together, separated by punctuation such as commas or bullet points, is called listing. Listing acts to increase the coherence of a text so that it is more clearly understood. As a **cohesive device** (discussed further on pages 97 and 98), listing reduces unnecessary repetition.

While the most common punctuation used to separate lists is the comma, in cases where the elements in the list consist of phrases or clauses rather than words, the listed elements may be separated by semicolons. Sentence fragments, very long phrases and clauses are frequently presented as a sequence of bullet points to make their elements more accessible; this can aid clarity as it reduces the elements to their key components. Lists presented in this way are also visually easy to find within a text, making it an efficient way of directing the eye of the reader to the most important parts.

Example: comma-separated list

- I like pie, cake, cats, sports and reading, but not necessarily all at one time.

Example: semicolon-separated list

- I like pie, especially sweet ones; cake, but only the ones with cream; cats in all shapes and sizes; sports that don't involve contact with others; and reading, in particular science-fiction novels.

Example: bullet points of sentence fragments

Things to do this week:

- Finish EngLang SAC
- Study for Biology
- Take dogs for walk
- Create flash cards for Psychology.

Consider the following two versions of the same text, one employing listing, the other not.

Text Version 1:

There are many things I need to do today. The first thing I need to do is the washing. The second thing I need to do is buy groceries. I will need to make my lunch. I will also need to cook my dinner, but not before I prepare lunch. I need to weed the garden after lunch. I must wash my hair tonight after dinner. I should make sure to eat breakfast today, too.

Text Version 2:

Things to do today:

1. Eat breakfast
2. Washing
3. Buy groceries
4. Make lunch
5. Weed garden
6. Cook dinner
7. Wash hair

It's clear that Version 2 of the text is more coherent. It's faster to access as it contains only the important information that needs to be accessed. It also lists the elements in the order in which they need to be completed, which reduces the amount of processing required to determine what to do next.

Listing is frequently used in spoken texts for efficiency. It can be difficult for people to remember large chunks of spoken information if it is enveloped in complex structures, in particular if it is unnecessarily repetitious. In some cases, completing an entire list would also be superfluous to the context or setting as, after the first few elements, the list has served its communicative purpose.

Example

- I like tropical fruits such as mangosteens, papayas and lychees.
  The list has served its purpose of giving examples of tropical fruit. Listing any more would be superfluous.

Often the use of listing in the spoken form creates a rhythmic utterance, and this sense of rhythm can serve as a persuasive device, as it makes the elements listed memorable. This is frequently the aim of listing in prepared speeches if the intent of the speaker is to persuade an audience; listed elements can quite easily become catchphrases or slogans, in particular in domains such as politics and advertising.

Consider the following extract from a press conference in 2011, delivered by then Premier of Queensland Anna Bligh in the wake of the Queensland floods caused by Cyclone Yasi, and the sample response that follows.

'Wherever you are and there are so many places to list, if you are in central Queensland, if you're in Southwest Queensland, if you're in Western Queensland, if you're in the Burnett Region, the Darling Downs, Toowoomba, the Lockyer Valley, Ipswich or Brisbane, all of those places have been affected by floods …'

Source: http://statements.qld.gov.au/Statement/Id/73282

SAMPLE RESPONSE

In this text, Bligh provides a very long list of Queensland areas, regions and towns, with some quite vague ('Southwest Queensland') while others are quite specific ('Toowoomba'). While she does not give a complete list of all of the towns and places affected by the floods, she gives a long enough list to allow a listener to infer that she is extremely knowledgeable as to which areas have been affected and that she is fully informed of how much damage had been caused across Queensland. This use of listing would therefore have reassured to Queensland listeners that the Premier was fully apprised of the nature of the damage caused by the floods and that she would prioritise appropriately. Listing also creates a sense of unity in the face of adversity – by naming the various places she links the people of Queensland together, implying that they are not alone in this time of crisis.

APPLY YOUR KNOWLEDGE

The following text is an extract from an article published in the Lifestyle section of website MamaMia. In it, the author Kate De Brito uses listing for multiple purposes. Analyse De Brito's use of listing in at least two different places, using appropriate metalanguage.

1. There are a lot of rules in Australia, and more than most in Sydney, where I
2. live.

3. For the most part, this is okay, because some rules make sense. Don't take
4. something from a shop without buying it first. Don't push children over in the
5. street. Don't drive while texting. Don't steal disabled people's car parks. Don't
6. have sex in public.

7. But then there are the rules that aren't really for you and me … they are
8. created to make life easier for a big bank, or a shopping centre, a hotel or a
9. cable TV service. These are rules for rules' sake. Maybe they made sense when
10. someone drew them up in a boardroom but by the time they reach us they are
11. just arbitrary, confusing and frustrating.

12. This year, 2015, was the year we finally said 'no thanks' and pushed back on
13. those rules. Welcome, Uber, Airbnb, Netflix and Airtasker and many others
14. were the driving force behind giving people back the power. Finally.
15. Long may it last.

Source: Kate De Brito, http://www.mamamia.com.au/netflix-uber-airbnb/

Parallelism

When two or more phrases, clauses or sentences are structurally similar and appear near each other, they are considered to be in parallel. This repetition of syntactic structure is referred to as parallelism. Parallelism acts to make a text easier to process, as the constructions are predictable and expected.

Parallelism often acts as a powerful persuasive device in the field of rhetoric, as it can reinforce a point or argument in memorable ways. The repetition of parallel structures creates a sense of rhythm and tempo in speeches, debates and orations, and is therefore particularly effective in these contexts.

Example: a review of a restaurant

- The meal was beautifully prepared, expertly cooked and tantalisingly aromatic.
  The adjectival phrases in this sentence are in parallel.

Example: a motto for a sport team

- Coach: We want to win by: being fair, playing hard and supporting our teammates.
  The gerund phrases are in parallel.

Example: announcing a quick victory

- Julius Caesar: I came. I saw. I conquered.
  The verbs are in parallel.

Parallel structures can also be used in conjunction with **lexical repetition**, where the first portion of the structure also contains repeated lexis. (The term 'lexis' refers to the vocabulary of a language, consisting of its stock of lexemes.)

Example: an expressive complaint

- I hate sport. Everything about it. I hate running; I hate jumping; I hate sweating; and I hate competitions.
  'I hate' is repeated, and the noun phrases are in parallel.

CHECK YOUR UNDERSTANDING

For each of the following examples, identify the structures that demonstrate parallelism. Indicate the type of structure that is in parallel (phrase, clause or sentence) and if antithesis (see discussion on page 73) is being applied.

a) It was a day that was neither good nor bad, neither hot nor cold.

b) It was with glee that I pointed out when my friend made a mistake. It was with embarrassment that I apologised when I realised I was wrong.

c) The easiest way to apologise is to take a deep breath, order your thoughts and say what you need to say.

d) I will not stop. I will not give up. I will not cave in to the pressure.

e) Whether you cook them for an hour, steam them for ten minutes or fry them for 30 seconds, vegetables need to be included in every meal.

APPLY YOUR KNOWLEDGE

Waleed Aly, co-host of *The Project*, delivered an editorial in November 2015 in his segment 'Something We Should Talk About'. Within hours of being uploaded on *The Project's* Facebook page, it had received over two million views on the internet. Below are three short extracts from his speech, followed by a sample response.

1. They want you to fear them.
2. They want you to get angry.
3. They want all of us to become hostile, and here's why
   …
4. Saying that out loud,
5. it's both dumbfounding in its stupidity
6. and blood-curdling in its barbarity.
   …
7. I am angry at these terrorists
8. I am sickened by the violence
9. And I'm crushed for the families
10. that have been left behind.

Source: Waleed Aly, 'ISIS is weak' segment, *The Project*, Channel Ten

SAMPLE RESPONSE: LINES 1–3

Part of what made Aly's speech 'go viral' can be attributed to the passion he exuded as he spoke. The parallel structures used in his editorial create a memorable rhythm and tempo that match his lexical choices, emphasising their rhetorical force. In lines 1–3, the repetition of the third-person pronoun 'they' supports the parallel structures seen with the infinitive verbal phrases 'to fear them', 'to get angry' and 'to become hostile', as it creates an 'us versus them' mentality; the object of each utterance is either a direct address to the audience with second person pronoun 'you' (lines 1, 2), or an inclusive plural pronoun 'us' (line 3) to include Aly himself. By outlining the 'wants' of ISIS with strongly negative lexical choices such as 'fear', 'angry' and 'hostile', Aly positions the listener to reject all of those emotions. In Australian contemporary society, fear, anger and hostility are often associated with weakness, which is not a desired character trait. In this way, Aly's purpose is clear: to unite his listeners in rejecting those 'politicians and ex-politicians' he describes as 'preaching hate' later in his editorial, with the implication that doing so is a sign of strength.

Using the above sample response as a guide, write an analysis of the syntactic patterning seen in lines 4–10. You are encouraged to include other related metalanguage where it's relevant to your analysis.

Antithesis

Antithesis is the application of parallelism where the elements in parallel are in direct contrast with each other; often, they are antonyms. Antithesis can be analysed in the same way as parallelism, as long as the focus is on the reason why the lexical choices have been placed in opposition.

Example

- There's a long version and a short version; which one do you want?

In the above utterance, antithesis is created through the parallel of noun phrases with antonyms 'long' and 'short' as adjectives. This presents options to the listener, where it is clear that the significant difference between those options is the time it would take to tell the story.

CHAPTER 4

DISCOURSE

Discourse is the subsystem concerning the sequences of language that are longer than a sentence. When we consider language in context, we usually look at the picture as a whole, rather than at isolated sentences or words. Discourse refers to both the written and spoken modes of language, and it covers a wide range of different text types. **Discourse analysis** involves looking at whole texts or excerpts from texts and analysing their register, structure, context, function, social purpose and other linguistic features. When we consider written or spoken language, we look at the **discourse features** that are typical of that particular text type – in a telephone conversation, for instance, we expect to have some type of greeting or opening, some **phatic talk** (also known as rapport talk or social chitchat, such as 'how are you?', etc.), some topic management and turn-taking, examples of prosodic features and so on. In a cookbook recipe, however, the discourse features are different – we expect a heading, a list of ingredients and step-by-step instructions on how to cook the recipe.

SPOKEN DISCOURSE

YEAR 11

Paralinguistic features

As we saw in Chapter 1, when we speak, it is not only our words that convey messages – other factors such as prosody (stress, pitch, intonation, tempo, volume) and vocal effects (creaky voice, whispering, tone of voice, laughing, sighs, intakes of breath) also go some way to conveying not only a speaker's mood, but their intent. Similarly, paralinguistic features such as facial expressions, body gestures, body language and eye gaze are very important in conveying meaning and emotion. In essence, paralinguistics concerns the non-vocal signals beyond the basic speech.

You might encounter other definitions of paralinguistic features in your studies – some linguists include vocal effects and others include prosodic features – but for our purposes we will simply confine them to facial expressions, body gestures, body language and eye gaze. (Some linguistics texts refer to paralinguistic features as 'kinesics'.) When we speak with someone face-to-face, much of our attitude and meaning is conveyed in our body language and facial expression, and this is complemented by our use of prosody and vocal effects.

Of course, not all cultures share the same non-verbal codes but, for most of us, a smile from our **interlocutor** (person who takes part in a dialogue or conversation) is usually a welcome sign, whereas a frown most likely indicates displeasure or disagreement; a shrug of the shoulders usually implies that someone doesn't know the answer, or doesn't care.

Paralinguistic and prosodic features play an important role in our spoken discourse, but in writing we don't have these features at our disposal. This is why we tend to use other strategies to convey nuances of attitude and meaning beyond the written word – strategies such as punctuation, font choice, emoticons and emojis, acronyms and numerical codes. Of course, so few of us write by hand any more, so word-processing and technology enable us to utilise these strategies to overcome the shortfalls of the written word.

CHECK YOUR UNDERSTANDING

1. What is the difference between prosodic features, vocal effects and paralinguistic features?
2. With a partner, try acting out a role-play in which one person doesn't use any facial expression or body language. How difficult is it to gauge that person's interest and understanding? Can you feel the same level of rapport that you would normally experience?
3. Look at samples of text messages, instant messaging and other forms of digital communication. How do people compensate for the lack of prosodic and paralinguistic features?

APPLY YOUR KNOWLEDGE

Investigate the rise of emoticons and emoji in digital communication. Is it possible that emoji might replace the written word altogether? Write an information report looking at the different functions emoji play in written communication, and the pros and cons involved in using them.

CODE-SWITCHING

When speakers or writers switch between different languages or language dialects within a conversation or a single text, this it is called code-switching. It's often a marker of group membership and solidarity, as it reaffirms the social or cultural background of the speaker and their audience. This form of inclusion has the side effect of exclusion, as those who don't belong to the social or cultural group often don't understand what is being said. When multilingual speakers code-switch, they demonstrate an affinity with both cultures; this is similar in effect to an ethnolect.

Consider the extract on page 76 from a conversation between two females, both Singaporean-Australian. Both females speak with General Australian accents. The following conventions and translations will help you to understand the transcript.

Symbol	Meaning	Malay word	English translation
.	final intonation	*makan*	v: to eat
,	continuing intonation	*lipat*	v: to fold
?	questioning intonation	*murah hati*	adj: generous
/	rising intonation	*sampul surat*	n: envelope
(.)	very short pause	*kak*	n: elder sister
[ ]	overlapping speech	*alamak*	interj: informal exclamative; dismay
@	laughter within speech		

1. A: So, how was your *makan*?
2. B: It was good, except the pita bread got tough at the bottom.
3. (.) cos *lipat*, *lipat*, *lipat*
4. you got like six layers of pita bread
5. @@@[@@ @ @@ @@ @@@@@@ @]
6. A: [that's cos you're not generous] nah n-
7. cos you're not *murah hati* with the filling.
8. B: Nah. (.) it's cos I (.) fold up.
9. A: ahh[ahh like a pocket. *sampul surat* yep yep yep]
10. B: [n around like a soft shell taco (.) sort of yeah]
11. A: ohh I don't do that.
12. B: Tried to make a quesadilla/ (.) heh
13. A: You tried to what?
14. B: A quesadilla,
15. remember that thing *kak* stole [ah @@@ @@@ @@@@@]
16. A: [oh right yeah] yep.
17. B: *Alamak* I failed.

In line 1, speaker A refers to 'your *makan*'. The word *makan* is a verb in Malay that means 'to eat', but here it's been used as a noun, in place of the word 'dinner'. This non-standard conversion of word class may cause confusion among monolingual speakers of Malay, as the utterance does not make sense if translated ('how was your to eat?'). However, the non-standard conversion is common in the speech community of speakers A and B, where Malay lexical choices frequently undergo conversion or gain English morphological endings to create new meanings.

Example

- *Hujan lebat* is a Malay noun phrase, meaning 'heavy rain'. *Lebatting* is a variation of this, a verb phrase meaning 'heavy' + 'ing'. This non-standard verb phrase means 'raining heavily' in the language community of speakers A and B. Similarly, a speaker may state that it is *hujanning*, referring to more typical rainfall.

While some of these non-standard conversions are particular to this community, it is not an uncommon feature in varieties such as ethnolects, where features of English are applied to foreign words or phrases and incorporated into the everyday speech of that language community.

The transcript above uses foreign lexis for foods such as the reference to a tasty Mexican food 'quesadilla' (lines 12 and 14), but this isn't an example of code-switching. English speakers have borrowed the Mexican term for the tortilla and cheese dish in the same way they borrowed 'souvlaki', 'paratha' and 'dukkah' from Greek, Hindi and Egyptian Arabic, respectively. It's important to remember that code-switching isn't the same as borrowing – monolinguals are not able to code-switch, for instance.

The use of code-switching is a strong marker of identity and cultural belonging; speakers are indicating not just that they belong to a particular group, but that they belong simultaneously to two.

YEAR 12

FEATURES OF SPOKEN DISCOURSE

In VCE English Language you will be looking closely at transcripts of spoken discourse; these may be anything from monologues or speeches to conversations involving several people, such as spontaneous dialogues or interviews. You will need to consider different registers, from highly informal to very formal, and different mediums – in other words, the way in which the speech is transmitted. Examples of mediums include television, radio, phone, face-to-face and digital transmissions (podcasts, YouTube, vlogs, texting, etc.). You will also need to consider whether the speech is spontaneous, semi-rehearsed/planned or completely scripted (as is the case with many speeches and lectures). Before any kind of analysis of a transcript, it is important to establish the situational and cultural context. This means you need to determine such factors as the function(s), field (topic), text type, setting and the relationships between the participants or the speaker and the reader, as well as any cultural values, beliefs or attitudes held by the participants or the wider community.

Let's start, however, by looking at some crucial features of spoken discourse.

Prosodic features

See Chapter 1, pages 14 to 17, for a discussion of prosodic features – stress, pitch, intonation, tempo and volume. (The transcription symbols for these features appear in the table on pages 86 and 87.)

Openings and closings

Spoken discourse usually follows a pattern of some kind, and openings and closings form part of this pattern. In a telephone conversation, for instance, we don't normally just start talking about the topic we want to address – there is usually a greeting and some phatic talk to open, before we move on to the purpose of the call. Similarly, when we reach the end of our conversation we normally use some kind of 'winding down' comments before verbally signing off. We often refer to these types of remarks as **formulaic utterances** – they are typical, oft-repeated phrases that form part of our conversational rituals and help give our conversations a framework or structure. Most conversations follow some sort of structure such as this, however 'unstructured' they may sound to the casual observer. We open with **salutations** ('Hi', 'Hey', 'Good morning') and **vocatives** ('Sally', 'Ladies and gentlemen', 'Mum', 'Darling') to greet people, and often some kind of phatic question or comment ('How are you?' 'Great to see you!' 'Nice day, isn't it?'). When we're coming to the end of our conversation, we usually signal it in some formulaic way ('Well, I'd better get going …' 'It's been lovely talking to you …' 'Okay, well thanks for that') before finally taking our leave ('See ya!' 'Bye!' 'Good night'). Note that these closings often contain phatic elements too – they generally signal that the interaction has been productive or enjoyable, and there is often a promise of future contact. Monologues (speeches, lectures, etc.) will also have some sort of opening and closing – the speaker will 'bookend' their speech in some way.

Examples: openings

a) Telephone conversation

A: Hi, it's me.
B: Hi Suze, how's it going?
A: Yeah good, good, and you?
B: Yeah not bad, just trying to finish this article.

b) Radio program

A: Good morning and welcome to the program, lovely to have your company. Today on the show: the secret life of bees. Yes, that's right, they really do have a secret life, and we'll be speaking to someone who knows all about it.

c) Lecture

A: Good evening everyone, and thank you, John, for that kind introduction. I'm delighted to be here tonight to talk to you on a topic that's very dear to my heart, as I'm sure it is to yours.

d) Television interview

A: Minister Evans, thanks for joining us on the program.
B: My pleasure, Lisa, good to be here.
A: Now, today's figures on the toll road project came as somewhat of a surprise. Can you explain those?

e) Face-to-face conversation

A: Jane! Hey there, lovely to see you! Come in!
B: Greta! How are you? Thanks for inviting me! I've been looking forward to it for ages.

CHECK YOUR UNDERSTANDING

Rate the above greetings in terms of formality and explain your choices.

Examples: closings

a) Telephone conversation

A: Right, well, I guess I'd better get back to work.
B: Yes, I don't want to hold you up!
A: Yeah-no, that's fine, okay so see you next Tuesday?
B: Yep, I'll be there.
A: Good, well, see you then.
B: Yes, right, see you …
A: Bye Mai …
B: Bye Jodie, bye.
A: Bye!

b) Radio program

A: Right, well that's it for this week. Plenty more on the show next week – I'll be talking to the founder of the Kitchen Garden program in schools, looking at how you can manage your finances better, and delving into the world of the paranormal! Lots of interesting topics to look forward to. In the meantime, have a great weekend, and I look forward to your company next week.

c) Church service

A: In the name of the Father, and of the Son, and of the Holy Spirit.
B: Amen.
A: Go in peace to love and serve the Lord.
B: Thanks be to God.

d) Television interview

A: Minister, thank you for your time this evening.
B: Thank you, Lisa.
A: And that's the program for tonight. See you at the same time tomorrow. Good night.

CHECK YOUR UNDERSTANDING

Rate the above closings in terms of formality.

Adjacency pairs

Adjacency pairs are adjacent turns in spoken discourse that relate to each other, such as questions and answers, or greetings and responses. Openings and closings often demonstrate adjacency pairs at work, as you can see in the above examples. Once again, they form part of our conversational routines and are the patterns we rely on in structuring our speech – one statement or question will trigger a response from the interlocutor, forming an adjacency pair. Other types of adjacency pairs include complaint and excuse, compliment and acknowledgment, apologies and acceptance, thank you and response, and phatic comments and responses.

Examples: adjacency pairs

Opening

A: Hi Julie, how are you?
B: Great thanks, yourself?

Phatic talk

A: How hot is this weather!
B: I know, unbearable, isn't it?

Apology

A: I'm really sorry, but I can't help you out this time.
B: Nah, that's fine, no drama.

Compliment

A: What a gorgeous dress that is, it looks lovely on you.
B: Oh thanks, yes I just bought it last week.

Thank you

A: Thanks so much for your help today.
B: My pleasure, I enjoyed it.

You can see in the adjacency pairs that the responses are quite predictable – we generally rely on these patterns to facilitate conversation and keep social harmony. When people don't give us the response we're expecting it can be disconcerting!

Overlapping speech

In most conversations, people will overlap each other (talk over the top of one another) at some time, unlike in most film or stage performances where dialogue is scripted and audiences need to understand and hear every word. We sometimes overlap one another inadvertently, when we think the other person has finished speaking, or because we are excited or encouraging the other person to continue; often we overlap someone when we are agreeing with them, or echoing their thoughts. However, we can also overlap deliberately, in an attempt to contradict, interject or take the floor. Overlapping is very common in spontaneous discourse, and is usually indicated in transcripts with a square bracket around it: [ ]

Examples

- **A:** You should have seen her face, she was so surprised.
  B: I'll bet she was!
  A: It was such a great idea to give her that [present].
  B: [Mmm I know]
- **A:** I just think that he should step down from his position,
  because after all, he's made such a mess of it [and now things]
  B: [but don't you]

CHECK YOUR UNDERSTANDING

Explain the function of the overlapping in the examples above.

Interrogative tags

Interrogative tags are the little 'tags' we put at the end of a statement to turn it into a question: for example, 'will he?' or 'aren't you?' These interrogative tags often signal a speaker relinquishing the floor to another person, but they might equally be used to check that the other person is following, understanding or agreeing – in these cases the person still intends to hold the floor, but seeks some kind of affirmation or empathy from the listener. See Minimal responses (back-channelling) on page 85.

Examples

a) **A:** So you'll be back on Friday, will you?
   B: Yes, I'll be back by three o'clock.

b) **A:** She can't do that, can she?
   B: You bet she can!

c) **A:** It's such a sad story, isn't it?
   B: Mmm, it is.
   A: I just can't imagine how they're coping.

CHECK YOUR UNDERSTANDING

Explain the function of the interrogative tags in the preceding examples.

Discourse particles

Discourse particles (or 'discourse markers') are the little 'fillers' we insert in our speech for a particular purpose. They are words or phrases that have an important function, such as packaging information, orienting topics and structuring turn-taking, and expressing attitudes/opinions and social relationships. Examples include: 'well', 'yeah-no', 'okay', 'like', 'anyhow', 'OMG', 'guess what', 'I mean', 'I guess', 'kind of', 'sort of', 'you know' and 'I think'.

Some discourse particles are known as **hedges** or **hedging expressions**. These little expressions and words reduce the force of what we're saying so that we are able to express uncertainty, or modesty, thus creating a more friendly, less authoritative utterance; this also enables us to minimise social distance and build rapport with our interlocutors. Examples of hedges include 'sort of', 'kind of', 'like', 'I think', 'a bit' and 'just'.

Examples

- 'Could you sort of move over just a little bit?'
  Both 'sort of' and 'just' make the request less strident.
- 'It's kind of blue, I think.'
  Both 'kind of' and 'I think' serve to express a degree of uncertainty, or unwillingness to be too dogmatic.

Some discourse particles have a multitude of functions. The discourse particle 'like', for example, is not just a random filler.

Examples: use of 'like'

It can assume commonality of knowledge:

- 'I went to Chadstone to, like, buy my dress.'
  Assumes the listener understands, shares the same knowledge.

It can act as a hedge to reduce the force of an utterance:

- 'Could we, like, have a hit of tennis this afternoon?'
  Makes the request seem less demanding.
- 'There were like maybe 50 people at the meeting.'
  Indicates uncertainty.

It can introduce reported speech or express a thought/feeling/opinion:

- 'And I'm like, 'Well, you should have told me that before.'
  Introduces reported speech – the following words were the actual words used.
- 'And I'm like, ugh gross!'
  Introduces what the speaker was feeling at the time, not what the speaker actually said.

It can introduce a new topic or announcement:

- 'Like, I got this new app yesterday …'
  Acts as a focal marker / introductory particle and introduces a new topic or point of interest.

It can emphasise a sentiment or statement:

- 'He is like craaaazy about her!'
  Emphasises the speaker's sentiments.

Discourse particles can also act in the opposite way to hedges, and in these situations they are referred to as **boosters** or **emphatic markers** or **intensifiers**: for example, 'that's *such* a lovely dress'; 'it was *so* awesome'; 'that was *like super* scary!' These have the effect of enhancing or emphasising the words that follow.

CHECK YOUR UNDERSTANDING

Explain the role of the discourse particles in the following utterances.

a) 'She was *like*, "No, I don't want to invite him."'

b) '*Like*, I had the weirdest dream last night.'

c) 'I want to, *like*, try yoga sometime.'

d) 'He is *like* way out of his depth.'

e) 'Could you, *like*, pick that up please?'

f) 'That really suits you!' '*Yeah-no*, I bought it yesterday.'

g) '*Anyway*, what is it you were wanting?'

h) '*Guess what*, there's going to be a huge sale on this weekend!'

i) 'Do you know what you're going to study next year?' '*Well*, I was thinking of doing Maths and Science.'

j) 'He was just, *you know*, doing his homework when he heard the commotion.'

k) '*Actually*, I think it's *kind of* sweet that she still goes on holiday with her parents.'

Non-fluency features

Non-fluency features are a natural part of speech, particularly when we are speaking 'on our feet', spontaneously. These differ from discourse particles (which have a role in shaping conversations or expressing social relationships and feelings) in that they occur mostly when we're trying to formulate our words or ideas, and often at grammatical boundaries in our speech. The term 'non-fluency feature' has negative connotations, unfortunately, but the presence of non-fluency features in speech does not mean the speaker isn't fluent! They are perfectly acceptable features, although people might try to reduce them in more formal, scripted situations (such as making a speech or reading a eulogy).

Pauses may occur when we're breathing, or when we reach some sort of grammatical boundary in our speech ('He was so happy (.) and it was wonderful to see.'). Pauses may also be used deliberately, when we're aiming for dramatic effect ('And the winner is … (long pause) … Gemma!'), but in everyday situations they often signal hesitation or word searching ('She had a (.) red dress, I think.'). In transcripts pauses are usually indicated by full stops, often in parentheses, for example (.) or (…). Insignificant, very short pauses are indicated with a single full stop, whereas longer pauses are represented with two or three.

Filled pauses or **voiced hesitations** are words such as 'um', 'ah' and 'er', and these are very common indicators of hesitation or thinking. A **false start** might involve one of these filled pauses ('I ah, don't know') or possibly **repetition** ('I I don't know') or a **repair**, where the speaker corrects themselves ('She (…) I don't know' or 'I (.) I'll go if you like'). Stumbling on a word, or stuttering, is also a common non-fluency feature ('I d- don't want to go tonight').

YEAR 12

STRATEGIES IN SPOKEN DISCOURSE

When we take part in a dialogue we use particular conversational strategies to ensure that the interaction is successful and cooperative – we take turns, initiate topics, offer feedback and try to achieve a coherent conversation. Some of these strategies are discussed below.

Topic management

Topic management concerns the strategies we use for controlling the topic of conversation. It is related to turn-taking, as interlocutors will take turns in the conversation and use their turns to initiate, change or develop topics when opportunities arise to do so. There are various ways we can **initiate** topics; discourse particles are a useful way of introducing new topics (e.g. 'now', 'well', 'guess what?', 'by the way'), as are other phrases such as 'Did you hear about … ?' As we saw in the section on features of spoken discourse, discourse particles play a crucial role in topic management and turn-taking. We can also **change** topics by asking questions unrelated to the current topic, or by using discourse particles such as 'anyway' or 'so' or 'so anyway'. If interlocutors **develop** or **maintain** the topic being discussed, they will often use **minimal responses** (see page 85) to indicate they're following and are interested; they will also often use words from the same **semantic field** (a group of lexemes with interrelated meanings), or echo the words used by their fellow interlocutors. Sometimes if a topic gets off-track people might return to it (this is sometimes referred to as a topic loop) by using phrases such as 'getting back to …' or 'anyway, to get back to what I was saying before'.

Turn-taking (taking, holding and passing the floor)

Another crucial strategy in spoken discourse is turn-taking – this involves **taking the floor** (getting your turn), **holding the floor** (maintaining your turn) and **passing the floor** (giving someone else a turn). For a conversation to run smoothly, participants need to respect the implicit cultural rules and norms of that particular social context. In formal situations, for instance, there are often strict rules about turn-taking, and there are explicit signals to indicate whose turn it is to speak: in a debate, for instance, turns are orderly and are introduced by the

Chair. In everyday conversation, however, we generally try to aim for a less rigid structure and a more cooperative approach – conversations can and do meander, people interrupt and talk over one another and some participants hog the floor! This is why we generally use openings and closings, discourse particles, interrogatives and interrogative tags, and other strategies in order to give our discourse shape and meaning.

Taking the floor

We usually signal that we wish to take the floor with some sort of discourse particle (for example 'well', 'right' or 'now'), or perhaps an explicit phrase such as 'Sorry to bother you …'. We might also interrupt a speaker if we feel that we are not being given the space or cues to take our turn – these sorts of overlaps could be considered as uncooperative, unwelcome, or violations of the rules (unlike the cooperative overlaps discussed earlier). We can also **latch** onto the end of someone's turn before anyone else has the chance to speak. Once a conversation is in swing, our body language might also suggest that we wish to speak – we might try to catch someone's eye (**eye gaze**), lean forward (**posture**) or inhale deeply (**audible intakes of breath**). Obviously it is far easier to read these sorts of cues in face-to-face conversation; in other situations we rely more on verbal cues to indicate whose turn it is to speak.

Holding the floor

In holding the floor or maintaining our turn in a conversation, intonation plays an important role. **Continuing intonation** signals that we haven't finished our sentence, or that we still have more to say on a topic; **rising intonation** might signal some type of list, or signal that our turn is not over. We do rely on our knowledge of the context, and our fellow interlocutors, however, to be able to successfully 'read' these intonation patterns – there are no fixed rules. Speakers might also hold the floor by using **conjunctions** or connecting words such as 'and', 'but' and 'so'. **Filled pauses** such as 'um' and 'ah' also allow someone to hold the floor while they find their words. In more formal contexts, such as a debate or speech, someone might signpost how long they intend to hold the floor by using **temporal markers** such as '*Firstly* I will address this … ; *secondly* …'. As participants in a conversation, we might allow someone to hold the floor by not interrupting, or by offering feedback in the way of minimal responses (see page 85).

Passing the floor

There are various ways we might pass the floor to another speaker – in formal situations, such as a courtroom, the judge might use a **formulaic phrase** such as 'Do you swear by Almighty God to tell the truth, the whole truth and nothing but the truth?', whereas a lawyer might say 'I rest my case'. In other contexts, such as interviews, the **floor-sharing** generally takes a question and answer structure, and turns are dictated by the roles of the speakers. Sports commentators also have particular roles in a discourse and will share the floor accordingly – one might commentate the play, and pass the floor to another commentator to make an evaluation or give expert knowledge. You will always need to consider the context of spoken texts to make sense of the turn-taking norms and strategies. In spontaneous, everyday conversations we might pass the floor by directly inviting someone to speak, using a **vocative** and/or an **interrogative** – 'Amina, what do you think?' **Falling** or **final intonation** could also signal the end of our turn, as could a **discourse particle** followed by silence, for example, 'Sooo …' , with the drawn out vowel emphasising that the person has said all there is to say on the matter.

Minimal responses (back-channelling)

One way we can signal that we are listening to and following an interlocutor is through minimal responses, or **back-channelling.** These little sounds and words enable us to show our encouragement and support for the other speaker; they show that we are listening and following their narrative. Such noises and words include 'mmm', 'yeah', 'uhah', 'hmm', 'right', 'oh' and 'okay'. These responses often indicate that we are happy for the other interlocutor to keep speaking, although our tone of voice might indicate impatience or a lack of interest or 'vague-ing out'. How you interpret these signals will once again depend on the context and how well you know someone but, generally, we find silence disconcerting – we like to know we are being listened to. (In some cultures, however, silence is tolerated far more readily, and signals respect for the other speaker.) **Laughter** is another form of back-channelling, as is **echoing** (repeating) someone's words – both these strategies indicate validation and support. **Facial expressions**, **smiles** and **body language** (such as nodding) also play a role in offering feedback and encouragement in face-to-face encounters.

Cohesion and coherence

Cohesion and coherence are discussed in detail later in this chapter and we normally associate these features with written texts; they do, however, apply to spoken discourse as well. They have special significance in planned or scripted speech, such as lectures, political speeches or eulogies, but also play a role in spontaneous speech – in order for our interactions to be cohesive and coherent, we employ certain strategies and rituals. We **order** our thoughts (or try to) logically; we try to stay on topic; we use conventions such as **openings** and **closings** to give structure to our discourse; we rely on **inference** to make sense of words and phrases; we avoid repetition by using ellipses, substitution, anaphoric reference or synonyms; we use conjunctions and adverbials to make cohesive links.

When analysing spoken texts, it's important to concentrate on the most significant features of the discourse. Coherence and cohesion are certainly important considerations, but they might take a back seat to other features in some instances. In an exam situation, you will need to prioritise carefully, as you won't have time to discuss every element of a text.

CONVENTIONS FOR THE TRANSCRIPTION OF SPOKEN ENGLISH

YEAR 12

Transcripts of spoken English follow certain conventions – a **legend**, **symbols** and **line numbers** should be present. At some stage during your English Language studies, you may be asked to make your own transcription of some speech, either by recording a conversation, or using a television, radio or internet broadcast. You will need to refer to ethical procedures (see your textbooks or linguistics guidelines for these) if you intend to record people yourself, but here we will outline the typical conventions for transcribing speech.

Legend / transcription key

The legend is the **transcription key** given at the beginning of a spoken transcript. You will need this in order to understand the symbols used in a transcript – each symbol will be accompanied by its definition/explanation. It is important to familiarise yourself with different transcription conventions over the course of the year and ensure you understand how to interpret these symbols. Always take the time to read the legend carefully before reading a transcript. For the sake of consistency in this book, we adhere to a certain set of symbols, but these are by no means the only ones you will encounter.

Line numbers

You should find that each line in a transcript is numbered and that, often, each line represents a single intonation unit; this means that each line is uttered under the one intonation contour. (Sometimes, for space reasons, you will notice several intonation patterns in a single line) You will notice changes in intonation at the end of each line – continuing (,), falling (\), rising (/), questioning (?) or final (.). Lines are numbered so that you can easily refer to sections of a transcript. You should also note that next to certain lines are the names of the speakers, often denoted by an initial, for economy of space. (Check the contextual 'blurb' at the top of a transcript to work out these names and initials – they should be included.)

Below is an example of line numbers and intonation symbols in speech uttered by one speaker.

1. So what I'd really like to do,
2. although I guess I could be flexible,
3. is go on holiday to Noosa?
4. But I'd have to save first.

Note the continuing intonation, indicated by the commas at the ends of lines 1 and 2, and the questioning intonation (HRT) indicated in line 3. The transcript shows final intonation in line 4.

Symbols

Here are some commonly used transcription symbols and their meanings.

Symbol	Meaning
(.) or (1)	Very short pause; micro pause: usually a natural feature of spontaneous speech. Has minimal effect on tempo.
(..) or (2)	Short pause: slightly longer pause in speech. May be a more deliberate pause than a micro pause.
(…) or (3)	Longer pause: a more deliberate pause. Could be used for dramatic effect, to create suspense, for thinking time, or to slow the tempo.
--	Truncated intonation unit: this indicates the speaker is cut off by another speaker before finishing their sentence.
-	Truncated word: this occurs when a speaker's word is incomplete, e.g. 'I want-, I wanted …'

Symbol	Meaning
[ ] e.g. A [on the internet] B [yes Yellow Pages]	Overlapping/simultaneous speech: this occurs when two or more interlocutors speak at the same time, or when another interlocutor laughs / applauds / makes some sort of noise over the top of another speaker. The words that overlap will be bracketed (this is the symbol used in this guide).
,	Continuing intonation: occurs when a speaker comes to the end of an intonation unit but indicates, tonally, that they haven't finished their sentence.
.	Final intonation: indicates the end of an intonation unit. Usually indicates the end of a syntactic unit and might indicate the end of a turn.
?	Questioning intonation: occurs when the speaker asks a question or makes a statement sound like a question (HRT).
/ or ↑	Rising pitch: indicates rising intonation. Indicates speaker has more to say. Could be a feature of listing.
\ or ↓	Falling pitch: indicates falling intonation. Speaker's pitch falls but it may not necessarily be the end of the intonation unit.
^ or underlining e.g. ex^tremely or extremely	Emphatic stress: indicates the deliberate stressing of a word or syllable. The ^ is put before the syllable or word that is stressed, so in ex^tremely/ extremely the second syllable is stressed.
@ or @@ or @@@	Laughter: each @ represents a pulse of laughter (i.e. 'ha, ha ha' would be written @@@).
<H>	Intake of breath: the speaker inhales audibly.
<A A>	Allegro: fast-paced utterance.
<L L>	Lento: slow-paced utterance.
= (at the end of an intonation unit)	Latching: occurs when a speaker finishes another's sentences or 'latches' directly onto the end of another's speech without a break in between.
<P P>	Piano: said in a soft voice.
<F F>	Forte: said in a loud voice.
<CR CR>	Crescendo: speech is getting louder.
<AC AC>	Accelerando: speech is getting faster.
<HP HP>	Said in a high-pitched voice.
(cough) (yawn)	Any word placed in brackets indicates the sound made.
XXX	Inaudible/unintelligible: speaker says something that cannot be heard or understood.
= (inside a word)	Lengthening of a sound, for example 'ama=zing'. The = is placed after the sound that is stretched out, so here it's 'amaaaazing'.

APPLY YOUR KNOWLEDGE

On the following pages is a transcript of a segment of Jon Faine's morning program on ABC radio. Jon (JF) is speaking with his guest, Jenny Buckland (JB), the CEO of the Australian Children's Television Foundation, about the impact of technology on children. During the show, he reads out text messages and takes a call from a listener, Kerry (K). This excerpt begins with Jon reading out a text message.

Symbol	Meaning	Symbol	Meaning
<L L>	lento: slow-paced utterance	-	truncated word
<A A>	allegro: fast-paced utterance	.	final intonation
<F F>	forte: loud voice	,	continuing intonation
<P P>	piano: soft voice	?	questioning intonation
<FL FL>	forte, lento: loud and slow voice	/	rising intonation
(.)	very short pause	\	falling intonation
(..)	short pause	= (at end of intonation unit)	latching
(…)	longer pause	__	emphatic stress
<H>	intake of breath	[ ]	overlapping utterances
@@	laughter	= (in a word)	lengthening of a sound
--	truncated intonation unit		

1. JF: All very well what about having a conversation?
2. <A I drive past the bus stops in the mornings,
3. all I see are kids with heads down and earbuds in, A>
4. (.) says Eliza in South Australia.
5. The bus stop used to be where kids from private/
6. public/
7. and religious schools would interact/
8. (.) so how are they going to learn to communicate with other human beings,
9. and that touches on another text (.) where someone's worried about what they call,
10. digital overload for our kids.
11. JB: I I think there's an issue there for all of us/
12. adults too,
13. and um it's a new world,
14. and so we have to all (.) learn new protocols new manners/
15. and um (.) in in our house (.) none of us are allowed to have our phone at the table,
16. at dinner time (.) for example,
17. (..) um but (.) and we as adults and parents have to start setting that (.) that message,

18. that we need to modify or ah (.) use these things a- appropriately.
19. <A In the defence of teenagers I would say also,
20. that they're really re=ally busy and um, A>
21. they have to learn to um compartmentalise social media/
22. homework/
23. all of those things,
24. and I know a few teenagers who say,
25. well I do (.) catch up on Facebook on the tram because once I get home,
26. (.) I've got to get stuck into the homework before I can go back on it,
27. [Ah]--
28. JF: [So] it's a more efficient use of time,
29. but y- you know you'd love to think that the kids would still,
30. (.) go to the park/
31. [kick] a footy throw a ball or a Frisbee,
32. JB: [yes]
33. JF: or play with Lego or whatever it might be,
34. ah play with Barbie/
35. I don't (.) you know,
36. doesn't matter what it is\
37. rather than spending all their time on screen.
38. JB: <FL Absolutely FL> (.) absolutely,
39. and I don't think you'll be coming up with the really creative things,
40. if you don't have a life,
41. perhaps just beyond that\
42. JF: <A Kerry in Doncaster A>,
43. hiya Kerry welcome\
44. K: Hi,
45. (.) yeah I'm I fully agree,
46. in that through the holidays I've got a (.) thirteen year old and fourteen year old,
47. who (.) just basically thought through the holidays it was just time to,
48. sit in front of the (.) the screen/
49. one form or another,
50. Minecraft\
51. videos\
52. whatever,

53. they were just (.) obsessed,
54. so I took away all the cords?
55. for their chargers?
56. JB: @@@
57. K: @@@
58. (.) I took away the um Apple TV/
59. JB: [@]
60. K: [and] I took away all the TV cords,
61. so (.) we had an enforced digital detox/
62. the kids went cra=zy?
63. (.) for two or three days,
64. then all of a sudden they started picking up their instruments/
65. they started actually playing games together/
66. Scrabble came out,
67. cards came out,
68. (..) <H> they actually went outside/
69. (..) um (.) and I kept that going for the r- remainder of the holidays,
70. so for three or four weeks they had no=thing\
71. (.) I actually believe kids need to be bored to actually (.) let their minds (.) wander/
72. and (..) you know (.) think of solutions,
73. <A and come up with sort of more creative ideas,
74. rather than being in front of a screen. A>
75. JF: And did it work?
76. What was their reaction after they got over the hump?
77. K: They were (.) they actually really liked it/
78. and they actually started talking to each other instead of fighting\
79. they actually had to start ah cooperating,
80. to play games together to relieve the boredom,
81. @ <H> so it actually worked really really well,
82. and (.) I mean it was tedious,
83. they would sort of try and (.) and sort of manipulate me to get things back,
84. but I just took away the cords they had no choice,
85. JB: Mm.
86. K: <P they were hidden,
87. they couldn't find them. P>

88. JF: Yep yep,
89. and maybe it takes (.) parental intervention Jenny?
90. JB: Yeah I (.) I think so/
91. and setting um (.) guidelines/
92. and sort of standards/
93. as to how you want to do things/
94. but [um--]
95. JF: [It's] like having behaviour boundaries in relation to anything else/
96. JB: Anything else\
97. that's right,
98. I think that for a lot of teenagers the thing that gets them away,
99. I y- (.) you still can't replace personal face-to-face friendship,
100. and having social outings and activities,
101. and um I think that's pretty important,
102. but I agree with you about boredom/
103. and um (..) it it actually generating a level of creativity,
104. <F but um I'd also say/
105. it depends how you're using the screen, F>
106. because if you are just watching passively for hours on end that's not so great,
107. but a kid who gets re=ally focussed on (.) perhaps,
108. or a group of kids on making a new film/
109. and you know spend all day pla=nning that out\
110. acting that out\
111. um filming that with their iPad\
112. that's a completely different use of a screen which is showing a (.) a,
113. really high level of creativity.
114. JF: So= many interesting texts as well as more callers,
115. <A I'll get to you in just a second, A>
116. I love this idea/
117. (…) T days (..) in our family,
118. T day/
119. Tuesday and Thursday/
120. technology free days,
121. <FL no tablet/
122. TV/

123. or telephone (..) for T days FL>,
124. Tuesdays and Thursdays,
125. (.) kids are more relaxed and creative/
126. what a great idea\
127. JB: Why not? =
128. JF: = Every week,
129. they know/

1. Identify an opening within this transcript.

   EXTENSION TASK What impact does the context have on the language features here?
2. Identify two vocatives and explain why they are used.
3. Discuss the usage of three different types of pauses.
4. Find an example of phonological patterning.
5. Find examples of minimal responses and explain their significance in this interaction.
6. Identify two types of adjacency pairs.
7. Which types of non-fluency features are evident in this conversation? How do they reflect the roles of the speakers and the context in which they occur?
8. Analyse several different prosodic features in this text.
9. Find examples of overlapping in this dialogue and explain why it occurs.
10. Discuss topic management in this text – who dictates the topics? How does it reflect the relationships between the participants? Where do new topics arise? Are there any topic loops?
11. Discuss the nature of the turn-taking in this dialogue. How does it reflect the context in which it takes place? (Look at taking, holding and passing the floor.)
12. Discuss the function of discourse particles – what role do they play in topic management and in revealing attitudes?
13. How do the participants build rapport and cooperation in this dialogue?

    EXTENSION TASK Analyse the lexis in this transcript, explaining its relationship to the context.

(Answers for all tasks above are provided at the back of the book.)

YEAR 12

COHERENCE

A coherent text is one that can be understood. It makes sense and is logical, and the ideas presented in the text are related to each other: statements lead to examples, questions lead to answers, greetings follow greetings and problems have solutions.

In this study, the features of coherence that should be analysed include:

- cohesion
- inference
- logical ordering
- formatting
- consistency and conventions.

These features apply to both written and spoken modes of communication.

Cohesion

Cohesion plays a significant role in constructing coherent texts, and is covered in detail later in this chapter. For now, think of cohesion as 'the glue that sticks things together'.

Inference

An inference is a conclusion that has been reached on the basis of evidence and reasoning, often linked to the setting, context, field, register, function and mode of communication, as well as the relationship between the participants in the exchange.

Typically, making an inference requires knowing and understanding what is 'left out' by a speaker or writer – what isn't said, but is understood given situational, cultural, regional or historical knowledge. As a result, it can be difficult for non-native English speakers to understand what they are meant to infer from the statements made by a speaker or writer, as so much of it is dependent on having knowledge of the unspoken rules of contemporary Australian society.

Be careful when you use the terms 'infer' and 'imply', as these words are antonyms in the same way that 'throw' and 'catch' are. When a speaker *implies* something, they require that a listener *infers* what they mean. So if a speaker *throws* a comment out, the listener *catches* their meaning.

Inference allows for the construction of logically connected texts, where utterances make sense to the participants involved in the conversational exchange – even when, on the surface, the utterances may not appear to have clear meaning.

Consider the following scenarios.

Scenario 1

A: Could you give me a ride home?
B: Sorry, I need to visit mum this afternoon.

Scenario 2

A: That's the phone.
B: I'm up to my elbows cooking dinner.
A: Okay.

In theory, neither of the responses by B in the two scenarios above seem to be cooperative, as they aren't directly relevant to what was stated by A. In reality, both are completely appropriate responses – though they rely on inference to create meaning – to the adjacency pairs initiated by A. In Scenario 1, B's response provides a reason for not being able to give A a ride home. In Scenario 2, B's response lets A know that B can't answer the phone at the moment due to not having free hands.

Logical ordering

Logical ordering ensures that a text is structured both visually and textually in a way that makes sense for that text type. In your English classes at school, for example, you may have been taught how to structure paragraphs using a formula such as 'TEEL' (Topic, Explanation, Example, Link). This is one example of how to logically order a paragraph in an essay.

Spoken texts also follow a logical order, often linked to societal context. For example, a speech begins with an acknowledgement of the audience and continues with an introduction, development of ideas and a conclusion, and likely ends with a closing acknowledgement of the audience such as words of thanks. Regardless of the level of spontaneity in a spoken discourse, speakers tend to follow a logical ordering so that others understand. Note too that chronology plays an important role in both written and spoken texts; unless otherwise stated, we assume events occur in the order in which they are presented (procedural texts such as recipes or instruction manuals are clear examples of this).

Formatting

Humans tend to look for information in expected places. In this way, the formatting of a text can aid coherence. When analysing a text for properties of coherence, there are many formatting features to consider:

Headings and subheadings

Headings and subheadings indicate the topic of the paragraph or paragraphs that follow, making it easier for readers to quickly find the information they need.

When discussing the coherence of a text, it's important to fully *engage* with that text. Avoid generic statements and be specific – see the sample responses on the following page.

Consider the following extract from a Christmas newsletter sent to friends and family, summarising the year.

1. **Jan '13:**
2. I left on the 1st for a solo fortnight's holiday to Bangkok to cuddle my newest
3. granddaughter Stella Mai, followed by 4 days in Singapore where my niece took me on a
4. Duck Tour.
5. Wayne and I went on a road trip to Brisbane to celebrate Mum Merle's 90th birthday bash
6. at Tall Trees Caboolture on Australia Day.
7. **Feb '13:**
8. Went away for a few days' fishing in Nelson early this month. On the second day, to my
9. great surprise and delight, a 60cm-long mulloway threw itself on my itty-bitty bait prawn!
10. Mid-month, Wayne and I set off to get groceries on a fine Saturday morning and bought
11. a KIA Sorento Platinum instead!

12. **Mar '13:**
13. Took our new 'baby' for a spin to Lake Eildon at the end of this quiet month.
14. **Apr '13:**
15. Went to Echuca for a get-together at Jillanne's sister-in-law's farm in mid-month
16. and a week later, we showed our 'baby' a few of our favourite spots around the
17. Gippsland Lakes region.

How does formatting contribute to the coherence of this text? Two sample answers are below – one generic, and one specific.

SAMPLE RESPONSE: GENERIC

Subheadings are used in the text to indicate to the reader where each new section begins. This aids coherence as the reader knows what is in each paragraph or subsection. For example, on line 14 the subheading 'Apr '13' tells the reader what will appear on lines 15–17.

TEACHER'S COMMENT: The above response could (almost) be used for *any* text. It doesn't engage at all with the text being a Christmas newsletter sent to family and friends, and doesn't discuss what the subheadings are about, or what the paragraphs below them are about.

SAMPLE RESPONSE: SPECIFIC

In the extract, subheadings are used to mark the changing of each month in 2013, in order to provide short summaries of the main events in the author's life during those months. For example, on line 12, the month of March 2013 is indicated by the bold subheading, with line 13 explaining that not much exciting happened in March except for taking the new car for a drive. The subheadings in this text aid coherence as they allow readers of the newsletter to skip to any particular month to see if anything significant occurred in that month – perhaps there are shared birthdays, or events that were attended together.

TEACHER'S COMMENT: The above response engages with the text at a much higher level than the generic response. It refers specifically to the months of the year and links this to the summaries contained under the subheadings. The analysis refers to the context of a newsletter to indicate why the author may have presented the information in this way, and what effect this might have on the coherence of the text for the intended audience.

Typography

Typography is often used to aid coherence: typefaces, colours and sizes can draw attention to particular components of a text. This is why headings and subheadings frequently appear in bold or larger font sizes, as it reduces the time taken to find that information.

Font styles can have standardised meanings depending on the text type. Bolded fonts, for example, are frequently used in all types of written text to mark headings and subheadings, while italics can indicate emphasis. Words in all-capital letters appear in headings, but they are also commonly found in informal texts as a way to mimic shouting. In online texts, underlined words are used to indicate hyperlinks to other websites or pages, and a link will often differ in colour to indicate whether the page it links to has been visited recently or not – for example, blue for unvisited, and purple for visited.

Bullet-point lists, borders and tables

Bullet-point lists allow information to be condensed into its core components so that only absolutely necessary information is presented to the reader (see pages 68 and 69).

Borders and tables act as signposts to relevant information that can be quickly accessed by a reader. Information contained in tables is separated into more readable portions, and borders can give prominence to important information. This book, for example, uses borders created by coloured shading to highlight metalanguage tips throughout. Formatting them so they are separated from the explanations of metalanguage means that readers understand that these 'tips' are asides that are relevant to the metalanguage, but not part of the core explanations contained within the main text area.

Images, graphics and charts

Images, graphics and charts provide visual representations that complement the accompanying text.

Infographics such as pie charts, line graphs, scatter plots and other similar representations of data can act to summarise the content of the text or paragraphs they accompany, allowing for increased understanding. In a similar way, images and graphics can be used to help a reader understand a text and its surrounding context. They can be used to reinforce the contents as well as to strengthen the rhetorical force of a text.

While VCE English Language does not specifically focus on interpreting images as part of analysis, it would be appropriate to discuss how these graphical features contribute to the coherence of a text.

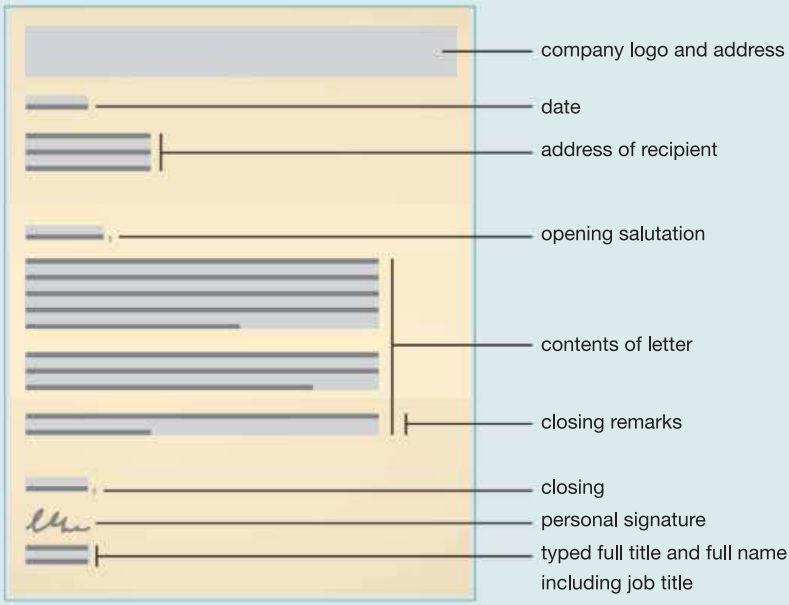
Consistency and conventions

A coherent text is one that adheres to the conventions of the text type. A recipe, for example, requires a list of ingredients and a method, as well as the number of suggested servings and perhaps a picture of the finished dish to go with it. Consistency and conventions therefore go hand-in-hand with formatting, as the formatting and layout of the text contribute to its 'understandability'.

When looking for consistent features, consider the text both structurally and lexically. Consistency can be achieved by using lexical choices from the same **semantic field**, for example, or by using dominant **sentence types**. A recipe would include lexis from the semantic field of cooking, such as 'slice', 'dice', 'bake', 'sauté', and 'julienne', and the dominant sentence type would be imperatives such as 'dice onions', and 'bake for 20 minutes'.

APPLY YOUR KNOWLEDGE

Many written text types have standard conventions in relation to their layout. For example, a business letter tends to have a layout similar to this:



For each of the following text types, draw a mock-up of what that text might look like, including annotations of some of the stereotypical features of the text type. You may need to conduct some research if you're unfamiliar with the text type.

a) restaurant menu

b) email (including headers)

c) Facebook post (including replies)

d) invitation to a party

COHESION

Cohesion is a means of establishing connections within a text at different structural levels. It helps to construct a coherent text but, while most features of coherence rely on making sense of a text as a whole at a cognitive level, cohesion relies more on the mechanical construction of the text to aid that understanding.

Think of cohesion as being the glue that holds a piece of writing together. If an essay is cohesive, it holds together from sentence to sentence and from paragraph to paragraph. **Cohesive devices** include transitional words and phrases, collocations, and lexical choices

from similar semantic fields that clarify for readers the relationships between ideas in a piece of writing. Repetition of key words and use of reference words are also needed for cohesion, as well as the structuring of **information flow**. Conversely, substitutions and ellipses act to avoid unnecessary repetition, in particular where elements are already known.

Lexical choice

Cohesive texts hold together well, and the simplest method of achieving this is to include lexical items from the same lexical sets. In order to avoid repetition, writers often employ synonymy, antonymy, hyponymy and collocation to reinforce a topic or idea within sections of a text or the text as a whole. See Chapter 5 for further discussion of synonymy (page 124) and hyponymy (page 126).

Synonymy and antonymy

Synonymy and antonymy are forms of substitution that are used to vary the language within a text. In these cases, lexical choices are replaced with synonyms, or in the case of opposing ideas, antonyms.

Synonymy, in terms of cohesion, is the process whereby lexemes with very similar meanings are used to vary the language included in a text or utterance. This avoids unnecessary repetition of ideas and keeps a text interesting.

Antonymy, in terms of cohesion, is often employed to provide contrasting ideas in ways that are cognitively simpler for the brain to process; a person who knows the initial lexeme is just as likely to know its opposite. This produces a text that is more efficient in delivering its message, thereby supporting its function or social purpose.

Hyponymy

Hyponyms are words that are conceptual subdivisions of a general categorisation (a superordinate or hypernym). This means that they're conceptually included in the definition of the general categorisation and belong to the same semantic field or domain. While superordinates are not explicitly included in the metalanguage of VCE English Language, both superordinates and hyponyms work together to provide cohesion to a text.

Collocation

Collocations are words associated within phrases that are statistically more likely to appear near each other than other combinations of words (see page 42 for further discussion). Because they're often well known, they're quite predictable and it is this predictability that aids the cohesion, and hence coherence, of a text; it is faster for the brain to process than creative or surprising combinations of words.

When analysing a text for collocations, select phrases that contain words that are often seen together. For example, the following phrases contain strong collocations:

Examples

- We drove into the car park.
  'car' + 'park' are collocated
- Let's go get a bite to eat.
  'bite' + 'to eat' are collocated

- I'm going to wash up, can you wipe down the table?
  'wash' + 'up' are collocated; VP: 'wipe' + 'down' are collocated

A good test for finding collocations is to substitute synonyms to see the effect it has on the meaning of the phrase. For example, we might say we're going to 'wash up' after eating dinner, meaning 'wash the dishes', but if we were to say we were going to 'clean up', people might assume we were tidying the room.

Information flow

Information can be altered in various ways to manipulate its flow and the order in which it is presented to the audience. Typically, this involves the modification of the structure of a sentence or clause, so that the element that holds the most importance gains prominence.

We can order information in the following ways: clefting, front focus and end focus.

Clefting

Clefting in English involves the movement of a phrase to another position within a sentence. The word 'cleft' means to 'split or divide into two' and in linguistics this means the structure of a sentence is divided in such a way as to **mark** the sentence in relation to what the audience focuses on. Sentences can be split and restructured to move elements that require prominence to the foreground. There are two main types of clefting: **it-cleft** and **pseudo-cleft.** In some texts, pseudo-cleft is referred to as wh-cleft.

With it-clefts, a phrase is moved near to the front of the sentence. As part of this movement, the third-person singular neutral pronoun 'it' and the appropriate grammatical tense of the copular verb 'to be' are used to construct a **predicate complement.** This predicate complement is then attached to a relative clause that contains the rest of the information about the modified complement.

Examples

- Unmarked sentence: I washed the cat last night.
- It-cleft: It was the cat that I washed last night.

Through the use of it-cleft, an author can place emphasis on the most important element, by moving it to the *front* of the sentence.

Pseudo-clefts, or wh-clefts, work in a very similar fashion to it-clefts, but result in marked sentences where prominence is created through the use of a relative pronoun. A pseudo-cleft results in the prominent aspect of the sentence occurring at the *end* of a sentence or utterance rather than near the beginning.

Examples

- Unmarked sentence: The cat stole the fish from the fridge.
- It-cleft: It was the fish that the cat stole from the fridge.
- Pseudo-cleft: What was stolen from the fridge by the cat was the fish.

In both sets of examples, 'the fish' is the main focus of the marked sentences, whereas 'the cat' was the main focus of the original, unmarked sentence.

Clefting is a productive feature of English, with great flexibility in modifying sentences to focus on particular aspects.

Examples

- Unmarked sentence: Cecily read a poem at the recital last night.
- It-cleft:
  - It was a poem that was read by Cecily at the recital last night.
  - It was at the recital last night that Cecily read a poem.
  - It was last night at the recital that Cecily read a poem.
  - It was Cecily who read a poem last night at the recital.
- Pseudo-cleft:
  - What was read last night by Cecily was a poem.
  - Where Cecily was last night when she read the poem was at the recital.
  - Who read the poem last night at the recital was Cecily.
  - When Cecily read the poem was last night at the recital.

Notice that different it-clefts and pseudo-clefts can be constructed for each of the phrasal constituents in the sentence. This provides a great deal of control in highlighting any particular element from a sentence in order to topicalise or emphasise. Note, however, that this may have an impact on understandability – some of the pseudo-cleft examples above have become unduly complex and wordy.

Front focus

Front focus involves moving a phrasal element out of its usual position to the front of a sentence, thereby giving it prominence. Usually, the information that is moved to the front is already known in the context of the utterance or sentence or, if it is new, it acts as a contrast or comparison to what has already been stated.

Example

- We were watching the man down the street. To all of us he seemed to be acting suspiciously.

In the above sentence, the phrasal element 'to all of us' has been moved to the front of the sentence, appearing before the subject 'he'. The referent of 'us' is already known, as the first person plural pronoun was introduced as the subject of the prior sentence. The placement of 'to all of us' in front focus gives prominence to the implication that the man may not seem to be acting suspiciously to everyone who saw him, but from the perspective of the group of people mentioned, he did.

APPLY YOUR KNOWLEDGE

For the following sentences, discuss the effect of the use of front focus.

a) It didn't matter if we won or not. Of greater importance was the fact that we were playing like a team.

b) She told us all the same story. As believable as she was, it ended up being completely false.

c) We looked everywhere for the necklace. In the garden we found it.

End focus

End focus allows for prominence to be placed on a particular phrasal element in a sentence by moving it to the *end*.

Most sentences in English follow the rule of end focus, as we naturally tend to place already known information in the subject position of the sentence, with the new information coming after the verb. End focus is also useful when elements of a sentence are quite lengthy or complex. In spoken conversation in particular, placing highly complex clauses at the beginning of an utterance can cause confusion and reduce coherence, so it can be useful to move these 'weighty elements' to the end; this is often referred to as **end weight.**

When we purposefully use end focus, we move a constituent that normally appears elsewhere to the end of a sentence. This enables us to delay the mention of new information, and it can create suspense and drama.

Examples

- Unmarked sentence: My cat dropped a dead mouse on the doorstep this morning.
- End focus: My cat dropped a mouse on the doorstep this morning, dead!

The movement of the adjective 'dead' to the sentence-final position adds strong emotion, giving the sentence an exclamative force. The sentence marked with end focus implies a much stronger level of shock about the state of the mouse than the unmarked sentence.

CHECK YOUR UNDERSTANDING

For each of the following sentences, categorise them as *end focus* (E), *front focus* (F), *it-cleft* (I), *pseudo-cleft* (P) or *unmarked* (U).

a) It was a pity that you could not come.

b) Ten minutes is all I need.

c) Enclosed is a photograph of my father.

d) Does it have double doors, that shop?

e) What you need to do is let me follow through.

f) It seemed heartless to wake her.

APPLY YOUR KNOWLEDGE

For the following sentences, discuss the effect of the use of end focus.

a) Silently he came down the chimney, the man dressed in red and white.

b) Did they get there in time, the students?

c) It was a great film, *Starship Troopers*.

Anaphoric reference

Anaphoric reference is a particular type of substitution that occurs in texts. When an element or an entity has been introduced in a text, it's possible to refer back to that entity using substitution, such as a pronoun, instead of the full phrase. The initial full phrase is referred to as the **referent** and the replacement word an **anaphor.**

Examples

- Charbel really enjoyed the slice of cake he was given.
  'He' is anaphoric, referring to 'Charbel'.
- I never believed Mary could do what she did. Her face was always a picture of innocence.
  Both 'she' and 'her' are anaphors referring back to the referent 'Mary'.

Much like other forms of substitution, anaphoric reference reduces unnecessary repetition. In this way it supports the cohesion, and thus the coherence, of a text.

CHECK YOUR UNDERSTANDING

Find all of the anaphoric references in the text below, clearly indicating the referent.

1. A certain king had a beautiful garden, and in the garden stood a tree which
2. bore golden apples. These apples were always counted, and about the time
3. when they began to grow ripe it was found that every night one of them was
4. gone. The king became very angry at this, and ordered the gardener to keep
5. watch all night under the tree. The gardener set his eldest son to watch; but
6. about twelve o'clock he fell asleep, and in the morning another of the apples
7. was missing. Then the second son was ordered to watch; and at midnight he
8. too fell asleep, and in the morning another apple was gone. Then the third
9. son offered to keep watch; but the gardener at first would not let him, for fear
10. some harm should come to him: however, at last he consented, and the
11. young man laid himself under the tree to watch. As the clock struck twelve he
12. heard a rustling noise in the air, and a bird came flying that was of pure gold;
13. and as it was snapping at one of the apples with its beak, the gardener's son
14. jumped up and shot an arrow at it. But the arrow did the bird no harm; only it
15. dropped a golden feather from its tail, and then flew away.

The Brothers Grimm, from 'The Golden Bird' in *Grimm's Fairy Tales*

Cataphoric reference

Cataphoric reference is another type of substitution that is very similar to anaphoric reference. The core difference is that cataphora uses substitution *before* the referent has actually been mentioned, whereas anaphora requires the referent to already be introduced. When an element or an entity has been introduced in a text, it's possible to delay the introduction of the referent until after the substitution has occurred; the delayed full phrase is still described as the referent and the replacement word is the **cataphor**.

It's good to remember that, while anaphors 'point backwards' to a referent in a text, cataphors 'point forwards'. 'Cataphora' is the term used to describe the process/concept of cataphoric reference, and 'anaphora' is the term used to refer to the process/concept of anaphoric reference.

Examples

- As she felt a little cold, May put on her coat.
  'She' is a cataphor referring to 'May'.
- This is disgusting, look at all the mess!
  'This' is cataphoric to 'all the mess'.

Cataphoric references help to reduce unnecessary repetition, but the act of delaying the referent can also create suspense and interest. An element of mystery is introduced, and curiosity means we seek to find the referent further along in the text. Cataphora can therefore be an effective feature when used in literature, advertising and news reporting.

Deictics

While anaphora and cataphora involve substitution of elements that are mentioned in a text, another type of substitution is one that relies on *contextual* information to determine the referent of the substitution. This process is known as **deixis**, or **deictic reference**, where the referent is not explicit in the text. Deixis relies on knowledge of the *people* involved, as well as the *place* and *time* in which a text occurs, as part of the situational context of the text. It is very commonly seen in spoken texts.

Example

A: Hey, where did you put that book you borrowed from me last week?
B: Over there (*points towards a shelf*).

In the above exchange, there are multiple examples of deictic phrases, where contextual information would be required for coherence to be achieved. For example, both the first and second person pronouns 'me' and 'you', respectively, are deictic in relation to *person*, as it relies on knowing the speaker and who they are addressing in the situational context; eye gaze and direction of speech would be strong indicators of the referent of the second person pronoun, for example. The demonstrative pronoun 'that' in reference to the book that was borrowed and the adverbial 'last week' are also examples of deixis, as knowledge of which book in particular would have required speaker B to recall both the time and place that the book was borrowed. Finally, the paralinguistic feature of body language in the form

of pointing is deictic, as it requires the contextual knowledge of *place* to know that speaker B is pointing to a particular shelf in the room in which the conversation is occurring.

High levels of deixis in relation to past events and shared experiences can be strong indicators of prior relationship and the closeness of the participants in the conversation.

Example

A: Hey, remember that guy who hit my car?
B: Yeah, he was a jerk.
A: Well, he finally paid for the repairs this week.
B: Took him long enough!

In the above exchange, the close relationship between speaker A and speaker B is suggested through deixis. A asks B to recall 'that guy', a deictic reference to a person who caused damage to a car at some point in the past. B confirms knowledge of the referent, and the use of 'long enough' as a deictic reference to the time taken to pay for the repairs also demonstrates that B knows how long ago that event occurred. It can therefore be concluded that the two speakers are probably acquaintances or friends.

In spoken contexts in particular, deixis acts to support efficient and concise communication; it is expected that everyone within the situational context is familiar with the referents of the deictic substitutions, reducing the need for unnecessarily explanations.

CHECK YOUR UNDERSTANDING

Find all of the anaphoric, cataphoric and deictic references in the text below, clearly indicating the referent. If the referent is deictic, indicate whether it is *person*, *place* or *time*.

1. She was an old woman and lived on a farm near the town in which I lived. All
2. country and small-town people have seen such old women, but no-one knows
3. much about them. Such an old woman comes into town driving an old worn-
4. out horse or she comes afoot carrying a basket. She may own a few hens and
5. have eggs to sell. She brings them in a basket and takes them to a grocer.
6. There she trades them in. She gets some salt pork and some beans. Then she
7. gets a pound or two of sugar and some flour.

Sherwood Anderson, from 'Death in the Woods' in *Death in the Woods and Other Stories*

Repetition

Repetition acts to create cohesion as it helps reinforce or maintain a topic. Repetition might feature the same lexical choices, repeated, but it might also include near-synonyms or substitutions in relation to the original phrase or lexeme.

Example: repetition of lexical choices

> This little pig went to market.
> This little pig stayed home.
> This little pig had roast beef …

Example: repetition via synonyms and substitutions

> In 2015, Tony Abbott was on a leadership challenge merry-go-round. Mr Abbott was not always eloquent. The PM sometimes put his foot in his mouth. This may be why Abbott is no longer prime minister.

Ellipses

A discussion of ellipses and how they affect a text can be found in Chapter 3 (pages 54 and 55). In relation to coherence, ellipses reduce unnecessary repetition, as information that is already known is omitted from the text. Ellipses are often employed as part of syntactic listing to provide concise and salient information.

Substitution

Substitution involves replacing one element of a sentence with something else. In a cohesive text, substitution can only occur if the element has already appeared in the text in full, as otherwise it can cause ambiguity.

Any phrasal element in a text can undergo substitution, including single words, phrases, clauses, and even whole sentences. For example, nouns and noun phrases can be replaced by a single pronoun, verbs and verb phrases by an auxiliary verb and whole clauses by some adverbs.

Examples

- I love cats. I have three of them.
  'Them' substitutes for 'cats' to avoid repetition.
- I like pie. I bet you do too.
  'Do' substitutes for 'like pie'.
- Will it be sunny tomorrow? I hope so.
  'So' substitutes for 'it will be sunny'.

Substitution aids cohesion as it helps to reduce unnecessary repetition. When information is already known, it does not need to be restated unless particular emphasis is desired.

Conjunctions and adverbials

Conjunctions and adverbials are joining words or phrases that provide links within a sentence or within the larger context of discourse. They are used to create sentence structures that link relevant information together by coordinating or subordinating words, phrases and clauses. At a paragraph level, adverbials in particular are used to tie ideas together in structured and meaningful ways.

The use of adverbials and conjunctions in texts has four main purposes: to provide additional information, to contrast ideas or statements, to provide a link between causes and effects, or to place information in appropriate sequences, typically in relation to time.

Additives

Additive adverbials and conjunctions include the coordinate conjunction 'and' as well as adverbials such as 'furthermore', 'also', 'as well as', 'in addition' and 'by the way'. They can also involve a particular type of subordinate conjunction referred to as **correlatives**, where conjunctions come in pairs within a sentence: 'not only … but also' and 'both … and'. Additives, whether they are conjunctive or adverbial, link the content of sentences or clauses to each other to imply that the information being provided has equal weighting.

Example

- I like pie and I like cake. By the way, I also like cheese. I eat these foods not only to sate my appetite, but also to make me happy.

The above example demonstrates quite a few additives. In the first sentence, the additive is constructed through the use of the coordinate conjunction 'and'. This gives a sense that both pie and cake are equally liked. In the second sentence, the comment about liking cheese acts as an aside. In the final sentence, two reasons are given for eating the three foods, and both reasons have been given equal importance.

Contrastives

Contrastive conjunctions and adverbials include examples such as 'but', 'while', 'nevertheless', 'yet', 'contrary to this' and the correlatives 'either … or' for contrast and 'neither … nor' for exclusion. Contrastives allow for a comparison to be made between two elements; they can be seen as acting in opposition to additives. They provide a means to demonstrate opposition, alternatives, exclusions, contrasts and comparisons.

Example

- While I like cheese for dessert, I like pie more. Nevertheless, cake is certainly my favourite; neither cheese nor pie can beat the tastiness of cake.

In the above example, the use of the subordinate conjunction 'while' gives more importance to pie than cheese in terms of how much it is liked. The use of the adverb 'nevertheless' acts as a contrast to both foods, giving more weight to the liking of cake in comparison to both cheese and pie. The final sentence explains why, contrasting them in terms of tastiness with the use of the correlative 'neither … nor'.

Causes and effects

Adverbials and conjunctions that act in a causative fashion include examples such as 'for', 'therefore', 'because', 'thus', 'so', 'consequently' and 'as a result'. These words and phrases act to show that one clause is a direct result or consequence of another.

Example

- I was grounded because I stole some pie and therefore couldn't attend the formal. As a result, my friends were quite mad at me for they felt I had let them down.

The use of the subordinate conjunction 'because' provides a 'cause' for the effect of being grounded. This is followed by the adverbial 'therefore', which explains the consequence of the grounding. In the final sentence, the adverbial 'as a result' explains the repercussions of not attending the formal, with the coordinate conjunction 'for' providing a reason to justify the anger of the friends.

Sequences and timing

Some adverbials and conjunctions can be used to indicate sequencing within a text. This is important for signposting the delivery of information to an audience. Some examples include 'after', 'meanwhile', 'when', 'previously', 'finally' and 'then'. These are sometimes also referred to as 'temporal adverbials', as they represent temporal locations such as 'yesterday', 'today' and 'tomorrow'; durations, such as 'for 20 minutes'; and time spans, such as 'in 60 seconds'.

Example

- When I was in the kitchen, I stole some pie. Meanwhile, someone stole my cake after I had left it on the table.

In the above sentence, the use of the subordinate conjunction 'when' provides the context of the timing in which the theft occurred. The adverbial 'meanwhile' links the two thefts to show that they occurred simultaneously. The use of subordinate conjunction 'after' indicates the sequence of events; in this scenario, the cake was left on the table first, before the pie and cake were stolen.

Whether they be additive, contrastive, sequential or consequential, adverbials and conjunctions work to promote cohesion in a text as they create meaningful structural relationships – or 'glue' – between phrases, clauses and sentences to aid the delivery of information to a reader or listener. This supports coherence as it helps contribute to the logical ordering of the elements of a text.

APPLY YOUR KNOWLEDGE

Visit one of the following news and media websites and analyse the front page of the website in terms of coherence.

- http://www.theage.com.au/
- http://www.theaustralian.com.au/
- http://www.heraldsun.com.au/
- http://theconversation.com/au
- http://www.mamamia.com.au/

As part of your analysis, you should consider:

- inference
- logical ordering
- formatting
- consistency and conventions
- information flow
- cohesion.

CHAPTER

5

SEMANTICS

The semantics subsystem examines the meaning of language. For language to serve a communicative function, every linguistic unit (morpheme, lexeme, phrase, sentence, discourse) must have an agreed-upon meaning. This is what allows communication to occur within a speech community. However, the shared meaning of language can change between speech communities and over time. The subsystem of semantics is not only interested in the conventional meanings of language, but also in the changes of meaning.

A **speech community** is a geographically or socially defined group of people who share a common language variety.

YEAR 11

THE RELATION OF MEANING AND SIGN

Knowing a language means knowing that a certain sign (also known as a **signifier**) is connected to a particular meaning (also known as the **signified**). A sign is made up of a sequence of phonemes (speech sounds) and graphemes (letters). For example, when English speakers hear or read the word 'fish', they understand that this describes an animal that is different from the animal named 'horse' or from the piece of furniture named 'chair'.

The connection between a sign and its meaning is arbitrary. There is no real reason why one thing is called 'refrigerator' and another is called 'bicycle', other than that in order to communicate we must agree upon what to call various actions, objects, people, concepts, processes and relationships. The arbitrary relationship between sign and meaning is why the same thing is described using different words in different languages.

While the arbitrary relationship between sign and meaning is widely recognised in linguistics, sometimes connections can be made or patterns detected between a sound or group of sounds and meaning. This phenomenon is known as **sound symbolism.** For example, a short vowel followed by a final consonant of /-b/ has been connected with objects of a large size or lacking in shape: 'blob', 'flab' and 'glob'. Similarly, some linguists argue that the relationship between meaning and sign is less arbitrary in onomatopoeic words. These are words such as 'screech' or 'whoosh', where the word imitates the sound associated with it. However, even these words differ between languages. For example, in English we describe the sound a cat makes as 'meow'. In Afrikaans it is *miaau*, in Croatian it is *mijau*, in Finnish it is *kurnau* and in Indonesian it is *ngeong*.

APPLY YOUR KNOWLEDGE

1. In small groups or as a class, choose one of the following processes:
   - making a smoothie
   - playing a video game
   - going swimming.

   Individually, come up with five *new* onomatopoeic words that signify sounds that might occur during your chosen process. For example, what sound might the blender button make when it is pushed?
2. Compare your new words with others in your class. Which ones were the same? Which ones were different?
3. Write a paragraph in which you respond to this statement: *The relationship between sign and meaning is always arbitrary*. Use examples from your class discussion to support your response.

SEMANTIC FIELDS/DOMAINS

When lexemes can be grouped with others that have interrelated meanings, they are said to belong to the same **semantic field** (or **semantic domain**). By organising words and phrases into a semantic field, it is possible to understand the topic or focus of a particular discourse. For example, the lexemes 'saucepan', 'sauté', 'braise', 'dice' and 'mortar and pestle' all belong to the semantic field of 'cooking'. The lexemes 'contact', 'Goal Defence', 'centre pass', 'stepping' and 'obstruction' all belong to the semantic field of 'netball'.

APPLY YOUR KNOWLEDGE

1. How would you describe the semantic field of the following lexemes?
   a) airway, splint, anaphylaxis, recovery position, CPR, snake bite
   b) tent, boots, insect repellent, sleeping bag, backpack, map
   c) woodwind, treble clef, allegro, tuning fork, overture, Chopin
   d) phoneme, noun, clause, metaphor, semantic field, discourse particle
   e) director, award, cinematography, Oscar, red carpet, supporting actor
2. Read the extract on the following page, from the Melbourne Museum website's 'Melbourne Story' exhibition notes. List the words that belong to the following semantic fields:
   a) homes
   b) transport
   c) technology
   d) entertainment

(Answers for the two tasks above are provided at the back of the book.)

1. In the decades following World War One, Melbourne was transformed by new opportunities
2. and challenges. It was time to enjoy life, and Melbourne was electric! Demand for housing grew;
3. new home styles appeared, the suburbs spread, and a growing network of trams and trains
4. linked them to the city, made possible by the coming of electricity.

5. Not only did technology begin to fill homes with undreamed-of labour saving devices, but it
6. brought services that today are taken for granted: electric lights, flushing toilets, modern gas
7. stoves and telephones, at least for some. And it brought new forms of entertainment. Although
8. cinema attendance was hard hit by the Depression, it flourished again during World War Two
9. with the influx of American servicemen into Melbourne. The moon seat and other attractions of
10. Luna Park, first opened in 1912, drew ever larger crowds. The iconic Big Dipper opened in 1923
11. and closed in 1988. However, courtesy of film footage from the 20s and 30s, visitors to the
12. *Melbourne Story* exhibition can sit in an original carriage and experience the thrills of the period.

13. The miracle of radio created opportunities for new kinds of family gatherings. From 1924, cricket
14. tests, news and music programs, and comic and dramatic radio serials were broadcast into homes.

Source: Museum Victoria, https://museumvictoria.com.au/melbournemuseum/whatson/current-exhibitions/melbournestory/exhibition-notes/

YEAR 11

SEMANTIC OVER-GENERALISATION AND INFERENCE

In order to effectively communicate, language users must be able to draw on their existing knowledge to fill in the gaps between what is, or can be, explicitly said and what is meant. This process of deduction is known as **inference** (see page 93 for further discussion), an essential tool for children as they acquire language and attempt to articulate meaning.

Typically, children will make inferences that extend the meaning of a word beyond its accepted use. This process, known as **semantic over-generalisation**, occurs because children perceive similarities in meaning within the categories of people, objects and actions. For example, a child who can identify a 'dog' might use this word for any four-legged animal, including a cat, sheep or goat. The word 'dinner' might apply to any other meal such as breakfast, lunch or a snack. Far less common is the process of **under-generalisation**, through which words are given a narrower meaning than is typical. For example, a child might apply the word 'dog' only to the family pet and not to other dogs they encounter. The frequency of over-generalisation and under-generalisation diminishes in children's language as they acquire more information about the semantic boundaries of each word in their vocabulary.

In addition to semantic over-generalisations, children acquiring a language can also make grammatical or morphological over-generalisations. This is discussed further in Chapter 2 (page 37).

APPLY YOUR KNOWLEDGE

Explain what connection has been inferred in the following examples of over-generalisation. An example has been completed for you. (Other answers are provided at the end of the book.)

a) 'flower' for flower, bush and tree
Answer *Any plant with leaves.*

b) 'truck' for truck, bus and campervan

c) 'dad' for dad, uncle and grandfather

d) 'shorts' for shorts, pants, leggings and nappy

e) 'pen' for pen, pencil, texta and crayon

f) 'juice' for juice, water and milk

YEAR 11

ETYMOLOGY

Words and their meanings change in various ways over time. The study of the origins of words and the historic development of their form and meaning is known as **etymology**. It can track the death of words that become archaic or obsolete as well as the semantic changes in both denotation and connotation that occur through processes such as **broadening**, **narrowing**, **elevation**, **deterioration** and **shift**.

For example, some words used in Shakespeare's plays are no longer in use. These include 'wherefore' (which meant 'why') and 'fain' (which meant 'gladly'). A word such as 'silly', which is still in use today, has undergone various changes in form and meaning. The lexeme can be traced back to its original roots, the Old Norse term for 'happy' (*sæll*). It entered Old English as *gesælig*, meaning 'happy, fortuitous, prosperous'. In the 12th century, 'silly' meant 'pious' or 'innocent' and in the 13th century it meant 'harmless' or 'weak'. In the late 13th century, it meant 'pitiable' and by the 16th century 'silly' had taken on its current meaning of 'foolish or lacking in reason'.

By examining the etymology of words and tracking their shifts in meaning, it is possible to draw conclusions about the prevalent attitudes, beliefs, customs and behaviour of people in particular times and places.

APPLY YOUR KNOWLEDGE

1. Using a dictionary with etymological information, such as the *Oxford English Dictionary*, investigate the origins of the following words:

a) treacle
b) daisy
c) squirrel
d) sarcasm
e) computer

2. In a paragraph, respond to the following statement: *Etymology can reveal much about the attitudes, beliefs, customs and behaviour of a different time or place.* Use examples of your findings from question 1 to support your response.

YEAR 11

SEMANTIC CHANGE PROCESSES

Denotation

The denotation of a word is its literal meaning as it is defined in the dictionary. Through the process of **codification**, lexemes take on objective and agreed-upon meanings. Once established, it takes considerable time to change a word's denotation because the process of codification fixes its objective so that it becomes the norm.

Codification refers to collecting and writing down generally accepted or Standard rules of language use.

APPLY YOUR KNOWLEDGE

Determining the denotation of a word involves understanding its semantic properties, or creating boundaries around what it does and does not mean. Identify the semantic properties in the following groups of words below. An example has been completed for you. (Other answers are provided at the end of the book.)

Example

Group 1: grandmother, aunty, mother, sister, daughter
Group 2: grandfather, uncle, father, brother, son

Answer *The Group 1 and Group 2 words are 'human relatives'. The Group 1 words are female. The Group 2 words are male.*

a) Group 1: scarlet, crimson, rust, ruby, maroon
Group 2: moss, olive, teal, mint, emerald

b) Group 1: shout, cheer, yell, holler, jeer
Group 2: whisper, speak, talk, murmur, converse

c) Group 1: goat, sheep, cow, pig, horse
Group 2: panther, platypus, giraffe, zebra, wombat

d) Group 1: bushwalk, jog, swim, hop, lunge
Group 2: cycle, canoe, ski, skate, kayak

e) Group 1: novel, textbook, website, dictionary, poem
Group 2: pen, keyboard, pencil, word-processor, typewriter

Connotation

The connotation of a word refers to the additional emotional associations or values that attach themselves to that word over time. Connotations encompass meanings beyond a word's denotation and will often be common to a particular social or cultural group. A full understanding of the connotations of a lexeme involves also understanding the community attitudes towards it. The specific setting or situation in which a word is used can also determine whether its connotations are negative or positive. Because the connotation of a word refers to its shared use, it is far more susceptible to language change than denotation is.

APPLY YOUR KNOWLEDGE

Write down the denotation of each of the words below, and then explain the connotations associated with each. Consider the use of the word in a range of contexts to identify whether it has both positive and negative connotations attached to it. An example has been provided for you. (Answers are provided at the end of the book.)

- green
- liberal
- old

EXAMPLE

The **denotation** of the word 'mum' is female parent. It can have **positive connotations** of care and nurture, such as in the sentence: 'I need some mum-time right now', which suggests the user needs cheering up. However, mum can also have the **negative connotations** of something that is unfashionable, such as in the sentence 'That is something my mum would wear'.

Broadening

A lexeme widens its meaning through a process called broadening. When this occurs, the word means more than it once did because it retains its old meaning while taking on new uses.

The domain of computer technology contains several examples of broadening. As you can see from the examples below, the broadened meaning tends to build on the original use of a word in some way.

Lexeme	Initial meaning	Broadening
mouse	n: a small rodent	n: a small device used to control a computer's cursor
computer	n: an apparatus for performing mathematical calculations	n: an electronic device that is used for processing data, including words, numbers and images
cookie	n: a biscuit	n: a small data file containing details of an internet user's identification

Lexeme	Initial meaning	Broadening
virus	n: a small organism that causes disease in humans, animals and plants	n: a destructive program introduced into a computer system
bundle	n: something wrapped for carrying	n: items of hardware and/or software included together for one price
cache	n: a hiding place for provisions or treasure, usually in the ground	v: to put data into a section of computer memory which can be accessed at high speed

APPLY YOUR KNOWLEDGE

1. Many terms that were once exclusive to the Church have broadened into everyday use. Draw up a table using the example below. Use a dictionary that includes etymological information to investigate both the religious origins of the words listed and their broadened meaning. (Answers are provided in the back of the book.)

Lexeme	Initial meaning	Broadening
office		
doctrine		
novice		
holiday		
epiphany		
martyr		

2. Using your investigation of religious terms and the provided examples of computer-related broadening, write a paragraph in response to the following topic: *Traces of a word's original meaning can be found in its broadened use.*

Narrowing

The meaning of a lexeme becomes limited through a process called narrowing. When this occurs, the word means less than it once did because that meaning becomes more specialised or specific. For example, in the 17th century 'meat' referred to 'any food' but in Modern English it narrowed to mean 'animal flesh used for food'. In the 13th century 'girl' (*gyrle*) meant 'any child or young person'. It narrowed to mean 'a female child' in the late 14th century. In Old English, 'to starve' meant 'to die' and it was not until the 16th century that it took on the more specific meaning of 'to die of hunger'.

Elevation

When a lexeme takes on a more positive meaning than it once had, it has undergone elevation. This occurs because a word gains positive connotations, or its negative connotations subside. For example, in the 16th century, 'sophisticated' meant 'not natural' or 'altered by a foreign substance'. Now its meaning has become elevated to positively describe 'someone who has become refined through education and experience'.

'Mischievous' is an example of a lexeme that no longer has the forceful negative connotations it once had. In the 14th century, it meant 'unfortunate, disastrous' but by the 17th century it had come to mean 'playfully malicious'. The Australian English lexeme 'larrikin' has also lost its negative connotations through elevation. First recorded in 1868, it referred to 'a young thug, especially one who is a member of a gang'. It is now used to affectionately refer to 'an uncultivated but good-hearted person'.

Deterioration

When a lexeme takes on a more negative meaning than it once had, it has undergone a process of deterioration. Deterioration occurs far more frequently than elevation. When this occurs, the unpleasant or negative meanings kill off any positive ones. For example, in the 16th century, 'gaudy' meant 'joyfully festive' whereas its modern meaning refers to something that is 'showy without taste'. In the 13th century, a 'villain' was 'a peasant' or 'somebody who inhabits a farm'. It now refers to 'a wicked person' or 'scoundrel'. Similarly, 'notorious' simply meant 'famous' in the 16th century but negative connotations began its deterioration to 'widely but not favourably known' in the 17th century.

Shift

When a lexeme takes on a new meaning and loses its original meaning, a **semantic shift** has occurred. The various changes to 'silly' discussed earlier in this chapter are an example of semantic shift. In addition, 'slag' once referred to the refuse from smelting but now primarily refers to 'the action of spitting' or to 'an unattractive or promiscuous woman'. In Australian English, 'cleanskin' referred to unbranded cattle (1884) before shifting in the early 20th century to refer to 'somebody without a criminal record'. By the late 1980s, the word had shifted again to refer to 'an unbranded bottle of wine'.

CHECK YOUR UNDERSTANDING

Using a dictionary with etymological information, research each of the words listed below, identifying both their initial meaning and their contemporary meaning after a semantic shift has occurred.

Lexeme	Initial meaning	Shift
knight		
nice		
lewd		
sad		
bimbo		
manufacture		

APPLY YOUR KNOWLEDGE

The text on the following page is an extract from Act II, Scene 3 of William Shakespeare's tragedy *Macbeth*, which was first performed in 1611. In the scene, the porter, who has had too much to drink, hears a knocking at the gates of Macbeth's castle.

15. Here's a knocking indeed! If a man were porter of Hell Gate, he should have old turning
16. the key.
17. Knock, knock, knock! Who's there, i' the name of Beelzebub? Here's a farmer, that hang'd
18. himself on th' expectation of plenty. Come in time! Have napkins enow about you; here you'll
19. sweat for't.
20. Knock, knock! Who's there, in the other devil's name? Faith, here's an equivocator, that could
21. swear in both the scales against either scale, who committed treason enough for God's sake,
22. yet could not equivocate to heaven. O, come in, equivocator.
23. Knock, knock, knock! Who's there? Faith, here's an English tailor come hither, for stealing out
24. of a French hose: come in, tailor; here you may roast your goose.
25. Knock, knock! Never at quiet! What are you? But this place is too cold for hell. I'll devil
26. porter it no further: I had thought to have let in some of all professions that go the primrose
27. way to the everlasting bonfire.
28. Anon, anon! I pray you remember the porter.

1. Read the passage. Underline any words that are unfamiliar to you or that seem to have a meaning that differs from one you would use today.
2. Use a dictionary with etymological information or a copy of *Macbeth* to research the words you have underlined. (Answers are provided at the end of the book.)
3. Now that you have understood the passage, rewrite it using contemporary lexical choices. Make sure you keep the length and underlying meaning as close to the original as possible.
4. In one or two paragraphs, compare the original text with your updated version. Give examples of specific semantic changes that have occurred since the original was written.

YEAR 12

LEXICAL CHOICE AND SEMANTIC PATTERNING IN TEXTS

When constructing a discourse, speakers and writers make decisions about which words from their lexicon to use (see discussion of lexical choices and patterning on pages 46 and 47). Such choices can lead to lexical and semantic patterns that have a significant impact on the style and register of the text. Particularly powerful are those lexemes that are not meant to be interpreted in a literal way; the speaker or writer intends their audience to understand a meaning other than, or in addition to, the strict or exact meaning of the words involved. This is sometimes referred to as **figurative language.**

For example, if taken literally, the statement 'the pen is mightier than the sword' cannot be true, as it suggests that an ink-based writing instrument is physically stronger than a long-bladed weapon. However, the commonly understood figurative or non-literal meaning of this statement is that ideas and writing have a more powerful impact on individuals,

institutions and society than acts of violence. Similarly, when a writer suggests that a landscape is 'sleeping under a blanket of snow' they are giving the snow qualities of warmth and the land beneath it qualities of a person at peaceful rest.

Although figurative language is often associated with formal literary texts, we actually use non-literal language patterns frequently in all types of texts including in the news, advertising and political domains and in everyday conversation. These semantic patterns usually employ one or more of the features outlined below.

Simile

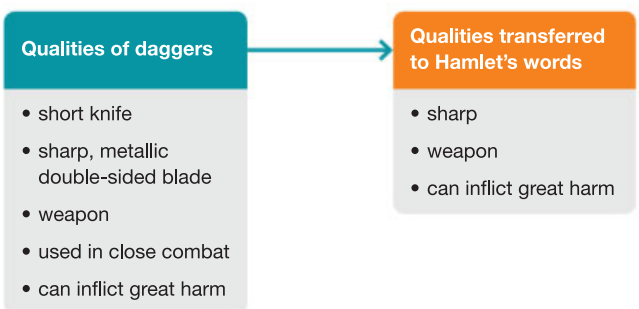
A simile is a figure of speech that explicitly connects one thing to another in order to make a comparison. Prepositions such as 'like' or 'as' are used to draw attention to the connection that is being made.

For example, describing a person's walk as being 'like a baby giraffe's' instantly brings to mind someone who is long-limbed but who lurches around clumsily. Similarly, in Raymond Chandler's detective novel *The Big Sleep* the antagonist is described as being 'as limp as a fresh-killed rabbit'. This comparison exaggerates the defeated posture of the character, while also bringing to mind her defencelessness and her status as a pest who has been hunted.

Metaphor

A metaphor is a figure of speech in which one thing is said to be another. Like similes, metaphors create a comparison between two things. Unlike similes, the comparison in a metaphor is implicit and relies on the readers or listeners using their imagination or knowledge of cultural context to find an interpretation beyond the literal meaning. A metaphor can exist in a single phrase or sentence, or can be extended to repeated references that act to bind a longer text together.

When attempting to understand the effect of a metaphor, it helps to think about exactly what qualities are being transferred from one thing to another. For example, in Shakespeare's play *Hamlet*, the protagonist declares that he will 'speak daggers' to his mother, Gertrude. To interpret the metaphor, the audience needs to be able to extend some, but not all, of the qualities of daggers to the words Hamlet will speak.



Consider the following sentence from *The Guardian*, and the sample response that follows:

> A fragile calm in global financial markets has given way to all-out turbulence, the Bank of International Settlements has said, warning of a 'gathering storm' which has long been brewing.

Source: Agence France-Presse, https://www.theguardian.com/business/2016/mar/07/gathering-storm-for-global-economy-as-markets-lose-faith

SAMPLE ANALYSIS

The characteristics of the weather are transferred to the economy, through the use of terms such as 'turbulence', 'gathering storm' and 'brewing'. This allows the writer to imply that the state of the economy can be predicted (or 'forecast') and that changes in the economy, while apparently natural occurrences, have the potential to inflict damage.

APPLY YOUR KNOWLEDGE

While we often associate metaphors with literary works, they are common across many domains. In fact, we encounter metaphors far more frequently than we realise, because they seem to be a natural part of particular styles.

Explain the impact of the metaphor in the following extracts from the news media. An example has been completed for you. (Other answers are provided at the end of the book.)

Example	Metaphor
Emotions erupted in court today as the accused pleaded not guilty to culpable driving.	The word 'erupted' – connects the uncontrollable force of a volcano to the emotions in the courtroom, adding drama to the description.
The Prime Minister's office has been engulfed by controversy as a new book reveals the extent of distrust within the Parliament.	
Police swarmed the building within minutes of confirming that the syndicate's ringleader was inside.	
Smith is facing a long road back to the World Cup in June, having been plagued by knee problems all year.	
A new tourism campaign could prove the cure for Australia's ailing economy.	

Personification

Personification is a specific type of metaphor that gives non-humans (animals, ideas, objects, places) human qualities or abilities such as emotions, desires, expressions or language. For example, in Shakespeare's *Macbeth* the title character declares:

> Life is but a walking shadow, a poor player
> That struts and frets his hour upon the stage
> And then is heard no more.

In this example, 'life' is personified as an actor who is simply acting out his role and is quickly forgotten after his performance.

In his 2007 apology to the Stolen Generations, then prime minister Kevin Rudd personified the stories of Indigenous Australians taken from their homes when he said: 'These stories cry out to be heard; they cry out for an apology'. This personification gave the stories themselves the qualities of children needing care and protection.

Animation

Animation is another type of metaphor that gives life or movement to inanimate objects, ideas or places. Unlike personification, the animate qualities that are transferred are not specifically human and can be associated with other living things. For example, 'the wind howled' is an example of animation rather than personification because the action of 'howling' is more likely to be associated with wolves or dogs than with humans.

Consider the examples of animation in the following extract from Craig Billingham's short story 'The Bomb Hole' and read the accompanying annotations.

We listened to a mix-tape as we drove across town, past the bowling club and the primary school, past the Moruya Flats that each morning leaked the infirm and the elderly, all of whom seemed mad and chronically alone.**1** I crunched the gears three times before we reached the highway. Julia, singing to The Church and then Nirvana, pretended not to notice.

When we turned off – the car park was only seven minutes out of town – we found we had the place to ourselves. I stopped in a spot shaded by gum trees, careful not to yank the handbrake, that being a pet hate of my father's. Julia spread a beach towel across the dashboard and the steering wheel; the surfboard seemed incongruous in the mountains.

We reached the clearing, sweating and breathing deeply. A factory of noise surrounded us, cicadas mainly, frantic, incessant, but also birdsong curling against the highway's drone, like smoke rings up a wall.**2**

1 Billingham uses animation to depict the Moruya Flats in town that 'leaked the infirm and the elderly'. This gives the flats a sense of disrepair or illness, which are qualities themselves associated with ageing. Therefore the residents of the flats and the building itself share the same qualities.

2 By describing the setting of the bomb hole as a 'factory of noise', Billingham emphasises the sounds made by the surrounding wildlife, likening them to the intrusive and constant noise of factory machinery.

APPLY YOUR KNOWLEDGE

1. Read the extract on the next page, from journalist Stan Grant's speech, which was delivered at the IQ2 debate on racism hosted by the Ethics Centre. The debate was held in October 2015 and the motion was *Racism is Destroying the Australian Dream*.
2. Using the above annotations as a guide, make notes about the semantic patterns that appear in the text.
3. Write a brief response (one or two paragraphs) in which you explain the impact of the semantic patterns on the discourse. Quote evidence from the text to support your discussion.

In the winter of 2015, Australia turned to face itself. It looked into its soul and it had to ask this question. Who are we? What sort of country do we want to be? And this happened in a place that is most holy, most sacred to Australians. It happened in the sporting field, it happened on the football field. Suddenly the front page was on the back page, it was in the grandstands.

Thousands of voices rose to hound an Indigenous man. A man who was told he wasn't Australian. A man who was told he wasn't Australian of the Year. And they hounded that man into submission.

I can't speak for what lay in the hearts of the people who booed Adam Goodes. But I can tell you what we heard when we heard those boos. We heard a sound that was very familiar to us. We heard a howl. We heard a howl of humiliation that echoes across two centuries of dispossession, injustice, suffering and survival. We heard the howl of the Australian dream and it said to us again, you're not welcome.

The Australian Dream.

The Australian Dream is rooted in racism. It is the very foundation of the dream. It is there at the birth of the nation. It is there in terra nullius. An empty land. A land for the taking. Sixty thousand years of occupation. A people who made the first seafaring journey in the history of mankind. A people of law, a people of lore, a people of music and art and dance and politics. None of it mattered because our rights were extinguished because we were not here according to British law.

And when British people looked at us, they saw something sub-human, and if we were human at all, we occupied the lowest rung on civilisation's ladder. We were fly-blown, stone age savages and that was the language that was used. Charles Dickens, the great writer of the age, when referring to the noble savage of which we were counted among, said 'it would be better that they be wiped off the face of the earth.' Captain Arthur Phillip, a man of enlightenment, a man who was instructed to make peace with the so called natives in a matter of years, was sending out raiding parties with the instruction, 'Bring back the severed heads of the black troublemakers.'

They were smoothing the dying pillow.

The Australian Dream.

We have our heroes. Albert Namatjira painted the soul of this nation. Vincent Lingiari put his hand out for Gough Whitlam to pour the sand of his country through his fingers and say, 'This is my country.' Cathy Freeman lit the torch of the Olympic Games. But every time we are lured into the light, we are mugged by the darkness of this country's history. Of course racism

is killing the Australian Dream. It is self-evident that it's killing the Australian dream. But we are better than that. The people who stood up and supported Adam Goodes and said, 'No more,' they are better than that. The people who marched across the bridge for reconciliation, they are better than that. The people who supported Kevin Rudd when he said sorry to the Stolen Generations, they are better than that. My children and their non-Indigenous friends are better than that. My wife who is not Indigenous is better than that. And one day, I want to stand here and be able to say as proudly and sing as loudly as anyone else in this room, Australians all, let us rejoice.

Source: Stan Grant, *The Ethics Centre*, http://www.ethics.org.au/on-ethics/blog/january-2016/stan-grant-s-speech-on-racism-and-the-australian-d

Oxymoron

An oxymoron is a type of phrase that combines two apparently contradictory words for special effect. For example, in the opening scene of Shakespeare's *Romeo and Juliet*, Romeo cries out 'O brawling love, o loving hate'. While this oxymoron initially appears contradictory, it effectively communicates the character's inner turmoil as he realises he is in love with a woman who does not love him.

Typically, placing one word next to an adjective or adverb that essentially disagrees with it creates oxymora: for example, 'deafening silence', 'lead balloon' or 'walking dead'.

Irony

Irony occurs when a speaker or writer states one thing but actually intends the audience to understand an opposing or contradictory meaning. Irony is often used for humour or satire (the combination of humour and criticism). It can also be used to build solidarity between interlocutors by developing implicit understanding. For example, in stormy weather, a person who said 'Nice day for a picnic' would expect their listeners to understand that the statement was ironic and that it was, in fact, a terrible day for a picnic. In Jane Austen's novel, *Pride and Prejudice*, Mr Bennett describes Mr Wickham in the following way: 'He simpers, and smirks, and makes love to us all. I am prodigiously proud of him.' Mr Bennett's statement that he is *proud* is ironic because he is actually ashamed to have Wickham as his son-in-law.

It is worth noting that the meaning of irony has broadened to include additional applications. For example, dramatic irony occurs in a performance where the audience is aware of something that the characters are not. Situational irony occurs when the outcome of an event is the opposite of what was expected. However, these additional uses of the word 'irony' are not related to the study of linguistics.

Consider the annotations on the text below.

Mysterious Spike in Short-term Illness on Last Day of Four-Day Weekend

Employers across Australia are reporting abnormally high rates of employees coming down with short-term, difficult-to-confirm illnesses just prior to the first day back after the Christmas four-day long weekend.

'It's statistically unlikely,' says call centre manager Ben Nicholas. 'It's a massive epidemic, a full fifth of my employees have been struck down with some sort of debilitating but short-lived illness, even the staff who work remotely.1

'The weirdest part is all of them are exhibiting entirely different symptoms, it seems so very unlikely that a whole bunch of people would get a whole bunch of different illnesses at the same time, but I guess that must be the case.2

'My heart goes out to these people, some of them had lost their voice so bad they could only SMS me that they wouldn't be in tomorrow. Others had been vomiting so badly that they wouldn't be able to take any more phone calls after this.'3

Illnesses reported have ranged from food poisoning to 24-hour stomach bugs, the majority of which traditionally won't present symptoms the following day.4 Victims report feeling 'not that great' but claim to be 'soldiering on'.

'Yeah it's crazy hey,' says graphic designer Courtney Driver. 'I spent the whole weekend hitting the piss and running around playing beach cricket with my nephews but the moment it got close to time to go back to work I suddenly came down with a vague sickness that wouldn't lend itself to going to the doctor.'

Bricklayer Theo Marble told *The Backburner* that despite spending three days eating nothing but cold chunks of meat he found in the fridge, his stomach was feeling perfectly fine right up until he remembered that he had to go back to work the next day:

'It's uncanny, one minute I'm happily shovelling huge handfuls of gelatinous ham into my mouth and then I thought about going back to work and bam, I'm suddenly too incapacitated to move. Unfortunate but unavoidable, and most importantly very, very real.'5

Source: *The Backburner*, originally published online by SBS, http://www.sbs.com.au/comedy/article/2015/12/28/mysterious-spike-short-term-illness-last-day-4-day-long-weekend

1 The article is taking aim at the practice of 'sickies' – taking a day off work by faking illness. By stating that the number of employees away from work ill was an 'epidemic', the writer is pointing out how many Australians fake illness between Christmas and New Year's Day. By quoting an employer who describes the illness as 'debilitating but short-lived' the writer is drawing attention to the way in which employees are incapable of working but then later return to work showing no signs of illness.

2 By pointing out that the symptoms differ between employees, he intends the reader to understand that the illnesses are made up.

3 The quote from the employer, which if taken literally seems sympathetic towards the 'ill' employees, is actually being used to draw attention to the bad behaviour of the employees who are phoning in sick.

4 The writer identifies the reported illnesses, again highlighting their short-lived nature. The intention here is to remind the reader that the illnesses are faked.

5 By quoting two employees on sickies, the writer is using irony to highlight their attitude and poor behaviour. When taken literally, the writer appears to be attempting to explain the 'mystery' of the illness but the quotes reveal that the looming return to work is really what has brought on the symptoms.

APPLY YOUR KNOWLEDGE

1. Consider the article from *The Backburner* on the next page. Using the above annotations as a guide, identify examples of irony and their function in the text.
2. Using your annotations from the article as evidence, write a paragraph in which you explain the role of irony in texts that have a persuasive and/or entertaining function.

Young People Outraged at $1 Stamp Price Rise After Learning What Stamps Are

Approval from the ACCC for an increase of the price of the basic postage stamp from 70c to $1 has prompted outrage from young consumers after they googled what stamps are.

'It's an outrage,' says Ryan West, a 20-year-old design student from Newtown, 'I'm still not super sure what they're for but this price increase is absurd. To think you have to pay one whole dollar every time you want to activate one or turn it on or whatever, that's crazy.

'It's a tiny square of paper, like how much does paper even cost? Nothing? Is paper free? I don't know, I'm just asking questions. The point is people should be able to buy an extremely small picture of a native bird for under a dollar.

'There's a chance that at some point I may actually have to send some physical mail and that increase is going to hit me right in my hip pocket, which is where I store my phone, with which I access my banking app. I believe that's the origin of that expression.'

The increase has prompted a different response from older users of the postal system who have suffered deep existential crises over the change in times signified by the increase of the stamp price to a whole dollar amount.

'When I first started working in an office, stamps were five cents each, ten cents if you wanted to send mail overseas,' says retiree Angela Livingston. 'In fact when I was a young girl they were free, the government actually gave you a two cent coin, or "drongo" as we called them back then, if you had to walk a long distance to get them.'

'Change happens so slow it's hard to see, one day it's safe to walk the streets at night and then all of a sudden everyone is talking about apps. This is tangible though, a whole dollar just for a stamp! Back in 1956 you could buy a car for a dollar, or three motorbikes if that was more your sort of thing.'

Source: *The Backburner*, originally published online by SBS, http://www.sbs.com.au/comedy/article/2015/11/27/young-people-outraged-1-stamp-price-rise-after-learning-what-stamps-are

Lexical ambiguity

Many words have more than one meaning. Lexical ambiguity occurs when it is not possible to determine the intended meaning of a particular lexeme. Consider the following sentence:

'The punch made him unsteady on his feet.'

In this sentence, the noun 'punch' is ambiguous. It could mean 'a blow with a fist' or it could mean 'a beverage containing water, fruit juice, sugar and alcohol'. Because of the lexical ambiguity of 'punch' the reader cannot determine whether the man in the sentence is unsteady because of concussion or drunkenness.

Pun

A pun is a play on the different meanings of words; it exploits lexical ambiguity for comedic effect. A pun may involve using **homonyms** (words that sound and are spelled the same but that have different meanings) or **homophones** (words that sound the same but have different spellings and meanings). For example, in Shakespeare's *Romeo and Juliet*, Mercutio realises he is dying and jokes, 'Ask for me tomorrow and you shall find me a grave man.' The pun here relies on the two meanings of 'grave' being understood: 'grave' meaning serious and 'grave' referring to the place where bodies are buried.

CHECK YOUR UNDERSTANDING

Explain the lexical ambiguity that is exploited in the following puns.

a) Burglar sentenced to 12 months in violin case.

b) Help available for women who can't bear children.

c) New warnings that crocs can kill.

d) Juvenile court to try stabbing defendant.

e) Australians to get flag poll.

YEAR 12

LEXICAL MEANING AND SENSE RELATIONS

Our use of language involves not only knowing the arbitrary relationship between meaning and sign (in other words, the definitions of words) but also understanding the basic logical relationship between different lexemes. The term **sense relations** refers to the different ways in which words can relate or connect to one another in a lexicon or in a given discourse. For example, words can form part of a series or set of items, such as sequences of numbers, days of the week or months of the year. They may reflect a hierarchical relationship or parts of a whole. For example, a second is part of a minute, which is part of an hour, which is part of a day and so on. Tyres, brakes, engine and steering wheel are all parts of a vehicle. The terms discussed below are sense relations that signify connections of similarity, contrast, specificity, reliance and value or emotion.

Synonymy

Synonymy refers to the sense relationship between lexemes that have similar meanings. No lexeme has exactly the same meaning as another – there will always be some nuance or slight difference that separates them, whether it be the situational or cultural context in which each lexeme is appropriate, their degree of formality, their connotations, their ability to be collocated with other words or their effects on the style or tone of a discourse. For example, the words 'sandwich' and 'sanger' are synonymous, but not exactly the same. 'Sandwich' is Standard English and 'sanger' is a colloquialism specific to Australian English. The lexemes *'Ornithorhynchus anatinus'* and 'platypus' are synonymous, but one is a scientific classification and the other is a common name. 'Melted' and 'molten' are synonymous, but one is commonly used in relation to butter and the other in relation to lava.

Antonymy

Antonymy refers to the sense relationship between lexemes that have contrasting or opposite meanings. There are several types of antonymy. While your English Language Study Design does not require you to sort antonyms into their subcategories, being familiar with the different types of antonyms may help you to identify and analyse the function of antonyms in texts.

The strongest form of antonymy involves **contradictories.** This occurs when only one word in the pair of antonyms can be true at once. For example, an individual cannot be both 'dead' and 'alive' or both 'awake' and 'asleep'. When true contradictories occur, the negative of one word is the meaning of the other. For example, 'not dead' means 'alive' and 'not awake' means 'asleep'.

A less obvious form of antonymy occurs when words or sets of words occur along a continuum, rather than referring to absolute qualities. In these instances, the words that make up a pair are not necessarily true opposites (or contradictories) but are sufficiently different to be considered antonyms. These are sometimes called gradable antonyms. For example, consider these words that identify different degrees or stages of being hungry / not hungry:

ravenous – hungry – peckish – full – stuffed

In the above continuum, 'not hungry' does not necessarily mean 'full' but, used in the same discourse, the words are sufficiently opposed to be considered antonyms.

Other antonyms occur when pairs of words create a two-way comparison or **relational opposite**, where one cannot exist without its relationship to the other. These are sometimes known as **converse terms.** For example, if Sally is Nick's 'teacher' then Nick must be Sally's 'student'. Likewise, if Yasmine is 'taller' than Chris then Chris must be 'shorter' than Yasmine. Finally, antonymy can be created through the use of prefixes such as *un-*, *non-* and *in-*, as occurs in the following pairs: 'likely'/'unlikely', 'compliant'/'non-compliant', 'tolerant'/'intolerant'.

It is worth nothing that adjectives (e.g. 'happy'/'sad') and abstract nouns (e.g. 'joy'/'sorrow') usually have opposites, but this is far less common for concrete nouns and some verbs. Some words simply cannot have opposites. For example, there is no antonym for 'rainbow', 'table' or 'mathematics'.

CHECK YOUR UNDERSTANDING

1. Give a contradictory antonym for the following lexemes:

a) true **b)** pass **c)** legal **d)** stopped

2. Give a gradable antonym for the following lexemes:

a) damp **b)** warm **c)** beautiful **d)** rude

3. Give a relational or converse antonym for the following lexemes:

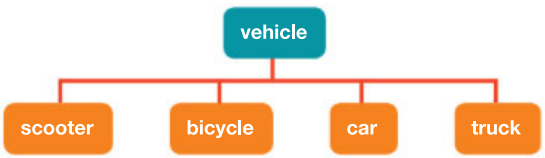
a) parent **b)** buy **c)** after **d)** employer

Hyponymy

Hyponymy considers the hierarchies that exist between words and how specific one lexeme is in relation to another. **Hyponyms** are specific words whose sense can be included in another, more general term, known as the **hypernym** (or **superordinate**). For example, 'netball' is a hyponym of 'sport', 'bassoon' is a hyponym of 'musical instrument' and 'blender' is a hyponym of 'kitchen appliance'. This classification system is essential to the way we define words.

One hypernym will have many hyponyms.

Example



In this example, vehicle is the hypernym and it has four hyponyms. Under this classification system 'scooter' is both a hyponym of 'vehicle' and a **co-hyponym** of 'car', 'truck' and 'bicycle'. These co-hyponyms share one or more common features but differ from the others in some way. For example, a scooter and bicycle are both two-wheeled vehicles but a scooter is powered by motor while a bicycle is powered by pedalling. A hyponym can also be a hypernym. For example, while 'car' is a hyponym of 'vehicle', it is a hypernym of 'Datsun', 'Ford' or 'Holden'.

CHECK YOUR UNDERSTANDING

1. Identify the hypernym for the following hyponyms:
   - a) sadness, joy, anger, anxiety, excitement, contentment
   - b) phone, laptop, television, Xbox, iPad
   - c) Chemistry, English, Physical Education, History, Mathematics
2. Consider the following groups of words and create a hierarchical chart that demonstrates the relationship between them.
   - a) water, juice, milk, soda water, beverages
   - b) flute, oboe, saxophone, musical instrument, violin, cello, piano
   - c) dog, poodle, pet, labrador, Abyssinian, cocker spaniel, Norwegian Forest, husky, cat, Siamese, Russian blue

Idiom

Idioms are commonly used fixed phrases with non-literal meanings. The relationship between words within an idiom is one of reliance; that is, the meaning cannot be understood by separating and individually defining the words that make up the phrase. The idiom will not retain its meaning if changes are made to individual words or the order in which they appear. Idioms can incorporate metaphors and similes. Such expressions become idiomatic because of how commonly they are used, generally in colloquial language.

For example, the idiom 'out of the blue' means an occurrence that was unexpected. The phrase cannot be substituted with 'out of the green' or 'after the blue' and maintain its figurative meaning. Idioms are highly dependent on cultural context so they vary significantly between language varieties. For instance, the English idiom 'a sandwich short of a picnic' to describe somebody who behaves erratically or is lacking in intelligence (is 'incomplete') becomes 'a sausage short of a barbie' in Australian English. In Czech, the same meaning is communicated with 'it's splashing on their lighthouse', in Italian with having 'little monkeys in the attic' and in Slovak to be 'left for vinegar'.

APPLY YOUR KNOWLEDGE

1. Working with a partner, identify the meaning of the following Australian English idioms. You may wish to visit the Australian National Dictionary Centre's website (http://andc.anu.edu.au/) if you are not familiar with some phrases.
   - the rough end of the pineapple
   - Buckley's chance
   - ducks on the pond
   - on the sheep's back
   - on the turps
   - get a guernsey
   - do a Melba
   - to be up yourself
   - dingo's breakfast
   - do a Bradbury
2. Using some of the above idioms as examples, write a paragraph explaining what idioms can tell us about the behaviour and values of the culture in which they occur.

Denotations and connotations

As identified earlier in this chapter, the denotation of a word is its literal meaning as it is defined in the dictionary. Many lexemes also have a meaning that extends beyond their denotation to include specific values or emotions. This extension of meaning is known as connotation. For more information on denotation and connotation, see pages 112 and 113.

YEAR 12

EUPHEMISM AND DYSPHEMISM

A **euphemism** is a word or phrase that masks an unpleasant meaning, often by using a mild, vague or indirect alternative. Euphemisms serve a number of functions, such as allowing speakers and writers to avoid causing embarrassment or giving offence when referring to **taboo** topics, such as bodily functions, sexual acts or death. Usually, the greater the degree of taboo, the more euphemisms exist. For example, when speaking of 'death' with a bereaved person we are more likely to select lexemes such as 'pass on', 'pass away' or 'loss'. Similarly, in social situations we are unlikely to mention 'urination' but might instead 'use the loo' or 'water the lemon tree'.

Euphemisms also allow speakers and writers to avoid direct conversations about confronting truths, particularly in areas of public language such as politics and business. For example, in George Orwell's allegorical novel *Animal Farm*, Squealer announces that it had been 'found necessary to make a readjustment of rations'.

means ‘getting less food’. Similar habits have been observed in the business world by linguist David Crystal (1995), where firing staff has been called ‘a career change opportunity’, ‘downsizing’, ‘force reduction’, ‘negotiated departure’, ‘personnel surplus reduction’, ‘redeployment’, being ‘transitioned’, ‘vocational relocation’ or ‘work force adjustment’. And politicians frequently introduce ‘levies’, rather than the more alarming ‘taxes’.

Euphemisms also allow us to enhance the prestige afforded to something or someone. So a ‘library’ becomes a ‘knowledge centre’, a ‘museum tour guide’ becomes a ‘coordinator of interpretive teaching’; a ‘recruitment consultant’ becomes a ‘global talent supply engineer’; and a garbage collector becomes a ‘waste management and disposal technician’. Because such euphemisms serve a manipulative function, they are a common ingredient in **double-speak**.

In contrast, a **dysphemism** is a word or phrase that magnifies an unpleasant meaning, for humour, to cause offence or to abuse. This can involve drawing further attention to the aspect that is unpleasant or taboo. For example, ‘siphon the python’ or ‘take a piss’ are dysphemisms for urination. To ‘do the no-pants dance’ is to have sex, and to become ‘worm food’ is to die.

APPLY YOUR KNOWLEDGE

1. Come up with at least one euphemism and one dysphemism for each of the following. Remember, a euphemism softens an unpleasant meaning and a dysphemism magnifies it. (Sample answers are provided at the back of the book.)

   a) spending all your money

   b) menstruation

   c) a very old person

   d) diarrhoea

2. Use euphemisms to rewrite the following real estate advertisement as a short paragraph. Make sure that you gloss over or enhance any possible negative aspects.

   For sale: a small and old house with adjacent concrete yard. The interior is dated. It needs major work or a bulldozer. The house is located on a main road with a rail line running behind it. There is a pub two doors up with live music most nights.

CHAPTER 6

OTHER METALANGUAGE

The VCE English Language Study Design groups a range of terms under the title 'Other Metalanguage'. These terms tend to describe sociolinguistic concepts that cannot be confined to just one subsystem. They generally contain elements of both discourse and pragmatics (a specialised field within the semantics subsystem) and draw on research in applied linguistics. Mastering the concepts within this chapter will enrich your analysis, allowing you to link the language features within specific texts to the broader contexts in which they occur. Your understanding of the concepts that follow will also allow you to connect language use to social purposes, values, attitudes and behaviour.

CONTEXT

In linguistics, context is a metalanguage term that refers to both the situational and cultural circumstances in which a discourse occurs. These circumstances influence the linguistic choices made by interlocutors. The various elements of situational and cultural context also allow you to determine whether the language used in a discourse is appropriate. What is appropriate in one context will not necessarily be so in another. For example, you probably would not message your dad with the greeting 'Good afternoon, sir'. Nor would you be likely to greet your school principal with 'Sup?'.

The factors that contribute to the **cultural context** of a discourse are introduced in English Language Unit 3, and will be explored later in this chapter. Each of the elements discussed below contributes to the **situational context** of a discourse. These are the immediate circumstances in which a discourse occurs. Each element of situational context will have a different degree of influence over a text's linguistic features.

Function

Function refers to the reason the speech or writing exists. A discourse can serve more than one function at a time but often one or two will dominate. Some typical functions include expressing ideas, attitudes or emotions; completing a transaction or ritual; recording facts and decisions; providing information or instructions; persuading; entertaining; and developing relationships or building rapport. When attempting to identify the function of the text, ask:

- Why does this text exist?
- What are the participants trying to achieve?

Note: See later in this chapter (page 146) for further discussion of social purpose, a concept related to function and pertinent to Units 3 and 4 of the Study Design.

Field

Field refers to the **semantic field** or **domain** of a text. When lexemes can be grouped together with others that have interrelated meanings, they belong to the same field. (See page 109 for further discussion of semantic fields.) When attempting to identify the field of a discourse, ask:

- What are the main topics or themes addressed?
- How can the lexemes within this discourse be grouped or categorised?

Mode

There are three modes or systems of communication: speech, writing and sign. **Speech** allows people to communicate by producing and interpreting sounds known as phonemes. **Writing** relies on the production and interpretation of symbols, known as graphemes, such as letters, punctuation marks and emoji. **Sign** relies on the giving and interpretation of non-verbal signals, which are organised into language systems such as Auslan (the sign language of Australia's Deaf community).

While humans also communicate in other ways, such as through gestures or facial expressions, these **paralinguistic features** are not sufficiently rich in communicative function to be considered their own mode of communication. In addition, while some observers argue that digital communication should be classified as its own mode of language, this interpretation has not been widely adopted by linguists. Instead, such communication is classified as speech (such as in the case of a Skype or FaceTime exchange) or writing (such as in a social media post) in an online setting.

When attempting to identify the mode of a discourse, ask:

- Is the text interpreted with the eyes or the ears?
- Is it produced with the body (speech and sign) or through a technology such as pen and paper or a computer keyboard (writing)?

Setting

Setting refers to both time and place and can be broken into two distinct parts: the setting in which the utterance is made and the setting in which the utterance is interpreted. In some instances, such as face-to-face conversations, the two settings (setting of utterance and setting of interpretation) are the same. For example, the setting of a conversation between friends might be 'in a cafe' or 'on the train'. However, for some texts, the setting of utterance and setting of interpretation will differ. For example, a tennis commentary might be created in a media booth overlooking Centre Court and encountered by viewers moments later on television. Written discourse creates even greater distance between the setting of utterance and the setting of interpretation. For example, a government policy document might be written in a parliamentary office and read in various places for a number of years afterwards.

When attempting to identify the setting of a discourse, ask:

- When and where is the text created?
- When and where might the text be heard or read?

Relationships between participants

The relationship between participants in a discourse refers to the links that exist between speakers and their listeners and between writers and their readers. The term 'participant' applies to interlocutors who jointly construct a discourse, such as a conversation, by sharing the speaking and listening or writing and reading roles. The term 'participant' can also apply in situations where the roles of text creator and text interpreter are fixed. For example, when a prime minister delivers a speech to an audience of listeners, all are considered participants in the discourse. The same can be said of a journalist who writes an article for an audience of readers. The level of interaction by participants in a discourse will have an impact on how relationships influence language in the text.

When identifying the relationship between participants in a discourse, you should consider the following relationship ingredients.

a) **Social distance:** how well do the participants know one another?

b) **Solidarity:** do the participants have shared goals, experiences and values?

c) **Power:** are the participants equally powerful or does one have a greater ability to influence the circumstances or behaviour of the others?

CHECK YOUR UNDERSTANDING

For each of the scenarios described below, identify what can be inferred about the various elements of context. An example has been completed for you.

a) A conversation on the train between friends

Example *This will be in spoken **mode** and probably serves a rapport-building or expressive **function**. The **setting** is the train, suggesting the **participants** are going, or have been, somewhere together. This would imply that there is little **social distance** (they probably know each other well). There is not sufficient information to determine the **field** of the discourse or relationship elements such as **solidarity** and **power**.*

b) A morning bulletin for high school students

c) An award acceptance speech

d) A contract of sale for a house

REGISTER

The term **register** refers to the style of language adopted by a speaker or writer to suit their purpose. This register can be placed along a continuum from highly informal to highly formal. The concept of register is based on the theory that every human has a repertoire, or collection, of language features that they have learned over time. An individual does not use all the language they know in every exchange. Instead, they select the language that best suits the contexts of the discourse. This language can be classified as belonging to a particular style or register. Such classifications can be quite broad (for example, 'a formal register') or more specific (for example, 'the medical register').

For example, the following features are commonly associated with the legal register, also known as 'legalese':

a) archaisms ('herewith', 'aforesaid' or 'whereto')

b) formulaic utterances ('You may approach the Bench' or 'members of the jury')

c) pre- and post-modification ('the highest bidder' or 'the settlement period of 30 days')

d) French and Latin loan words ('caveat emptor', 'adjourn', or 'actus reus').

In contrast, the features below can contribute to a highly informal register:

a) idiomatic expression ('aerial ping-pong' for 'Australian Rules Football' or 'to put the mozz on' for 'to jinx')

b) suffixation ('journo' from 'journalist' or 'mozzie' from 'mosquito')

c) non-Standard spelling ('whassup?' for 'what's up?' or 'wanna' for 'want to')

d) discourse particles ('like', 'so' or 'anyway').

As demonstrated by the above examples, all subsystems of language can be used to determine the register of a discourse.

APPLY YOUR KNOWLEDGE

In small groups, choose one of the following language registers. Come up with between four and six linguistic features associated with that register. Share your findings with your class.

- medical register
- scientific register
- religious register
- literary register
- social networking register
- highly formal register
- moderately formal register
- moderately informal register

YEAR 11

LANGUAGE ACQUISITION

First- and additional-language acquisition, bilingualism, multilingualism

Acquiring our first language (L1) is an incredibly complex affair involving many processes across all of the language subsystems: we need to acquire a language's phonemes and know how to put them together to make words; develop an understanding of the language's morphological rules for making plurals of nouns and past tense forms of verbs; learn which words are applied to which referents (that is, why some structures with legs and a flat top are called 'tables' and others are called 'stools', or that a 'penguin' is a bird despite the fact that it does not meet the typical criteria for such an animal); and even an understanding of the meaning and intent behind what people say, in order to be able to decode sarcasm, irony and symbolism, and understand that a question like 'Were you born in a tent/barn?' is (in some contexts) actually an instruction to close the door.

There is a distinction made between **first-language acquisition** (L1) and **additional-language acquisition** (L2). We acquire our first language or first languages (if a child is growing up **bilingual** or even **multilingual** and has the opportunity to interact regularly in more than one language) naturally in the first few years of life with no formal instruction. Children simply pick their language up as they grow, and the acquisition happens effortlessly and quickly (barring complications and language disorders, of course).

When we speak of 'learning' an additional or second language (which most Australian children do for at least part of their time at school), we are discussing the formal process by which we are taught the pronunciation, vocabulary and syntax of a language in an educational setting. Typically, especially in a geographically remote country like Australia, there is little opportunity to use this additional language out in our community; you may be studying French, Indonesian or some other language at school but, unless it is the first language of a friend or a member of your extended family, it is unlikely you will be able to use it socially, or when shopping for food or clothes.

APPLY YOUR KNOWLEDGE

Interview your parents and any other relevant family members about your early language acquisition.

- What was your first word, how old were you when you said it, and were there any sounds or words that gave you trouble?
- What were some of your earliest words? Categorise them if you can (function vs content words; whether they belong to particular semantic fields, and so on).
- If you were exposed to more than one language, were there any patterns? (Did your parents speak to you in different languages; did you have any overlapping problems, such as with producing the same sound in both languages, or overlapping areas such as early words being the same in both languages?)
- At what age did you start putting multiple words together?

Discuss your results in class and summarise what you learnt about early language acquisition from the class discussion.

THEORIES OF CHILD LANGUAGE ACQUISITION

YEAR 11

It is not known for certain how children acquire their first language, but there are three main theories of child language acquisition (CLA) that VCE English Language explores: **behaviourism, innatism** and **interactionism.**

Behaviourism

BF Skinner is perhaps one of the best known behavioural theorists. Behaviourism holds that children acquire language through imitation and reinforcement. It argues that adults, particularly caregivers who spend the most time with a child, provide models of utterances and structures that children copy. Positive reinforcement teaches the child that what they said is correct. So if a very young child says 'teddy' and a parent gives them their teddy,

they realise this is the correct word for that toy. Advocates of this theory explain that children are capable of applying utterances they have learnt to various scenarios, and of mixing together different structures they have heard. So a child who has learnt the utterance 'I like to sing' can apply the 'I like' structure to any other activity they have learnt the word for and enjoy doing, such as 'I like to eat or 'I like to dance'. However, what this theory is incapable of explaining is the mistakes children produce while acquiring their language. English is full of nouns with irregular plural forms; a child will not have heard an adult say 'childs', 'foots' or 'mouses', yet children frequently produce such utterances. These errors are actually rather systematic in nature and the study of them reveals quite a bit about the stages children go through as they acquire their language. For this reason behaviourism has been discredited as a compelling explanation for child language acquisition.

Innatism

Linguist Noam Chomsky's theory is that language is *innate*; it is built into human beings. He proposed the existence of a **Language Acquisition Device** (LAD). This is a part of a human's brain that contains the inbuilt ability to process and acquire language. It is important to note that the LAD is a hypothetical part of the brain – it has not (yet) been located by scientists. Chomsky argues that the LAD works by accessing **Universal Grammar** (UG). According to Chomsky (and other innatists), all languages possess certain concepts and sets of rules, such as a way to indicate plurality, a way to make interrogatives or a way to categorise some words as nouns and others as verbs. Humans are biologically hardwired with an understanding of these language universals and this is what enables children to acquire language. They use this biological ability to acquire the words, sounds, concepts and rules for *their* language. Once they know, for example, that their language has a subject, verb, object (SVO) sentence structure, as English does, they know which sentence structure rule from their UG to use and the other options cease to be relevant. The role of the caregiver in this theory is rather minimal as the key to acquisition is ensuring that the LAD is 'on' and functioning.

Interactionism

The third theory we explore comes from Lev Vygotsky, and is seen as a midway point between the two theories above. This theory argues that language acquisition comes about through the way a child interacts with their environment (particularly with their parents and caregivers) and through the intersection of various aspects of a child's social and cognitive development. For example, a child's ability to understand and use past tense inflections is connected to their ability to understand time as a concept; that is, the ability to understand both a 'now' and a period of time before 'now'. In this theory, children are seen as being more dynamically involved in linguistic interactions with caregivers (in comparison to the behavioural theory).

CHECK YOUR UNDERSTANDING

1. The phrase 'monkey see, monkey do' best applies to which of the three theories above?
2. What is the name for the 'box' or 'switch' that needs to be activated according to innatism?

APPLY YOUR KNOWLEDGE

1. Which of the three theories places the greatest emphasis on the role of the caregiver? Explain your response.
2. How might innatism explain the fact that children commonly apply the regular plural form of adding *-s/-es* to words that have irregular forms? How might this differ from the explanation an interactionist might give?
3. Draw a Venn diagram that explains the factors that intersect according to the interactionist theory.

Critical period of language development

The critical period hypothesis (CPH) states that there is a critical period for language development. The hypothesis argues that if a child has not been provided with the right environment during crucial years of their early life they will not be able to fully acquire language. The critical period is generally thought to end by puberty, but some aspects of language development – such as accent – may have a critical period much earlier (around the age of six or even younger). This hypothesis is widely debated by linguists.

APPLY YOUR KNOWLEDGE

Watch the documentary *Genie: Secret of the Wild Child* on DVD or online, then answer the questions below. The full documentary is 55 minutes long.

1. How might Genie's experience support the Critical Period Hypothesis?
2. Why can't Genie's story actually prove the hypothesis?

The CPH is also connected to theories about second- or additional-language acquisition and the notion (which is itself a matter of debate) that children are better at learning second languages than adults, because they have begun their learning during the so-called critical period. Children are certainly more likely to acquire a native-like pronunciation than adults but this does not mean adults cannot achieve it too. A number of factors – age, context, opportunities – all play a role in determining success in additional-language acquisition.

Bilingualism and multilingualism

To be bilingual or multilingual is to be able to have everyday conversations in two or more languages. Around the world bilingualism and multilingualism are much more common than monolingualism. There are people who are multilingual as a result of formally learning an additional language as an adult, but the most common way to develop bilingual proficiency is through using both languages in everyday life. If a child has parents or other close family members who speak different languages and grows up using both languages in interactions we can call them simultaneous bilinguals. Those who speak one language in the preschool years but move to using a second (or third/fourth, etc.) through school or interactions in the wider society are termed consecutive bilinguals.

APPLY YOUR KNOWLEDGE

Interview someone who grew up bilingual (or question yourself if this applies to you).

1. Did their parents/family use a particular approach or did everyone speak both languages to them?
2. Are they still able to use their languages with ease in everyday conversation? If not, why do they think that is?
3. How confident do they feel as speakers of each language? What do they use each language for? Do they feel that growing up bilingual was a good thing? Why / why not?
4. Did growing up bilingual make it easier to learn other languages (for example, at school)? If so, ask them if they can pinpoint why.

YEAR 11

PRESCRIPTIVISM AND DESCRIPTIVISM

Broadly speaking, there are two camps when it comes to discussing language: **prescriptivism** and **descriptivism**, both of which exist on a continuum of attitudes.

Prescriptivism

Prescriptivists are concerned with what is 'right' and 'correct'. 'There are rules', they say, and these rules are immutable: written in stone and not allowed to change. Prescriptivists, whose natural habitat in this day and age is the comments section of online discussions, froth at the mouth over the incorrect use of the word 'less' in supermarket signs that say '10 items or less', and overhearing someone say 'See myself if you need a copy of the notes'.

Descriptivism

Descriptivists, on the other hand, are less concerned with what *must be* and more interested in what *is*: they describe usage and note what people do but do not judge it. Descriptivists use terms such as 'standard' and 'non-standard' to describe usage rather than 'right' or 'wrong', 'good' or 'bad'; this is because the latter suggests some varieties of English are substandard and lack value, and descriptivists believe all varieties of a language have merit.

However, this does not mean that descriptivists do not believe in rules; without rules, there is no such thing as grammar. Descriptivists agree that 'The kitten furry, grey' is not a phrase in English. However, if there has been social change and a change in common usage then descriptivists will observe this and move on; prescriptivists will fight valiantly to preserve the rule.

CHECK YOUR UNDERSTANDING

1. Identify and correct the mistakes that make the following sentences 'bad' English.
   a) Me dog Tintin fell in the river.
   b) Are youse guys ready to go?
   c) Sarah, Tim and me saw the new *Star Wars* film on Saturday.
   d) If you have any questions, see myself after class.
   e) Your my favourite aunt.
   f) Swearing is behaviour I will not put up with.
   g) Who do you love?
   h) There was fewer milk left in the carton after breakfast.
   i) The judge was uninterested, making him an unbiased participant.
   j) The teacher's question was unable to illicit any responses.
   k) The team were practicing every day in the lead-up to the final game.
2. When *Star Trek* premiered in the 1960s there was a voiceover at the beginning of each episode: *These are the voyages of the Starship Enterprise. Its five-year mission: to explore strange new worlds, to seek out new life and new civilisations, to boldly go where no man has gone before.*

   Which group, prescriptivist or descriptivist, would have an issue with this introduction and which part of it would annoy these people?

APPLY YOUR KNOWLEDGE

1. Of the sentences in question 1 above, did any seem okay to you? If so, which ones? What might that suggest about common usage today versus traditional rules?
2. Attempt to explain (using any relevant metalanguage) why the usages in question 1 above are incorrect. Compare your answers with a partner.
3. Do most of the people you know and/or interact with (whether online or in person) fall into the prescriptivist or descriptivist camp? Are they more firmly in one camp than the other in certain contexts? Where do you sit?

YEAR 11

STANDARDISATION AND CODIFICATION

The notion that English has a 'correct' or 'proper' form is a relatively new concern. Writers in the 16th and 17th centuries may have been praised for the beauty or grace of their writing, or criticised for its clumsiness or ugliness, but no-one was being scolded for using it incorrectly. During the 18th century, there arose a new preoccupation with English: codifying its usage and assigning worth and merit to certain forms (and consequently stigmatising other options). In his 2009 book *The Lexicographer's Dilemma*, Jack Lynch writes about the word 'ain't', which was first deemed to be poor English in a publication written in 1826. Why? Because the author of the publication considered it 'vulgar' and 'offensive', and everyone since then has continued to perpetuate this view. This rule – that 'ain't' is poor English – is a prescriptivist rule that 'has a human history' (2009, p.5).

Standardisation can be defined as the process by which one particular variety of a language is established as the proper variety. The standard is invariably the variety used by the class of people with the most prestige and power in a society. For geographic, economic and practical reasons, the variety of English that achieved this status was the variety spoken in and around London.

In order to become the standard, a variety must be **codified**; its rules and conventions need to be organised in a systematic way and written down. The books in which Standard English has been codified are numerous. Dictionaries such as the *Oxford English Dictionary*, *Webster's* (an American tome) or the *Macquarie* (if you're feeling patriotic) have codified the spelling and meaning of words; style guides such as the famous *Fowler's Modern English Usage* are seen as the definitive reference by many writers; and we have hundreds of grammar books published for use in schools. The fact that a standard has been codified is one of the ways in which it is different from any other varieties of English. A standard is also considered a variety without a home – small differences aside, Standard Australian English is not really distinguishable from Standard American or British English. This is due in part to the fact that the standard is the variety taught in schools, because it has been codified and style guides exist from which to teach it. Standard English (SE) is more uniform in writing than in speech and, although it involves a standard grammar and vocabulary, there is no standard pronunciation.

It is interesting to note that much of our casual lexis has not been codified. In this, we are similar to English users of Shakespeare's or Chaucer's eras. A dictionary can confirm if you have spelt 'breakfast' correctly, but it won't solve an argument as to which diminutive spelling – 'brekky' or 'brekkie' – is correct. And while there may be a bit of banter around the correct spelling of these words, using one spelling rather than the other does not carry the negative judgement that using 'youse' rather than 'you' would.

APPLY YOUR KNOWLEDGE

1. Explain the difference between standardisation and codification.
2. Research why the London dialect became the standard variety.
3. Create a mind map of the attitudes that exist for non-Standard language use. (For example, what evaluations are made of a person who uses 'youse', and says things like 'I done it yesterday' or 'I seen the latest Bond film' and so on? Or, how might some adults critique young people whose language is peppered with teenspeak?)

YEAR 11

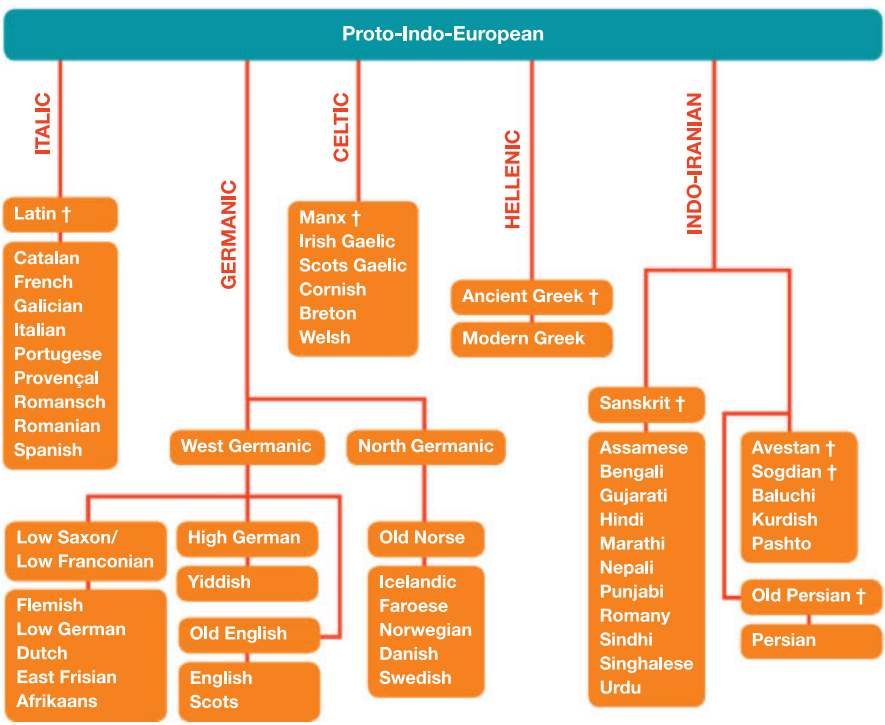
LINGUA FRANCA

A **lingua franca** is a common language used by groups who do not share a native or first language. It is typically needed for economic or commercial reasons, to allow disparate groups to communicate while engaging in trade. English is one such language, used around the world between groups who do not speak one another's native languages, but who do speak English. So, for example, when Chinese and Norwegian businesses communicate, they will use English as it is common to both of them. English is also the lingua franca of aviation and plays a vital role in international relations, technology and science.

INDO-EUROPEAN LANGUAGE FAMILY

It is impossible to know how long humans have used language. The earliest written examples of human language date to approximately 5000 years ago, but spoken language would have preceded this. The branch of linguistics known as 'historical linguistics' looks at languages and patterns and has reconstructed a 'family tree' showing that many languages are related – to greater or lesser degree – to one another. This genetic relationship means that languages share words that are similar in sound and meaning. These words are known as **cognates**. The English word 'water' is very similar to the German '*Wasser*' and the Swedish '*vatten*', for instance. The languages of the world can be grouped together in families, and English belongs to the Indo-European family. The diagram below shows some (but certainly not all) of the languages in this family.

The ultimate ancestor language of English (and many, many others) is called **Proto-Indo-European (PIE)**. It has the word *proto* in its name because it is a hypothetical language. There are no examples of it anywhere; it has been reconstructed based on the understandings gained by examining the relationships between various languages and the commonalities they share. It is thought to date from anywhere between 3500 and 8000 years ago (estimates vary) and to have come from an area that encompasses parts of modern Russia and Kazakhstan. However, even this is in dispute: more recently, some scholars have proposed it may have come out of the region known as Anatolia – modern-day Turkey (Bouckaert et al. 2012). The Indo-European language family is very diverse, as you can see from the illustration below.



†: languages that are now extinct

CHECK YOUR UNDERSTANDING

1. Based on the diagram, to which language(s) is English most closely related?
2. Words have been provided below from various PIE languages. In the space provided, insert the English word that is the most likely cognate (related word).

English cognate	PIE cognates
a)	egō (Latin), ik (Gothic), iç (Old English)
b)	móðir (Gothic), mātár (Sanskrit), māthir (Celtic)
c)	sūnú (Sanskrit), çun (Albanian), synŭ (Slavic)

APPLY YOUR KNOWLEDGE

1. Propose a reason, based on the knowledge you have gained from your Unit 2 studies, for why some people argue that English is derived from Latin.
2. Research Grimm's Law and explain how it contributed to our understanding of how languages are related.
3. By necessity, the diagram included here represents only a small portion of the PIE tree. Investigate the whole family online to note its scope.
4. The languages of PIE are divided into **centum** languages and **satem** languages. Where do these names come from?
5. Create your own copy of a PIE family tree and state which languages are centum and which are satem.

YEAR 11

LINGUISTIC RELATIVISM AND DETERMINISM

Linguistic relativism (or relativity) and **linguistic determinism** are two theories based on the notion that language and thought are connected. We know that there certainly *is* a relationship between language and thought – we understand the power of words and the way they can make us feel, and the way they can influence our attitudes and opinions. However, these theories are concerned with our native language, and how the language we speak influences our thoughts and behaviours.

Linguistic relativism / linguistic relativity

Linguistic relativism is sometimes referred to as the **Sapir–Whorf hypothesis**, and dates from the 1920s (although the ideas associated with it have been around for centuries). This is because it is based on the theories of Edward Sapir (1884–1939), an American linguist and anthropologist, and his student, Benjamin Lee Whorf (1897–1941), an American linguist and fire-prevention engineer. Linguistic relativism states that language merely *influences* our thinking to some degree – so our native language acts as a kind of filter through which we

perceive the world. This theory is based on the idea that, because languages have different vocabularies and grammatical structures, our native languages influence our thinking and cultural worldviews.

Linguistic determinism

This is the stronger of the two theories and states that the language you speak *determines* or *controls* your thoughts and the way you perceive the world – your native language *limits* your perceptions and knowledge. This theory is highly controversial, as it implies that your native language restricts you, like a straitjacket. Most linguists today do not subscribe to this theory, saying that, if this were the case, then translations between languages would be impossible, and yet people regularly manage to translate something from one language into another without any major problems.

The notion that language, culture and thought are connected in some way is important when looking at the topic of language death / extinction – if a language vanishes (dies out due to lack of speakers), does a whole way of perceiving the world vanish with it? (See the section on language maintenance, shift and reclamation, below, for further information.)

APPLY YOUR KNOWLEDGE

So, language and thought *are* connected – but to what degree? Lera Boroditsky is an associate professor of Cognitive Science at the University of California, and her area of expertise is the relationship between language, thought and perception. Her research into languages suggests that there is a clear relationship between language and the way we perceive the world, and her theories are controversial and interesting.

Conduct some research into Lera Boroditsky's theories on the relationship between thought and language. Is this sufficient for you to believe in the theories of linguistic relativism and determinism? Write up your findings, and your own opinions, in an information report for your teacher.

YEAR 11

LANGUAGE MAINTENANCE, SHIFT AND RECLAMATION

In order to understand the concepts of language maintenance, shift and reclamation, you need to understand the concept of **language death**. This occurs when a language loses its last native speakers. Language death has been occurring for centuries, but linguists are alarmed at the current rate at which languages are dying. It is predicted that of the 6000 or so languages in the world, between 50 and 90 per cent will be gone by the end of the century. In Australia the situation is particularly dire – more than 90 per cent of Indigenous languages are critically **endangered**, and of the hundreds of Indigenous languages and dialects once spoken in Australia, only 150 or so remain. Of these remaining languages, very few look to be robust and thriving. A language is said to be endangered when it is no longer being transmitted to children, and to be critically endangered when there are no longer any social or communicative uses for that language – the language has only ageing *users* and/or few, if any, *uses*.

Languages become endangered, or die, for a number of reasons:

- environmental destruction
- natural catastrophes (tsunamis, floods, earthquakes) and diseases (epidemics)
- genocide and warfare
- contact with another culture, leading to people adopting the language of the more dominant culture
- political oppression
- colonisation and the spread of dominant languages (such as English, Spanish, German and French), which can have a severe impact on small, local languages; in fact the dominance of English at a global level has led to the highest rate of destruction of endangered languages.

According to Ethnologue, a US organisation that compiles a global database of languages, 473 languages are currently classified as endangered (Lewis 2009). One of the great problems linguists face is that the world is largely ignorant of this phenomenon, and people fail to see that this is a global crisis.

Language shift

The most common process leading to language death is what is known as language shift. This occurs when a community of speakers of one language becomes bilingual in another, and gradually shifts allegiance to the second language until they cease to use their native one. This process can either be voluntary or forced upon a population. Some speakers of minority languages may choose to abandon their native language in favour of one which is more prestigious and more useful economically. Most commonly, language shift occurs through formal education – children are educated in the new language and use their native language in the private domain only. Gradually, over the generations, they cease to use their native tongue at all; this has been the case in Central America, where many children are being educated in Spanish and are abandoning their indigenous languages.

Language maintenance and reclamation

Many linguists are involved in the area of language **maintenance** (keeping endangered languages alive) and **reclamation** (or **revitalisation**). Language reclamation involves reviving dead or dormant languages by trying to rebuild them – this usually involves painstaking work, particularly if there is little recorded documentation. An example of this is the Barngala language in South Australia; this once-dormant language is being revived by Professor Ghil'ad Zuckermann, with the help of Aboriginal elders in the community and a 170-year-old dictionary made by the first Lutheran missionaries. Language maintenance is also a priority for many language communities, and there are programs in New Zealand and Australia that seem to have promise in terms of their success. For example, Indigenous languages are used in schools in order to keep the languages alive, and in the language 'nests' program, Aboriginal elders provide care for younger children while speaking to them in their native language. Aboriginal languages are particularly vulnerable to endangerment due to their oral heritage – without written records or documentation they are at risk of extinction.

Extinct (dead) languages differ from **dormant** languages. Although both types no longer have any proficient users, dormant languages are associated with a particular ethnic community and retain some social uses. In contrast, an extinct language (e.g. Latin) is no longer claimed by any existing community and lacks both users and societal uses. Some dead languages, such as Latin, may continue to be used as second-languages only for specific uses (for instance, in the domain of the law), but they are generally not related to ethnic identity (Lewis, Simons and Fennig 2016).

APPLY YOUR KNOWLEDGE

1. Choose two endangered languages to investigate – one from Australia, another from elsewhere in the world – and prepare a one-page report on each. You should include the following:
   - the geographical location
   - a short history of what has caused the language to become endangered
   - a list of other endangered languages in this region, if any
   - linguistic features of this endangered language – look at all subsystems
   - what revitalisation efforts are being made and whether they have been effective
   - any other information or trivia
   - pictures/images.
2. Conduct some research into language maintenance and reclamation. What are some of the reasons cited for reviving endangered or dormant languages? You should be able to come up with at least five or six. Then look at some of the opposing views – why do some linguists not share this desire to keep languages alive? Once you've noted these reasons, write your own response to the question: *Should we try to preserve endangered languages?*

YEAR 11

PIDGINS AND CREOLES

Pidgins

A pidgin is a type of makeshift language that evolves out of cross-cultural contact. Pidgins arise out of any situation where speakers who have no common languages come together and need to communicate, such as for trading (for example, on the coastlines of Africa, Asia and the Caribbean). The slave trade in the 18th century saw pidgins flourish in America, for instance, as the slaves came from all over Africa and spoke many different languages.
A pidgin can evolve from two or more languages, but most often has one language (usually the most socially dominant) at its core. This language contributes the most vocabulary, whereas the less dominant language has greater influence on the syntax. English is the dominant language in many of the Pacific and West African pidgins. In Australia, pidgins were a necessary means of communication between European settlers and the Indigenous population. Some of these pidgins eventually developed into creoles (see page 144).

Contrary to what some people believe, pidgins are not simply debased forms of English – they in fact have their own grammars, with rules concerning word order, pronoun use and negation. However, they do differ from other languages in a number of ways:

- they aren't anyone's first language
- they have reduced vocabularies
- they are highly unstable – meaning that the rules of the language are very much in flux and everyone speaks the language in slightly different ways
- they lack a broad range of functions, due to being used in limited contexts
- they are often short-lived – if contact ceases, the pidgin often dies too.

Creoles

It is often difficult to determine where a pidgin ends and a creole begins, but over time, when many people start to use pidgin as their main means of communication, the pidgin becomes a creole. In other words, **creolisation** occurs when people start using the pidgin as their *mother tongue*; this happens when children grow up hearing the pidgin being spoken around them. When this occurs, the pidgin language increases its vocabulary, its grammar becomes more complex and standardised, and it can be used in a wider range of situations. Some linguists like to call all pidgins and creoles 'contact languages' because they evolve from contact between people who do not share a common language.

There are creoles in use today in the Caribbean, West Africa and the West Pacific. Close to home, 'Tok Pisin' ('Talk Pidgin') is an official creole language in Papua New Guinea and the most widely used language there. In Australia, creoles are spoken in the Kimberley region (WA), Roper River area (NT) and in parts of north Queensland. Cape York Creole is one such example, and is spoken in the Cape York Peninsula region of northern Queensland.

ABORIGINAL ENGLISH

Aboriginal English is the collective term used to describe the range of Englishes spoken by Indigenous communities across Australia. These language varieties exist on a continuum – some varieties of Aboriginal English are very similar to Standard Australian English (SAE), whereas others are more creole-based and have little in common with SAE. Aboriginal English grew out of contact between Indigenous Australians and the British at the time of invasion, although in some regions it has developed not from pidgins being spoken but rather from a desire to bring Aboriginal words, accents and grammar into English. Aboriginal English is a strong marker of Aboriginal identity and most speakers can adjust their language 'up' or 'down' the continuum to suit different contexts and audiences.

APPLY YOUR KNOWLEDGE

Prepare an information report on your choice of an English-based pidgin or creole, or Aboriginal English. If you are investigating a pidgin or creole, be sure to include the following:

- some background information on the original language and the context in which English was introduced
- some linguistic features of the pidgin/creole, looking at the subsystems
- some language examples, explaining how they differ from Standard English
- whether this pidgin/creole is likely to survive in the future, and how it has impacted on the culture of the people who use it.

If you are investigating Aboriginal English, you should provide examples of linguistic features (all subsystems) and specific language examples, showing how they vary from Standard English. Try to include some contemporary resources – there are many wonderful programs on television showcasing Indigenous actors, issues and language (e.g. *Black Comedy*, *NITV*, *The Marngrook Footy Show*). You might also find the following websites useful:
http://www.hawaii.edu/satocenter/langnet/definitions/aboriginal.html
http://clas.mq.edu.au/australian-voices/aboriginal-english

YEAR 12

SITUATIONAL CONTEXT

As addressed earlier in this chapter (page 129), situational context consists of five elements that make up the immediate circumstances in which a discourse occurs: function, field, mode, setting, and the relationship between participants. When analysing texts, it is important to move beyond identifying the various aspects of situational context and to make judgments about how aspects of the context are influencing the text's linguistic features.

YEAR 12

CULTURAL CONTEXT

Cultural context refers to the values, attitudes and beliefs held by the participants in a discourse, as well as the values, attitudes and beliefs of the wider community at the time in which the discourse occurs. Here, a community might refer to a particular social or interest group, or a wider community such as 'Australia'. The cultural context is made up of traditions and expectations that shape our view of the world as members of a wider community. As with situational context, the cultural context of a discourse will influence the language choices of the participants. It will also influence the way the discourse is received or interpreted by others.

APPLY YOUR KNOWLEDGE

Each of the words listed on the next page has been nominated for the *Macquarie Dictionary*'s Word of the Year. Consider each nomination and the definition provided and select three or four that interest you most. What do you think your selected terms tell us about the attitudes, behaviour and values in Australian culture at the time of the nomination? Discuss your ideas with the class.

- 'lumbersexual' (2015): *noun*, an urban male who wishes to associate himself by his appearance with a rugged outdoors way of life, as by wearing outdoor clothes such as check shirts, jeans and large boots, combined with a beard, as typical of a lumberjack.
- 'keyboard warrior' (2015): *noun*, a person who adopts an excessively aggressive style in online discussions which they would not normally adopt in person-to-person communication, often in support of a cause, theory, world view, etc.
- 'mansplain' (2014): *verb*, colloquial, (of a man) to explain (something) to a woman, in a way that is patronising because it assumes that a woman will be ignorant of the subject matter.
- 'lifehacking' (2014): *noun*, the application of strategies or shortcuts used to simplify or improve any aspect of one's life.
- 'cli-fi' (2013): *noun*, a genre of speculative fiction based on the premise that climate change will give rise to fundamental changes in the way human beings live.
- 'onesie' (2013): *noun*, a loose-fitting one-piece suit, usually of a stretch fabric, gathered at the wrists and ankles and loose at the crotch.
- 'crowdfunding' (2012): *noun*, the obtaining of small donations from individuals contacted through social networks, as to fund a project, support a cause, etc.
- 'First World problem' (2012): *noun*, a problem that relates to the affluent lifestyle associated with the First World, and that would never arise in the poverty-stricken circumstances of the Third World, such as having to settle for plunger coffee when one's espresso machine is not functioning.
- 'burqini' (2011): *noun*, a swimsuit designed for Muslim women, comprising leggings and a tunic top with a hood.
- 'disaster porn' (2011): *noun*, media coverage of disasters which is seen as seeking to satisfy the pleasure that viewers take in seeing other people's misfortunes, as by constantly repeating vision of an event, often without commentary or context.

Source: *Macquarie Dictionary Online*, 2015, Macquarie Dictionary Publishers, an imprint of Pan Macmillan Australia Pty Ltd, www.macquariedictionary.com.au

YEAR 12

SOCIAL PURPOSE

Social purpose refers to the underlying goals of a particular discourse within its situational and cultural contexts. While there is often some overlap between the social purpose of a text and its function, the term 'function' applies to the immediately obvious goals of a discourse (for example, to entertain, to commemorate or to inform) whereas social purpose includes the broader implications of a discourse.

For example, the terms and conditions section of an airline's website would function to inform passengers of their legal rights and obligations. However, this text would serve the broader social purpose of legally protecting the airline as well as building confidence in the brand by reassuring customers that their needs will be met. English Language Unit 3 explores a wide range of social purposes, particularly focusing on those outlined in the following table.

U3O1: Informal language	U3O2: Formal language
▪ encouraging intimacy, solidarity and equality ▪ maintaining and challenging positive and negative face needs ▪ promoting linguistic innovation ▪ supporting in-group membership	▪ maintaining and challenging positive and negative face needs ▪ reinforcing social distance and authority ▪ establishing expertise ▪ promoting social harmony, negotiating social taboos and building rapport ▪ clarifying, manipulating or obfuscating

APPLY YOUR KNOWLEDGE

Respond to the transcript below by answering the questions that follow. The transcript is an edited extract of a spoken text presented at the Allan Border Medal Dinner in Melbourne in January 2016. It is spoken by Jeffrey Thomson (JT) after he was inducted into the Cricket Australia Hall of Fame. The following symbols are used in the transcript.

Transcription key

Symbol	Meaning
/	rising intonation
\	falling intonation
=	lengthening of sound to the left
(.)	short pause
(..)	medium pause
(…)	long pause
<H>	audible inhalation
-	truncated word or intonation unit
@word@	laughter through speech
word	emphatic stress
<A A>	allegro: fast-paced utterance
<L L>	lento: slow-paced utterance
{word}	transcriber comment
[words]	overlapping utterances

1. JT: Alright\
2. (.) I won't keep ya long\
3. (..) So (.) a=h/
4. Cricket was something I could do for fun\
5. you know sorta thing/
6. Eh I- (..) I think ah anybody who knows me\ would ah <H> realise that/
7. An- and we were lucky\ (.) in our day(.) we could play for fu=n\

8. <H> I admire these guys that play no=w\
9. they've gotta work their arse off\
10. they've gotta play so much cricket\
11. I mean (.) all the stuff they've gotta put up with\
12. (H) all the press\ (.) all media\ (.) <A everything like that\ A>
13. we didn't have to put up with any of that stuff\
14. (H) <L I know this is gonna shock you\ L>
15. But I'm a- I've actually/ (..) gone a bit soft in my old age\
16. (..) but ah (…) um/
17. No (..) but it'd be hard work/ it'd be hard work\
18. So <H> we flew under the rada=r/
19. you could play (..) football/
20. I used to play football in the off-season (.) <A in my own time\ A>
21. so <A I could get A> away from cricket\
22. I didn't have to do it 12 months of the year\
23. <A I don't know A> how they do it 12 months of the year these blokes\
24. Ya know/
25. they wonder why they all break down\
26. (..) why wouldn't they/ break down\
27. < L Christ almighty L> (..) [ya know/ (…) ya know/]
28. [{audience laughter}]
29. I'm amazed myself he- here tonight\
30. I mean ah/
31. <A Ya know A> you get old\
32. <A Ya wonder how old I am\ A>
33. I'm sixty-five years old\
34. Everything shrinks <A when you get on A>
35. That's why (.) I'm happy to wear coats and all this shit\
36. You don't (.) [show your arms](…)
37. [{audience applause and laughter}]
38. Even my eyeballs are shrinking\
39. I had to go to SpecSavers the other day/
40. <A And you wouldn't believe/ A>
41. It's the only @good thing about getting old@ I found/
42. Was they gave me these gla=sses for close up\

43. So they magnify everything\
44. I used them in the shithouse [just before/(…) and I was pretty happy/]
45. [{audience applause and laughter}]
46. with what I had down there\
47. @I've just gotta get a pair for my wife\@
48. Nah/ (.) nah/ (.) @seriously\@ seriously\
49. (…) It's an honour\
50. It's a real big buzz\
51. For me= (..) my wife down there\
52. all the shit she's hadaa put up-
53. for 40 years\ (.) I mean/
54. she didn't get (.) all the trips you girls get down here now\ I'll tell ya/ (…)
55. {audience applause and laughter}
56. Mate\ (.) we had to sneak em in on pla=nes\
57. <A They didn't come A> on the same planes\
58. They used to stay in some shithole down the road\
59. ya know\ I'm I'm serious now/
60. the guys will tell you (.) all the blokes/
61. no wonder half of them are di- divorced/
62. <A sorta thing A> ya know\
63. No= no (.) not really\
64. But she's a wonderful girl/ 40 yea=rs\
65. and <A I mean A> (..) to put up with my crap is so good\

1. Read the text and make bullet-point notes that identify the following:
   - function
   - field(s)
   - setting (time and place)
   - mode
   - text type
   - speaker
   - audience(s)
   - relationship between the speaker and the audience(s). Hint: think about how well they know one another, whether there is power and whether there is solidarity.
2. What is the social purpose of the text? How does this differ from the function? Hint: remember to look for the underlying goals of the text. Is the speaker attempting to achieve anything other than accepting his award?

3. What is the cultural context of the text? Hint: think about the values, attitudes and beliefs communicated by the speaker. What are the likely values, attitudes and beliefs of the audience attending the dinner? What are the likely values, attitudes and beliefs of the audience viewing the awards broadcast? Compare these with the values, attitudes and beliefs of the general Australian community.

4. In one or two paragraphs, discuss how the social purpose and contexts of the text influence the language used by Jeffrey Thomson.

YEAR 12

STANDARD AND NON-STANDARD ENGLISH

The language that we use today is highly controlled. This control has occurred mainly through the codification process of language: standardisation has taken place to attribute a set of norms – rules – for how language should be spoken and written. Codification refers mainly to the writing system of a language, and covers the official rules of grammar, spelling, pronunciation, structure and lexical choice. In Australia, the codified language is referred to as Standard Australian English and, while it is shaped by dictionaries, grammar books and the education system, there is no single regulator as to what is considered standard and what is not. In other countries, the codification of language is controlled by the government. For example, in France, the Académie française controls the rules governing the codification of French and in the People's Republic of China, the State Language Work Committee controls the rules governing Mandarin Chinese.

In English Language, the use of **Standard** and **non-Standard English** should be considered when discussing society's perceptions of different language varieties. This is particularly relevant when comparing language dialects and variations based on **covert norms** – that is, particular situational or community languages – with the Standard variety used as part of Australia's **overt norms**. (See pages 165 and 166 for further discussion of overt and covert norms.)

Non-Standard English is closely tied to informality, as it does not conform to the expected norms defined by the standards. In the past, these language varieties were viewed pejoratively, in particular by prescriptivists, as they were considered to be 'incorrect' forms of English. While it is true that the use of Standard Australian English carries greater prestige than non-Standard English in many public contexts, it is equally true that non-Standard varieties carry higher prestige in contexts where covert norms require their use. For example, the language used by speakers at a gathering of friends is far less likely to conform to language standards than the language used by those same speakers in the workplace. However, this doesn't mean that non-Standard English is always used in informal contexts and Standard English in formal contexts, as even informal language can contain standard forms. For example, contractions often reduce formality in texts, but they are not non-Standard.

Here are some examples of Standard and non-Standard English:

Standard: I saw him on Tuesday

non-Standard: I seen him on Tuesday.

The above utterance is a typically non-Standard structure used by a number of Australian English speakers. Rather than using the past tense form of the verb 'to see', the speaker has used a past participle instead.

CHECK YOUR UNDERSTANDING

Using appropriate metalanguage, discuss the use of non-Standard grammatical structures for each of the sentences below. The lexical choices to focus on are italicised.

a) We *done* it yesterday.

b) He *don't* like you.

c) What about *them* two questions?

YEAR 12

SLANG

Slang is very informal speech that is not standard in the specific language or dialect (which, for us, means that it does not belong to Standard Australian English). It is also typically transient (it does not tend to stick around).

Slang tends to be associated with particular groups, according to factors such as region, personal interest or age. It is typically created through repurposing pre-existing words and phrases in English, in particular through application of morphological patterns.

Slang is exclusive in nature, as words will frequently have a meaning unrelated to their denotation; it cannot be 'figured out' by those who are not part of the in-group. Generally, there is a connotative or conceptual link between the meaning of the slang and the meaning of the lexeme that has been repurposed, but at times this meaning can be idiomatic. As a result, slang often relies firmly on the cultural knowledge of the speaker and its use is a good indicator of group belonging.

Example

- Utterance: I totally pwned you!
  Social group: online gamers of any age but typically under 30.
  Meaning: I have won with a clear margin. You have been shamed.

The slang verb 'to pwn' means 'to defeat with absolute dominance, to the embarrassment of the loser'. The use of 'pwned' arose around the early- to mid-2000s in the gaming community through an appropriation of slang from the hacker community; there was a substantial overlap between the two communities at the time. It is likely that it was formed out of a common misspelling of 'owned' as the letter 'p' is very close to the letter 'o' on a keyboard. Anecdotally, the pronunciation of the word is a good indicator of the age of the gamer, with older gamers articulating it as 'owned' and younger gamers as 'poned', despite the spelling being the same. While it is still in use today, the original meaning and intent behind the word has changed, and it is more likely to be used sardonically to disparage one's own performance.

While slang shares some benefits with **jargon**, the main reason for its use is exclusion rather than efficiency. Speakers who use slang often don't want those outside of their group to understand what's being said; it's a 'code' used to signal in-group solidarity. For this reason, slang can enter and leave the language of a group very quickly, particularly in the age of social media and the internet. As more and more people outside of a group understand the slang terms, those inside the group are less inclined to use it.

APPLY YOUR KNOWLEDGE

Research some of the slang terms used in your own social groups and, using appropriate metalanguage, document their meaning and usage.

YEAR 12

COLLOQUIAL LANGUAGE / COLLOQUIALISMS

Much like slang, colloquial language and colloquialisms are markers of an informal register. **Colloquial language** is informal language that demonstrates a relaxed and casual tone. **Colloquialisms** are different from slang, as they are more permanent and tend to be widely understood. For example, colloquialisms are often included in dictionaries with their full informal meanings. Many colloquialisms are considered part of Standard Australian English for this reason.

Colloquialisms can consist of diminutives, contractions and shortenings, as well as assimilated and blended lexemes such as 'gonna' for 'going to', 'wanna' for 'want to' or 'gotta' for 'must' ('got to'). They can also include informal uses of words where connotative rather than denotative meanings are intended. For example, the Australian colloquial use of 'reckon' means 'think' or 'believe', but the denotation is 'to establish by calculation'. Similarly, a 'slab' is colloquially 'a carton of beer' rather than 'a thick flat piece of stone'.

Colloquial language should be analysed in terms of the reduction in register that it causes. Casual language is often used to reduce the social distance between participants, and the most effective method of achieving this is via colloquialisms. When discussing the effect of this, focus on the inclusive nature of such casual language, and how it can appeal to a wider audience.

CHECK YOUR UNDERSTANDING

Highlight the colloquialisms in the following passage and annotate them to indicate their meaning.

1. Dear mum,
2. Thanks for sending me that sweet pack of stuff from home. I've totally missed
3. real Aussie chockies! First thing I did was snarf down that Pollywaffle! I know you
4. told me to share it with my friends, but there's not a hope in hell that anyone is
5. even gonna get near em! Sorry! You'll just hafta send me more if you want me to
6. share, haha!
7. Anyway, I'd better go, cos they're telling me it's lights-out time in the dorms.
8. Love ya!

TABOO LANGUAGE

Taboo language is language that is deliberately offensive, controversial or insensitive, and as such shouldn't be used in public contexts. The most common forms of taboo language are profanities, obscenities, expletives, slurs and epithets. **Profanity** is language that is obscene or offensive, particularly to a religious group; an **obscenity** is an utterance that offends the morality of the time; an **expletive** is a swear word; a **slur** is an insulting remark or innuendo; and an **epithet** is a phrase used to describe the qualities or attributes of a person, often with negative connotations.

In most societies, swearing within a social interaction is often considered obscene and offensive; however, in Australian contemporary society, obscene lexis can have many other functions aside from this. The social meaning of strong expletives such as 'f*ck' and 'c*nt' have over time shifted from their offensive nature to having a rapport-building function in certain informal contexts.

As an example, Lauren McLeod (2011), in a study of the use of profane and obscene language in the environment of tradespeople ('tradies'), was able to conclude that the meaning shift and social motivation of vulgarisms was closely tied to building and maintaining rapport between coworkers. In a typical workplace, those who use obscene language are viewed as uncouth, uncultured and uneducated. However, in less formal workplace contexts swearing can be a tool used for building and maintaining positive affiliations between members of this sub-group. Such language use conforms to the covert norms of the situational context of this kind of environment; it is a marker of in-group solidarity.

Beyond the 'tradie' environment, this group-affirming aspect of taboo language tends to hold true in many other situational contexts in modern Australia. As another example, a security guard for Linfox in Brisbane was initially dismissed in July 2012 for telling his manager to 'get f*cked' – the dismissal was on the grounds that his use of offensive language was 'totally inappropriate and unwarranted in the workplace'. The worker challenged this dismissal and Fair Work Australia found that the use of expletives in the workplace was not grounds for dismissal, as such language was common in this particular workplace environment. What is notable about this example is that it made clear that the rules regarding offensive and obscene language, even in professional environments, are shifting – once taboo in these contexts, swearing is now widespread.

Taboo language in Australia is highly contextual, where racial epithets and slurs can work as terms of endearment rather than as offensive insults, and obscene language can be seen as merely providing strong emphasis rather than shocking or offending. This is not always the case, however, so it is important that you consider the context carefully before deciding if offence is intended or not. In spoken texts, check carefully for evidence before making any assumptions, and in written texts, consider the message of the writer and the function and purpose of the text as part of your analysis.

POSITIVE AND NEGATIVE FACE NEEDS

The connection between 'face needs' and language was first examined by Penelope Brown and Stephen Levinson in 1987. Their research identified that every individual has two distinct sets of needs that should be addressed in social interactions. These are known as positive face needs and negative face needs and they underpin systems of **politeness** around the world. The term politeness has a more technical meaning in linguistics than in the general community, where it tends to be synonymous with 'etiquette' or 'good manners'. When used in linguistics, politeness refers to any strategy (linguistic or otherwise) used by one individual to address another person's positive or negative face needs. By addressing these needs, individuals are able to maintain social harmony.

An individual's **positive face needs** consist of the need to be liked, respected and treated as a member of a group. Any language or behaviour that builds rapport, signals approval or encourages solidarity, intimacy, equality or inclusiveness addresses positive face needs and can therefore be classified as a positive politeness strategy. Such actions include expressing affection through nicknames or other terms of endearment, offering compliments or praise, asking questions to demonstrate interest, listening attentively or responding with encouragement to others' talk. Individuals can express solidarity by offering invitations or reminiscing about past shared experiences. In some settings, taboo language such as swearing can be used to address positive face needs because it suggests that the interlocutors are comfortable with one another and have common attitudes towards taboo topics. Generally, people use more positive politeness strategies when they are addressing their friends and immediate family than when addressing strangers or superiors.

An individual's **negative face needs** consist of the need to be autonomous and act without imposition from others. Any language or behaviour that demonstrates respect or minimises impositions addresses negative face needs, and can therefore be classified as a negative politeness strategy. One essential non-linguistic negative politeness strategy is the avoidance of face-threatening acts. Face-threatening acts consist of any behaviour or language that challenges an individual's need for freedom and respect. Such behaviour includes lateness, giving orders, making demands and providing criticism or advice. When face-threats are recognised, individuals use negative politeness strategies to minimise their harmful impact. These might include using indirectness or hedges to soften the force of threatening or demanding statements, using politeness markers such as 'please' and 'thank you' or offering apologies for impositions. Framing a request as a question rather than a demand ('Mum, as it's raining, could you please drive me to soccer?') is also a negative politeness strategy as it allows the respondent the option to decline. The use of preferred honorifics or names that acknowledge an individual's authority, such as addressing your teacher by their surname and title or referring to a judge as 'Your Honour', also meets negative face needs. In situations where some sensitivity or care is required, euphemisms can also be used to avoid face threats. Generally, people use more negative politeness strategies when they are addressing strangers or their superiors.

CHECK YOUR UNDERSTANDING

Consider each of the following linguistic examples. Identify which strategy is being used, the degree of formality achieved and whether the language meets negative or positive face needs. An example has been completed for you.

a) Is it cold in here?

Answer *Strategy: indirectness.*
Register: somewhat informal.
Face: meets negative face need by avoiding a direct request to close window or turn on heater.

b) That jacket is awesome!

c) Sorry I'm late, Mum.

d) Please accept my condolences on the passing of your grandfather.

e) Hey biatch.

f) Kelly Leigh Quinn and David Matthew Elgin request the pleasure of your company at the celebration of their marriage.

APPLY YOUR KNOWLEDGE

Read the transcript on the following pages and answer the questions that follow. The transcript is of a conversation between Deborah (D), Penny (P) and Sharon (S) that occurs before the three share an evening meal. Sharon is experiencing some challenges in her new job.

Transcription key

Symbol	Meaning
-	truncated word
[ ]	overlapping utterances
.	final intonation unit
,	continuing intonation
/	rising intonation
\	falling intonation
= (within a word)	lengthening of a sound
(.)	short pause
(..)	medium pause
(…)	long pause
= (at the end of a turn)	latching
<H>	audible inhalation
<Hx>	audible exhalation
@	laughter
<P P>	piano: said in a soft voice
word	emphatic stress

1. S: In my previous roles,
2. I've always had (…) (H) good strong relationships,
3. and I've really struggled (..) here,
4. only because they're really (…) o- opposed to the changes,
5. and really opposed to (..) HR (.) you know.
6. P: yep
7. D: yeah=
8. S: =they think they know the answers [like all the time]
9. D: [I was gonna say]
10. You shouldn't take any of tha- perso[nally]\
11. S: [no]
12. D: Because I've seen a lot of i- (.)
13. Especially (..) usually the older men who work in orga[nisations]
14. P: [yea=h]
15. They actually don't like/
16. HR is seen as the (..) (H) little part of the organisation,
17. that causes trouble (.) makes it hard for you\
18. S: [Yeah]
19. P: [Makes] you fill in paperwork (.) makes you tick the boxes\
20. D: It's [all those women in HR too that (..) that's] the thing\
21. P: [Stops you doing the things you want to do\]
22. S: Yeah
23. P: U=m (.) and they're just opposed to HR in gen[eral] because they don't understand\
24. S: [yeah\]
25. P: Like (.) the strategies and what you're trying to do.
26. S: Yeah and it's/ really tha-
27. (.) like you said,
28. that lack of understanding of,
29. (..) the reason why we have these structured processes\
30. with the way we do things (..) is for a reason/
31. And (.) you know we're trying ta/
32. You know our role is to ensure that we're consistent in our approach across,
33. the organisation\=
34. P: =Yep=
35. S: =And that's why we talk to you about (..) the decisions you make in your (…) patch/

36. And h- and the impact of making that decision (.) on other areas of the business/
37. And you know them really (.)
38. They feel disempo=wered (.) by us (..) (H) [having that conversation]
39. D: [asking questions of them\]
40. S: Yeah/
41. P: But they don't actually realise that you're (..) protecting them/ (.)
42. S: Yep\
43. P: Like (.) HR is there to protect them in whatever (.) [kind of] (.) you know,
44. S: [Yeah]
45. P: Way that is\
46. Wh[ether] it be remuneration\
47. S: [Yeah]
48. P: whether it be (H) you know (.) harassment or bullying\
49. Or (...) you know,
50. redundancy or (.) whatev[er]/
51. D: [It's] often seen as this fluffy little (..) [umm] sector that sits
52. P: [Yea=h\]
53. D: That sits wherever they choose and (…)
54. S: Yeah (.) whatever <P is always wrong\ P>
55. I think the challenge for me is that my predecessor was (..) [in that] fluffy\
56. D: [fluffy]/
57. P: Ye[ah @]
58. S: [@@] In that (..) I'm not going to challenge you on anything\
59. (..) You make the decisions and I'll st- (.) rubber stamp paperwork\
60. [That's]what used to happen\
61. D: [Mmm]

1. Identify the two main functions of this text.
2. What do you think the relationship is between the speakers? Hint: consider social distance, solidarity and power. Explain your interpretation.
3. Find examples of positive politeness strategies between the speakers. Hint: look for linguistic features that demonstrate cooperation, inclusion, and support or encouragement.
4. Using linguistic evidence, write a paragraph in which you explain how the face needs of the participants are met in this text.

JARGON

Jargon is a language variety that is particular to any trade, occupation, hobby or group. It is highly specific to its context, meaning that it may not be understood by those outside of the field. The driving force behind the use of jargon is efficiency: complex ideas can be communicated more precisely and much faster than if they had to be explained in full each time; jargon is therefore like a 'linguistic shorthand' for communicating a message.

Example

- Can you do some due diligence on that and triage any concerns?

Business jargon has been used in 'due diligence' and 'triage'. In the field of business, 'due diligence' means to explore all aspects of the topic being discussed (such as the purchase of a company) to ensure that everything is as expected. It is a legal phrase frequently used in the field of law as well, but in a business context it may not always refer to legal obligations and processes. The verb 'triage' in a business setting is a borrowing from the jargon of hospitals, where it means 'to prioritise based on severity'.

A side-effect of jargon's efficiency is **obfuscation**: the obscuring of intended meaning in communication. Jargon relies on the knowledge and expertise of all participants in a particular field for meaning to be conveyed, as otherwise it will not be understood. Jargon therefore acts as a marker of in-group solidarity and group membership, promoting the authority and expertise of its members while simultaneously excluding those who do not belong to the group.

APPLY YOUR KNOWLEDGE

Research the following types of jargon.

- medical jargon
- legal jargon
- real estate jargon
- sports jargon (choose a particular sport).

For each type, record the following:

a) stereotypical register in which the jargon appears

b) specific words and phrases, including definitions

c) positive and negative connotations attributed to the type of jargon.

You are encouraged to work in groups to complete this task.

YEAR 12

RHETORIC

Rhetoric is the type of language used when the intent is to be strongly persuasive, whether it be to persuade someone to share a point of view, or to convince a reader that the fictional world presented to them is real. Traced back to the time of the Greek philosopher Socrates, the art of rhetoric generally employs three main strategies:

1. appeal to the audience's sense of ethical responsibility: **ethos**
2. appeal to the audience's empathetic nature: **pathos**
3. appeal to the audience's logic and reasoning: **logos.**

When analysing a text for rhetorical features, it is important to consider the message being delivered to the audience, as well as the underlying inferences that are required. Often language patterns, such as particular syntactic patterning, are used to highlight and reinforce aspects of a text to strengthen the message being delivered; **rhetorical questions**, for example, act as a persuasive device to imply a foregone conclusion as an 'answer' to the question posed. Speech-makers and politicians rely on the art of rhetoric when they wish to move or persuade people; figurative language, repetition and antithesis are popular techniques used in the art of rhetoric.

When analysing texts in relation to their rhetorical force, seek out patterns and devices from all of the language subsystems. When the devices or patterns help reinforce a message in relation to any of the three strategies of rhetoric, they are actively supporting the rhetorical force of the text.

APPLY YOUR KNOWLEDGE

Former prime minister Julia Gillard delivered a highly emotive and impassioned speech in October 2012, directed at then opposition leader Tony Abbott. Gillard's speech was a reaction to the alleged hypocrisy of Abbott's motion to the House of Representatives to dismiss Speaker of the House Peter Slipper for sending sexist text messages. An extract of this speech is below.

1. Thank you very much Deputy Speaker and I rise to oppose the motion moved by
2. the Leader of the Opposition. And in so doing I say to the Leader of the Opposition
3. I will not be lectured about sexism and misogyny by this man. I will not. And the
4. Government will not be lectured about sexism and misogyny by this man. Not
5. now, not ever.
6. The Leader of the Opposition says that people who hold sexist views and who are
7. misogynists are not appropriate for high office. Well I hope the Leader of the
8. Opposition has got a piece of paper and he is writing out his resignation. Because if
9. he wants to know what misogyny looks like in modern Australia, he doesn't need
10. a motion in the House of Representatives, he needs a mirror. That's what he needs.
11. Let's go through the Opposition Leader's repulsive double standards, repulsive double

standards when it comes to misogyny and sexism. We are now supposed to take seriously that the Leader of the Opposition is offended by Mr Slipper's text messages, when this is the Leader of the Opposition who has said, and this was when he was a minister under the last government – not when he was a student, not when he was in high school – when he was a minister under the last government. He has said, and I quote, in a discussion about women being under-represented in institutions of power in Australia, the interviewer was a man called Stavros. The Leader of the Opposition says 'If it's true, Stavros, that men have more power generally speaking than women, is that a bad thing?' And then a discussion ensues, and another person says 'I want my daughter to have as much opportunity as my son.' To which the Leader of the Opposition says 'Yeah, I completely agree, but what if men are by physiology or temperament, more adapted to exercise authority or to issue command?' Then ensues another discussion about women's role in modern society, and the other person participating in the discussion says 'I think it's very hard to deny that there is an underrepresentation of women,' to which the Leader of the Opposition says, 'But now, there's an assumption that this is a bad thing.' This is the man from whom we're supposed to take lectures about sexism.

Write an analysis of this extract. You are encouraged to include any related metalanguage that is relevant to your analysis. When analysing this text, you should consider:

- Standard and non-Standard language use
- public language
- politically correct language
- rhetoric.

Note: This task will require you to refer to public language and politically correct language. You may need to come back to this after having explored these concepts later in the chapter.

YEAR 12

PUBLIC LANGUAGE

Public language is the language used in the public domain, such as in the fields of politics, media, the law and bureaucracy. It shouldn't be confused with the 'language one should use in public'. The register of public language tends to be more formal, with speakers and writers adhering to the language standards of the relevant field, as they are often aware that the language used in these contexts is subject to greater scrutiny than the language used in everyday, casual conversation. Public language also tends to show greater levels of planning in spoken texts, as more time and care has been taken in constructing the text.

Politics

The language of politics has undergone significant change in modern Australia. Traditionally, the language used by politicians when they are representing their country or their constituents is required to be formal, politically correct and diplomatic. In Australian politics, however, these rules have been relaxed in recent times and prime ministers and other government representatives have flouted the conventional rules of public language.

For example, in October 2014, then prime minister Tony Abbott addressed the media in relation to Russia's alleged involvement in the downing of flight MH17 over Ukrainian territory. In doing so, he threatened to 'shirt-front' Vladimir Putin, President of Russia, accusing him of being party to a tragedy in which 'Australians were murdered.' Abbott's use of non-Standard English with the jargonistic 'shirt-front', meaning 'to charge at and knock a person to the ground' in the field of Australian Rules football, flouts the conventions of public language, as did his direct accusation of a president being complicit in the murder of civilians. It is likely that Abbott's intent in flouting these conventions was to appeal to the Australian tendency to prefer honest and direct language over politically correct double-speak. It is notable that, while the media frequently publicised his comments, there was no significant condemnation of Abbott's flouting of the conventions of public language.

Media

The language used in the media must also comply with the standards of public language. The rules of politically correct language are strictly enforced in most forms of reportage, in particular if the report is a factual recount or objective observation. (See page 164 for definition and examples of political correctness.)

Reportage (/ɹɛpɔ'taʒ/) is the language used in news reports, in particular for factual observations and documented events. Reportage tends to contain objective language and to present observations rather than opinions.

For example, the State Government of Victoria has clear media guidelines as to how to refer to people with disabilities in any kind of media release. As of 2012, these guidelines include the following language suggestions: 'Do use person with a disability … instead of disabled / the disabled / victim of /suffers from / handicapped /special / stricken with / unfortunate' (Department of Human Services 2012). The idea is to put the person first, not the disability, and to ensure that people with a disability are portrayed as real people. Journalists are expected to report fairly and accurately, and to ensure that their language conforms to such guidelines.

Law

The style of language used in the field of law is quite distinctive. Much like reportage, the language used in legal contexts needs to be factual and objective. Further, it is critically important that the language used is clear and unambiguous, as often there are legal repercussions if it is not.

The language used in the field of law tends to contain fewer anaphoric and deictic references, as, by their nature, these introduce ambiguities. Archaisms are also a distinctive feature of this language style, in particular in the use of Latin terms: for example, 'ad litem' ('for the case'). See page 132 for further examples of 'legalese'.

Bureaucracy

Bureaucratic language, or **bureaucratese**, is a style of public language that has the following features: wordiness, circumlocutions, euphemisms and jargon. It is typically the language of government and officials, and is also known as officialese, corporate-speak, management-speak and government-speak.

Intended meaning	Bureaucratese
'pass'	'satisfactory completion'
'help people understand'	'facilitate stakeholder engagement'

The intent of bureaucratese is to impress, as well as to increase the authority of a speaker or writer. It can also be used as a marker of in-group membership – in particular with the use of jargon – as it includes members of a group with its use of specialised language, while excluding others outside the group. In society, it is generally viewed pejoratively – that is, negatively – and it has strong connotations of deliberate confusion in order to hide meaning. It is considered to be a type of 'gobbledegook' – language that is excessively hard to understand or even incomprehensible, and it frequently falls into the classification of double-speak for this reason.

Bureaucratese is also renowned for its excessive use of jargon and euphemism, particularly when the aim is to add prestige or gravitas to everyday concepts. For example a person who owns a cleaning business may choose to advertise themselves as a 'facilities management service provider' or an IT company might describe a software bug as an 'unexpected system event'. An additional reason for using these terms might be to make it harder for an outsider to understand what has happened, and thus save face – a 'physical network failure' sounds like a serious and technical IT issue, whereas 'Joe accidentally unplugged the cable' makes the firm sound unprofessional. (See sections on euphemism in Chapter 5 (pages 127 and 128), and jargon (page 158) and double-speak (page 163) in this chapter.)

CHECK YOUR UNDERSTANDING

The following job titles are all examples of bureaucratese or double-speak. Try to translate each of them back into their original form. Not all of these job titles are in common use.

a) sanitation engineer

b) information officer

c) beverage dissemination officer

d) transparency enhancement facilitator

e) vegetation specialist

YEAR 12

DOUBLE-SPEAK

Double-speak is the use of euphemistic, ambiguous and indirect language to deliberately mislead, confuse or obscure meaning. It is primarily used to make unpleasant or unpalatable truths sound more acceptable than they are, either by making meaning incomprehensible or by using intentional ambiguity. For example, the use of the term 'peacekeeping' to refer to a military presence in a country is often accused of being double-speak, as it tends to bring along with it acts of violence typically associated with war.

Double-speak occurs frequently in the fields of politics and advertising, when deceiving an audience is of benefit. In these contexts, it would be unethical and at times illegal to lie to the public, but the use of double-speak allows for the truth to be told in such a way that the audience wouldn't necessarily be aware of it.

APPLY YOUR KNOWLEDGE

The following examples are of real estate jargon, which is often accused of utilising double-speak in order to convince people to buy properties that are substandard.

Real estate jargon: In need of modernisation.
Translation: This house is old. It needs to be completely renovated or demolished.

Real estate jargon: A cosy property in a rural location.
Translation: This property is small. The nearest shop is 20 minutes away.

Go to a real estate website such as domain.com.au or realestate.com.au and find five more examples of real estate double-speak.

Double-speak also appears in contexts similar to those where politically correct language would be used, such as in performance reviews in jobs, or report cards in schools. In these contexts, it is of benefit to obscure meaning, especially when the review or report is not all positive but the author doesn't wish to offend or make false statements. This language style can therefore be a method of acknowledging the positive face needs of the intended audience.

APPLY YOUR KNOWLEDGE

School report cards frequently use euphemistic double-speak when discussing abilities or behaviour. Examples include:

- 'needs to be mindful of the learning needs of others' to mean 'disrupts the class'
- 'greater application is required' to mean 'doesn't work hard enough'.

Obtain a report card (one of your own, or ask a friend or family member). Find any phrases you believe are euphemistic or examples of double-speak. In particular, look for comments on behaviour or submission of homework.

Rewrite the report so that it conveys the same information in direct and plain English. Note any differences in language, and write a brief discussion outlining the reasons you chose to modify some of the phrases. Share with the class or in small groups.

YEAR 12

POLITICAL CORRECTNESS

Politically correct (PC) language is a style of language that is designed to reduce or avoid potential offence or exclusion. Its core purpose is to prevent bullying and offensive behaviour by using impartial language in place of words or expressions loaded with offensive undertones. The language that we use to communicate is a powerful tool, and this power should be tempered with the understanding that words can cause hurt and distress.

Taken at face value, PC language can be seen as a unifying language style as it attempts to meet the needs of all participants by reducing the likelihood of causing offence. Using PC language can therefore allow the saving of face in relation to politeness, where neither positive nor negative face needs are threatened.

Some general social rules in relation to being politically correct include:

- being careful to address individuals and groups in ways that include all of them rather than a particular demographic; for example, using a term other than 'guys' for mixed-gender groups, and using correct gender pronouns for individuals, including gender-neutral pronouns when they are requested
- avoiding gender-exclusion in titles and professions, such as 'fireman', 'policeman' or 'actress'
- avoiding expressions that are derogatory, in particular in relation to ethnicity and physical or mental abilities
- avoiding discriminatory language of any kind – racist, ageist, sexist, ableist, etc.

APPLY YOUR KNOWLEDGE

'Acknowledging people with the correct terms of address, the correct honorifics and the correct pronouns is the best way to avoid offence, as respect is being shown in the language used to address them.' Discuss in relation to contemporary Australian society.

Some people argue that PC language sometimes goes 'too far', and that it is impossible to always tread carefully around taboo or sensitive topics. PC language is therefore seen as encroaching into areas where it doesn't belong, and at times impinging on people's right to free speech. There is much public debate about the balancing act between freedom of speech and political correctness, but there are laws in place regarding discrimination of various kinds (e.g. the Racial Discrimination Act, the Sex Discrimination Act, the Disability Discrimination Act).

APPLY YOUR KNOWLEDGE

Is PC language still needed in society today? Write a short response outlining your personal opinion. On the next page is a timeline of some events to use as stimulus. These events were divisive; while they provoked enough outrage to cause media coverage, some argued that those who were upset or offended were 'overreacting'.

2011

- Ex–Liberal Leader John Elliott calls Indigenous Australians 'abos' on national television and says that acknowledging Indigenous owners was 'sheer bloody nonsense'.

Source: http://www.smh.com.au/entertainment/tv-and-radio/john-elliott-offends-on-can-of-worms-20110719-1hm99.html

2013

- UK reality TV show star states: 'Ginger babies. Like a baby. Just so much harder to love.'

Source: http://www.news.com.au/lifestyle/parenting/tv-star-hates-8216low-class8217-names-8216ginger8217-babies-and-fat-people/story-fnet085v-1226677596682

2014

- Aldi withdraws Australia Day T-shirts after being accused of racism. T-shirts read: 'Australia Est. 1788'.

Source: http://www.abc.net.au/news/2014-01-08/aldi-offends-social-media-users-with-australia-day-tshirts/5190550

- Bill Shorten referred to as a 'girly man' by Liberal Senator Mathias Cormann.

Source: Heath Aston, http://www.smh.com.au/federal-politics/political-news/mathias-cormann-channels-arnie-in-girly-man-attack-on-bill-shorten-20141018-1181z3.html

- Grant Denyer asks contestants to 'name something people think is a woman's job' on *Family Feud*, with top answers being 'cooking', 'cleaning', 'nursing', 'hairdressing', 'domestic duties' and 'dishes'.

Source: http://www.news.com.au/entertainment/tv/family-feud-fury-over-name-a-womans-job-answer/story-e6frfmyi-1227092349526

2015

- Indonesian clothing company under fire for shirt tags that read 'Washing instructions: Give this jersey to your woman. It's her job'.

Source: http://www.news.com.au/finance/business/retail/washing-label-instructions-its-her-job/news-story/422cf2280449ddd74f7a1deef9ed2d53

YEAR 12

OVERT AND COVERT NORMS

The terms **overt norms** and **covert norms** refer to the social expectations and community attitudes about language use that individuals exploit in order to gain power and prestige.

Overt norms

Overt norms refer to those linguistic practices that are widely accepted as prestigious within society. Adhering to such norms, including those codified as Standard English, allows the speaker or writer to create an identity that is associated with high socioeconomic status; their language allows them to present themselves as well educated, belonging to the upper classes and/or employed in a respected occupation. Such linguistic practices might reflect the individual's actual social status, or simply the status they aspire to achieve.

Covert norms

In contrast, covert norms are linguistic practices that are not given prestige by the wider community. However, within certain social groups they are more valuable than overt norms because of their ability to include and exclude. Covert norms are typically associated with non-Standard Englishes and are rarely codified. They are a valuable way for groups to construct local identities and reinforce group solidarity, either consciously or subconsciously. Individuals who understand and can successfully use the covert norms are identified as belonging to the group and can thus gain acceptance. Those who cannot or do not wish to adopt these covert linguistic practices are immediately identified as outsiders and are excluded.

For example, in his 1974 study of language in Norwich (England), Peter Trudgill found that some speakers were more likely to deliberately drop the 'g' from words ending in *-ing* such as 'singing'. This non-Standard pronunciation had considerable prestige among Norwich's working-class males. Similarly, Mary Bucholtz's 1999 study of 'nerd girls' in an American high school found that this group avoided slang, engaged in word play and valued hypercorrection as a way of separating themselves from the general student population. Other covert norms embraced by groups might include the use of jargon or slang, nicknaming systems or swearing habits.

APPLY YOUR KNOWLEDGE

1. Identify a group that you belong to. Hint: this could be a group of friends from school or a group that shares a common interest or hobby with you.
2. Brainstorm five to ten examples of non-Standard language commonly used by this group. These could be idioms, taboo words, nicknames, expressions, pronunciations or other language features.
3. Consider why these features are used. Do you know who started using them first or why? Do they share any significant meaning?
4. Discuss your examples with your class. Do any patterns emerge regarding which language features have prestige within adolescent social groups?

YEAR 12

LANGUAGE VARIETIES

There are many varieties of English, each with its own norms or expected patterns of use. A **language variety**, sometimes referred to as a dialect, is an established pattern of language use across multiple subsystems. Language varieties are used consistently by a group of people, known as a **speech community**, who have a shared understanding of how various linguistic features should be used. **Geographic varieties**, including national and regional varieties, emerge because of the location of the speakers. Cultural varieties (**ethnolects**) emerge due to the ethnicity of the speakers, while social varieties (**sociolects**) emerge because of the various roles performed by the speakers within society. Most individuals know more than one variety of English, and adopt the one most suitable to their social purpose and the situational and cultural context in which the discourse takes place.

Through our choice of language variety, we convey who we are as individuals and signal our membership of particular groups.

Ethnolects

Cultural varieties associated with specific ethnic groups are known as ethnolects. They occur when an individual's use of English is influenced by another language, either a first language or a language that is used in family and community settings. In the context of Australian English, ethnolects occur in both indigenous and migrant communities. Aboriginal Englishes exist on a spectrum, from those that are quite close to Standard Australian English to Roper River Kriol, the variety of Aboriginal English that is most distinct from SAE. The emergence of migrant ethnolects in Australia follows historic migration patterns. For example, a large number of European ethnolects exist because of post–World War II migration waves. Subsequent migration patterns from Vietnam, India, China and Sudan have all led to the emergence of additional cultural varieties of Australian English, each with their own distinctive features.

Sociolect

Social varieties, those associated with specific social roles or groups, are known as sociolects. Such varieties emerge because of the social class, interests, occupation, age, gender or aspirations of social groups – one such example is teenspeak. This variety not only has distinct lexical features, but also syntactic, semantic and phonological traits. The concept of covert norms within particular groups becomes particularly important when examining various sociolects.

Idiolect

An idiolect refers to a person's linguistic fingerprint: it is their own set of specific speech habits. Even among people who speak the same dialect, each individual will rely on and avoid different language features from within that variety – particularly at the level of words and phrases. Our idiolect is a product of our identity and is influenced by various personal, cultural and social factors such as our personality, nationality, ethnicity, socioeconomic status, age, gender and aspirations.

APPLY YOUR KNOWLEDGE

Consider the extract below, from the novel *'Mazin Grace* by Dylan Coleman, and answer the questions that follow.

1. My name is Grace. Grace Dawn. That's 'cause I was born just as the jindu came up
2. over our Kokatha country on Koonibba Mission. Papa Neddy gave me my name. Said if
3. it's good enough for Superintendent to call 'is girls Charity and Hope, it was good
4. nough for me to 'ave a Bible name too. Mumma Jenna said she brought me into the
5. world a year before that big war finished, just over a year after my sister Eva was born.

Ada, my mother, was my sister 'til I was about five years old. For Eva it was a bit older before we knew the truth. Still call 'er Ada now, outa habit I s'pose. Can't say when I first knew that Papa Neddy and Mumma Jenna weren't really my parents but my grandparents, and that my big sisters were really my mothers, or 'aunties', as whitefellas call 'em. It was more of a slow thing, like a ringworm. A minya faint circle on your skin, then itchin'. Could be mozzie bite, but before you know it, it's full grown and there's no mistakin'. It was kinda like that.

We got a big family, though, lotsa mothers and fathers, sisters and brothers. We all live in a little cottage on the Mission. There's lotsa cottages just like ours that other Nyunga families live in too. But not the Mission workers – Superintendent, Pastor, Nurse, Teacher. All them mob, they live in flash houses or nice rooms, not like ours. They different from us. They look at things different-way, funny-way. I reckon they see things mixed-up-way, sometimes. They don't understand our ways.

1. Using a range of subsystems, identify examples of the narrator's idiolect. You may wish to consider:
   - distinctive lexemes
   - code-switching (see Chapter 4)
   - use of pronouns
   - spelling that reflects phonology
   - ellipsis
   - compound words.
2. Using the examples identified above to support your ideas, write a paragraph in which you explore how the narrator's idiolect communicates aspects of her social, cultural and individual identity.

CHAPTER 1

CHECK YOUR UNDERSTANDING – Page 4

1. Phonology concerns the abstract rules of distributions of sounds of a particular language, whereas phonetics is the study of the articulation and perception of specific speech sounds.
2. Examples: 'know', 'though', 'sew', 'hoe', 'oat'
3. Examples: 'knew', 'through', 'sue', 'boot', 'flute', 'fruit', 'lieu'
4. We pronounce the letter 'o' differently in these words: 'woman' /ʊ/, 'women' /ɪ/, 'pot' /ɒ/, 'love'/ʌ/.

CHECK YOUR UNDERSTANDING – Page 6

Compare your labelled diagram to that provided on page 4.

CHECK YOUR UNDERSTANDING – Pages 9–10

1. false
2. voicing, place of articulation, manner of articulation
3. /p/ is voiceless (i.e. the vocal cords are not vibrating) whereas /b/ is voiced (the vocal cords are vibrating).
4. /f/; /θ/; /s/; /ʃ/; /ʧ/
5. /m/, /n/, /ŋ/
6. A monophthong is a single vowel sound, whereas diphthongs require the tongue to start in one place and move to another (i.e. they are two vowel sounds joined together).

APPLY YOUR KNOWLEDGE – Page 10

1. a) hurry
   b) comb
   c) flags
   d) through/threw
   e) view
   f) ring
   g) shut
   h) cough
   i) might/mite
   j) plane/plain
   k) boot
   l) jumper
   m) fair/fare
   n) though
   o) stitching
   p) here/hear
   q) treasure
   r) yesterday
   s) enough
   t) English
2. a) [pleʒə] or [pleʒə]
   b) [kʊd]
   c) [stɪɒŋ]
   d) [ɛləfənt] or [eləfənt]
   e) [dʒoʊk]
   f) [hʌni]
   g) [θɹu]
   h) [fjuməgeɪt]
   i) [kɒlɪdʒ]
   j) [kɒlaʒ] or [kəlaʒ]
   k) [kəlɛkʃən] or [kəlekʃən]
   l) [jɒt]
   m) [bɹʌðə]
   n) [lɛðə] or [leðə]
   o) [hat]
   p) [faɪnəl]
   q) [endʒɔɪəbəl] or [əndʒɔɪəbəl]
   r) [ɒstɹeɪljə] or [əstɹeɪljə]
   s) [tjuzdeɪ]
   t) [pinʌt] [bʌtə]
   u) [naɪf]
   v) [æntitə]
   w) [wɒtʃtaʊə]
   x) [bʊkwɜm]
   y) [ɪnvɪzəbəl]
   z) [ʧeəpɜsən] or [ʧɛəpɜsən]

CHECK YOUR UNDERSTANDING – Page 13

a) elision
b) assimilation
c) insertion
d) elision of [t] and vowel reduction [u]
e) flapping/assimilation
f) assimilation
g) elision
h) vowel reduction / elision
i) elision
j) nasal assimilation
k) insertion
l) flapping/assimilation

CHECK YOUR UNDERSTANDING – Page 15

Nouns – first syllable stressed	Verbs – second syllable stressed
recount	re**count**
conflict	con**flict**
record	re**cord**
combat	com**bat**
convict	con**vict**
upgrade	up**grade**
refill	re**fill**
incense	in**cense**
produce	pro**duce**
intrigue	in**trigue**
exploit	ex**ploit**
discount	dis**count**
object	ob**ject**
impact	im**pact**

CHECK YOUR UNDERSTANDING – Page 17

1. stress, pitch, intonation, tempo and volume
2. High rising terminal – it can be used to invite empathy or feedback, to engage with the listener, to hold the floor, to establish solidarity or rapport, to check the listener is following and understanding, and to show insecurity or uncertainty.
3. Vocal effects such as coughing, laughing or inhalations/exhalations of breath, as well as paralinguistic features such as body language, eye gaze and facial expressions can all have an effect on our speech and the messages we send to others.

CHECK YOUR UNDERSTANDING – Pages 21–22

1. a) – g) alliteration
   h) rhyme
2. The song uses alliteration with the constant repetition of the 's' and 'sl' sounds to form the basis of its message – the verbs 'slip, slop, slap, seek and slide' are made more memorable by sharing this phonological link, and in this way the Cancer Council hopes to make it easier for people to recall how to protect themselves from the dangers of the sun. Internal rhyme in the form of assonance occurs with 'slap' and 'hat', and 'slop' and 'on', and the rhymes 'slide' and 'fried', and 'hat' and 'that' also help us remember the words of the song. The phonological patterning helps to transmit a serious message in a playful yet powerful way, and the fact that this is sung means that the lyrics follow a rhythmic pattern.
3. a) consonance: final /k/ sound
   b) assonance: 'we', 'meet', 'people', 'week', 'tea'
   c) onomatopoeia: 'drummed'; alliteration: 'rain', 'roof'
   d) alliteration: /kr/ in 'crackers', 'crispy', 'crunchy'; and rhyme with 'crunchy' and 'munchy'
   e) rhythm: second syllable of each phrase is stressed, 'came', 'saw', 'ate'
   f) consonance: /k/ sound in 'drank', 'milk', 'tank'; and rhyme 'drank' and 'tank'
4. rhyme: 'fern' and 'turn', 'stop' and 'flop' (rhyming couplets), and 'jump' and 'thump'; onomatopoeia: 'flip, flap, flop'; alliteration: 'Willie', 'wallaby', 'went' and 'wattles', and 'flip, flap, flop'; consonance: 'flip, flap, flop'; assonance: 'wallaby', 'wattles', 'stop', 'flop'
5. a) alliteration of /s/ in 'sing', 'song', 'sixpence', and /b/ in 'blackbirds' and 'baked'; rhyme in 'rye' and 'pie'
   b) rhyme: 'Foster' and 'Gloucester', 'rain' and 'again'; assonance in 'Doctor', 'Foster' and 'Gloucester'; consonance in 'puddle' and 'middle' (near-rhyme – only the vowel is different)
6. Pigs and dogs differ quite a bit. Cat and bee noises seem the most similar in many languages! (Other answers may be possible.)

APPLY YOUR KNOWLEDGE – Page 23

1.

Sounds in connected speech and connected speech processes

Elision: The word 'and' shows examples of elision – the 'd' is elided (an'), and sometimes the 'a' as well ('n'). Words ending in *-ing* show elision of the 'g', such as 'havin'' and 'towin''.

Vowel reduction: The word 'are' in 'These two are coppers' sounds reduced – the 'a' has become more of a schwa sound. 'Fellows' has centralised to become 'fellas'.

Assimilation: In the spoken version online you can hear a faint flapping of the /t/ sound in 'all-nighter' (all-ni-d-er) and 'ankle biter' (bi-d-er); 'fellows' has assimilated to become 'fellas'.

Phonological patterning

Rhyme: 'nighter'/'biter'; 'Binny'/'tinnie'; 'Ackers'/'Macca's'

Assonance: 'reno'/'rellos'; 'hockers'/'coppers'; 'Stevo'/'Paddo'; 'Jimbos'/'Bennos'; 'Murray'/'Hoddy'/'Binny'

Alliteration: 'best behaviour'

Extension task

Suffixation: There are multiple examples of suffixation (using *-a*, *-o*, *-y/ie*) – 'Gazza', 'ambo', 'Stevo', 'Paddo', 'reno', 'rellos', 'Hoddy', 'Binny', 'Hawko', 'Simmo', 'Jimbo', 'Benno' and 'Macca's'. The use of diminutives in Australia conveys a feeling of informality, friendliness and warmth – it's a distinctive feature of our 'lingo'.

Word formation processes: There are also examples of shortenings or reduced words, such as 'ute' (utility), 'pav' (pavlova), 'Rach' (Rachel); contractions are also present, 'here's', 'who's', 'that's', 'there's'; the creation of the noun 'all-nighter', taken from the adverb phrase 'all night'.

Lexical choice: Vocabulary is distinctly Australian and highly colloquial – 'ankle-biter', 'chin-wag', 'ute', 'chockers', 'coppers', 'tinnie', and of course the other diminutives such as 'rellos' and 'reno'. The reference to the 'Murray' (river) would also only be understood by Australians, and the idiom 'pull an all-nighter', while not necessarily Australian slang in origin, is certainly used by many Australians to refer to staying up all night on a project. Some of the colloquial lexis, such as 'chin-wag' and 'ankle-biter' also fall into this category – they are not necessarily Australian in origin but they have been used in the vernacular for many years. The 'pav' (pavlova) is thought by Australians to be an Australian invention, although New Zealanders argue otherwise. The aim of the advertisement is to use language that resonates with Australians and captures something of the Australian identity. By using diminutives and suffixation, as well as other colloquial expressions and lexis, McDonald's positions itself in the Australian market – the fact that it is referred to as 'Macca's' shows an affection for the brand and is an attempt by McDonald's to create a local flavour.

CHAPTER 2

CHECK YOUR UNDERSTANDING – Page 25

1. a) trickster
   b) suffragette
   c) cheerful
   d) beagles
   e) intolerant
   f) unattainable
   g) humourless
   h) improbable
   i) aberrant
   j) hippopotamus
2. a) D
   b) I
   c) I
   d) D
   e) I
   f) I
3. Answers will vary; could include a) love (noun) – love*ly* (*-ly* suffix) is an adjective; e) just (adjective) – *un*just (*un-* prefix) is still an adjective, but the meaning has changed, whereas just*ify* (*-ify* suffix) is a verb.
4. Six morphemes: anti/dis/establish/ment/arian/ism. 'Establish' is the root word and it's a free morpheme.
5. Answers will vary; could include ir/regular/is/ation.

CHECK YOUR UNDERSTANDING – Page 27

1. a) dishonest
   b) impossible
   c) disreputable
   d) unconscious
   e) misunderstanding
2. Possible answers include: e-books, e-commerce, e-vite (from invitation).
3. a) ambo
   b) trackies
   c) rego or reggo
4. a) derelict (person)
   b) poor (person) – from 'poverty'
   c) relatives
   d) u-turn
   e) bottle shop
   f) service station
   g) smoke break (i.e. morning tea, a late-morning break from work)
   h) sandwich
   i) designated driver

APPLY YOUR KNOWLEDGE – Page 28

3. b) unkempt, disgusting, dishevelled, dishonest, discreet, incognito

CHECK YOUR UNDERSTANDING – Page 30

1. Put the flowers on the table over there in the corner.
2. Mark always moved sluggishly until he had had his first cup of coffee.
3. I can't find my car. I know I parked it somewhere on Level 2.
4. Walter never remembers his calculator for Maths class.

CHECK YOUR UNDERSTANDING – Pages 30–1

Person (singular)	Present	Past
I	am	was
You	are	were
He/she/it	is	was

Person (plural)	Present	Past
We	are	were
You (more than one person)	are	were
They	are	were

CHECK YOUR UNDERSTANDING – Page 31

1. They have been travelling for three months.
2. Lukas and Nate have three dogs and are hoping to get a cat.
3. I don't think that movie would be suitable for children.
4. Aaliyah has been learning to speak Latin.
5. Paul has tried his best.
6. Our new kitten was desexed before we took her home.

CHECK YOUR UNDERSTANDING – Pages 31–2

1. She will be home. (Contrast this with 'she might be home', which casts doubt as to whether they are likely to be home.)
2. I might / may not have it ready when you arrive.

CHECK YOUR UNDERSTANDING – Page 32

1. they
2. their
3. me

CHECK YOUR UNDERSTANDING – Page 34

If the weather on Saturday is nice we will be going to the beach. We like to play beach cricket or windsurf if the conditions are right, but my dad prefers to go for a swim then relax with a book. While our family loves the beach, we have to be careful to wear sunscreen or we end up burnt to a crisp.

CHECK YOUR UNDERSTANDING – Page 35

1. a) d: 'their', 'the'; adj: none present; n: 'Marcus', 'Simone', 'friends', 'clocks', 'Flinders Street'; p: 'under', 'at'.
   b) d: 'the', 'a'; adj: 'special'; n: 'RSPCA', 'adoption', 'campaign', 'January'; p: 'in'
2. a) The animals at the zoo were sleepy because it was a hot day.
   b) My sister enjoys the Reptile House but I prefer watching the seals.

CHECK YOUR UNDERSTANDING – Page 38

1. a) 'must': F; 'arrive': C; 'their': F; 'minutes': C
   b) 'frequently': C; 'on': F, 'so': F; 'maintain': C; 'a': F

CHECK YOUR UNDERSTANDING – Page 39

1 a) interjection
   b) noun
   c) auxiliary verb ('hast slain' is the verb phrase)
   d) adjective (describes the borogoves)
2 Inflectional, as it simply conveys tense but there is no change in actual meaning.
3 Content words. You probably used your understanding of the different word classes and the function of each word. You probably also used your understanding of English syntax (word order).
4. Progressive tense verbs take the inflectional morpheme '*-ing*', ('whiffling', line 15; 'galumphing', line 20), whereas other past tense verbs use the 'ed' inflection, ('burbled', line 16; 'chortled', line 24).

APPLY YOUR KNOWLEDGE – Pages 39–40

1. Answers can include: antenna (11) n + '-ae'; villain (1) n + '-s' ; shitty adj + '-er' (4; actual root morpheme is 'shit' to which 'y' was added to make an adjective, but this involves derivation not inflection) and wipe (6) vb + '*-ing*'.
2. Adjective – even though it has the *-ing* suffix of a verb, it is modifying a noun (villains). Also, we can tell because of the fact that it is being modified by 'more', which does not modify verbs.
3. These words are pejorative in nature (used to express contempt or disapproval) and have negative connotations of foolishness ('stooges', line 5) that suggest the men's intellectual abilities are questionable. Words such as 'saddos' (line 7) also suggest these men are pathetic and perhaps even not worthy of more standard words of insult.
4. There are moments of formality ('odious', line 1; 'perennial', line 2; 're-subjugate', line 3) but also quite a bit of informality (crude colloquialisms like 'dropping a log', line 6; Aussie slang like 'dropkick' , line 3; casual lexemes like 'chick', line 6; and 'shittier', line 4 – the latter being also slightly taboo).
5. The image of cockroaches preening 'filthy antennae' (line 11) supports her purpose by suggesting these men are undesirable and dirty pests, reinforcing the negative image she intends to create of them.
6. They are all adjectives, which the author uses to denigrate both the misogynistic views and the men who hold them.

CHECK YOUR UNDERSTANDING – Pages 43–44

a) pram
b) bus
c) lab
d) bra
e) pants
f) ad

2. a) abdominals / abdominal muscles
b) petroleum
c) gasoline
d) luncheon

3. a) aggressive
b) ammunition
c) champagne

4. binge-watching

5. a) fear of missing out
b) you only live once
c) I love you

6. a) galumphing
b) frabjous
c) slithy
d) chortle
e) frumious

7. a) wiki + dictionary
b) jeans + leggings
c) Britain + exit (both b and c were coined to discuss the possibility of Greece and Britain leaving the European Union)
d) bride + Godzilla

8. contraction: 'couldn't'; collocation: 'O-Week' where the 'O' represents the word 'Orientation'; conversion: 'O-Week' as a verb; 'bruv': shortening of brother

9. a) Julius Caesar: said to have been delivered surgically
b) Plato: the Greek philosopher who wrote about love free of sensual desire
c) the Earl of Sandwich (18th century) who ate meat between slices of bread
d) Odysseus, King of Ithaca, whose wanderings were written about by Homer
e) Jules Leotard: French trapeze artist who performed in such a garment
f) Antoine Joseph Sax: Belgian instrument maker who invented it
g) Joseph Guillotin: French physician who proposed this form of capital punishment
h) the 7th Earl of Cardigan: he set the style of wearing this garment
i) Franz Mesmer: an 18th-century German physician who founded a therapeutic movement called 'mesmerism'
j) Draco: the Greek statesman who mandated death as punishment for minor crimes

10. Answers will vary; could include bandaid, coke, sellotape, biro.

APPLY YOUR KNOWLEDGE – Page 44

3. acrophobia (fear of heights); agoraphobia (fear of crowds and/or open spaces); androphobia (fear of men); aquaphobia (fear of the water); autophobia (fear of being alone or isolated); claustrophobia (fear of enclosed spaces); frigophobia (fear of the cold, of becoming too cold); trichophobia (fear of hair)

4. a) The process is backformation: creating a word by dropping an affix off the form we are already familiar with. So the word 'disgruntled', meaning 'discontented, displeased', already existed and at some point people have dropped the dis- to form the antonym 'gruntled', meaning 'happy, content'. Often people assume the uninflected word already exists but this is not always the case.

CHECK YOUR UNDERSTANDING – Page 45

Meaning (archaic)	Word
knowledge (n.)	science
recipe (n.)	receipt
power of hearing	audition
head (of a person) (n.)	crumpet
(of shoes) worn down (adj.)	slipshod
an edge, a border (n.)	skirt
outside	without
army	host
doctor, healer	leech
divulge, reveal (a secret)	discover

CHAPTER 3

CHECK YOUR UNDERSTANDING – Pages 49–50

1. a) noun phrase
   b) noun phrase, prepositional phrase
   c) verb phrase
   d) adverb phrase, noun phrase
2. 'a garden bed': noun phrase; 'dives off': verb phrase; 'into a pile of leaf litter': prepositional phrase, adverbial phrase; 'all of our': adjective phrase; 'probably': adverb phrase; 'of skinks': prepositional phrase, adjectival phrase.

CHECK YOUR UNDERSTANDING – Page 50

1. a) He was eating pie [main] / whereas she was eating cake. [subordinate]
   b) Although it was still early [subordinate] / many people were there. [main]
   c) As it's Friday [subordinate] / Sumira and I are going home early. [main]
   d) If you ask me [subordinate] / pandas are far cuter than koalas [main] / but koalas are lighter. [subordinate]

NOTE: In part c) you may have noticed the coordinating conjunction 'and' within the main clause. This conjunction is connecting the words 'Sumira' and 'I', a proper name and a pronoun, and is therefore connecting words rather than clauses.

2. Your lawn might not enjoy the summer [main] / but there's plenty of Australian wildlife that does. [subordinate] / You can spot native wildlife [main] / that appreciates the hot weather. [subordinate] / Some visitors are conspicuous seasonal guests, [main] / while others require you to be a bit more observant. [subordinate]
   (Note that 'In urban backyards across the country' is not a clause – it's a prepositional phrase.)

CHECK YOUR UNDERSTANDING – Page 53

1. a) simple
   b) compound-complex
   c) fragment
   d) compound
   e) complex
   f) complex
2. If you live ... suburb [Complex: two clauses, correlative conjunction]; Often referred to as 'storm birds' … breed, then head back … March [Complex: two clauses, subordinating conjunction]; Channel-billed cuckoos make ... night [Simple: one clause]; And the incessant … window! [Fragment: missing a main clause before the coordinating conjunction 'and'].

CHECK YOUR UNDERSTANDING – Page 55

a) What a horrible noise! (The noise is) so annoying!
b) The evening would begin with a welcome speech and (the evening would) end with fireworks.
c) I had it all. (I had) pens, (I can) check (that off the list). (I had) paper, (I can) check (that off the list). (I had) a ruler, (I can) check (that off the list). (I am) all set (for the test)!
d) Walking is simpler (than paragliding), more comfortable (than paragliding) and far safer than paragliding.

CHECK YOUR UNDERSTANDING – Page 57

policy experiments (line 1); feature (line 1); interest rates (line 2); radical decisions (line 3); quantitative easing (line 4); the hope (line 5); economic growth (line 6)

CHECK YOUR UNDERSTANDING – Page 60

a) imperative
b) interrogative
c) declarative
d) exclamative

CHECK YOUR UNDERSTANDING – Page 63

a) 'The little boy': subject; no object, as 'giggled' does not require an object
b) 'Hiro': subject; 'all of his subjects': object
c) 'Our school': subject; 'a picnic': object
d) 'The Prime Minister': subject; 'an award': direct object; 'Shayla': indirect object
e) 'Water': subject; no object, as 'flowed' does not require an object

CHECK YOUR UNDERSTANDING – Page 65

1. 'a coward at heart': complement (complements 'I')
2. 'erratic and inconsistent': complement (complements 'The weather'); that night: adverbial (answers 'when?')
3. 'without a single regret': adverbial (answers 'how?')
4. 'indecisive: complement' (complements 'Dennis'); 'in the restaurant': adverbial (answers 'where?'); that we went to': adverbial (answers 'which one?')
5. 'ten': complement (complements 'Dillon'); 13: complement (complements 'Ayla')

CHECK YOUR UNDERSTANDING – Page 68

a) Agentless passive. The agent, whoever 'freed' the hostages, has been deleted. The patient ('the hostages') is in the subject position, yet they were the recipients of the action of being freed. The tense of the verb is shown with the past participle 'freed' combined with the auxiliary 'to be', which has the past tense inflection.

b) Active sentence. The agent, Phoenix, is the person who participated in bowling, and he is in the subject position. The verb is in the past progressive tense, as can be seen with the past tense form of the auxiliary 'to be' combined with the progressive *-ing* suffix on the main verb. There is no object or patient in the sentence, with only two prepositional phrases occurring after the main verb.

c) Passive sentence. The agent, 'school leaders', is the group that is considering changes to the school rules, but is not the subject of the sentence. 'Changes to the school rules' is the patient of the sentence, as this is what is under consideration. The tense of the verbal phrase is shown with the present progressive shown on the auxiliary 'to be' – 'are being' – matched with the past participle marking on 'considered'. The agent has been moved to the end of the sentence in a prepositional phrase construction. The active sentence would be 'School leaders are considering changes to school rules.'

d) Agentless passive. The agent is the person or group of people involved in sending invitations. The patient, 'Mai', has been moved to the subject position and is the topic being discussed. The verbal phrase 'might have been invited' contains within it the auxiliary 'to be', which indicates that the tense is past perfect (in the active sentence, it would be 'have invited').

CHECK YOUR UNDERSTANDING – Page 71

a) adjectival phrases; 'good' is antithetical to 'bad'; 'hot' is antithetical to 'cold'

b) sentences; clauses within each sentence are also in parallel; 'glee' and 'embarrassment' have been placed in opposition, demonstrating antithesis

c) verb phrases

d) sentences; these parallel structures also include lexical repetition of 'I will not'

e) verb phrases

CHAPTER 4

CHECK YOUR UNDERSTANDING – Page 75

1. Prosodic features are stress, pitch, intonation, tempo and volume; vocal effects involve such things as tone of voice (creaky, breathy, strict, etc.), laughing, snorting, whispering, coughing and exhalations; paralinguistic features concern body language and body gestures, facial expressions and eye gaze.
2. You should find it difficult to gauge your interlocutor's participation in the conversation and find it hard to read their mood; the experience should be quite discomfiting! This shows the power of paralanguage (paralinguistic features) in helping to establish rapport and solidarity.
3. You might use exaggerated punctuation (capital letters, multiple exclamation marks, bolding of words, different font sizes – these all help to convey prosody such as pitch, volume and stress), emoticons, emoji, acronyms and initialisms, as well as creative spellings.

CHECK YOUR UNDERSTANDING – Page 78

a) highly informal

b) informal

c) more formal

d) more formal

e) informal

You can see typical greetings, vocatives and phatic talk in the examples provided, with varying degrees of formality, depending on the relationships between the participants or between the speaker and audience.

CHECK YOUR UNDERSTANDING – Pages 79

a) informal

b) more formal

c) highly formal

d) highly formal

The closings in the examples provided range from highly formal, scripted utterances (in the church service and television interview) to the informal summing up and farewells in the phone conversation.

CHECK YOUR UNDERSTANDING – Page 80

The first example is supportive and not an attempt to take the floor, whereas the second is a deliberate attempt to contradict and possibly take the floor.

CHECK YOUR UNDERSTANDING – Page 81

You can see in examples a) and b) that speaker A is relinquishing the floor to speaker B. Example b) also suggests astonishment, whereas a) merely requires an answer to a question. The interrogative tag in example c) is used more to confirm speaker B's agreement with A's sentiments – it is seeking validation.

CHECK YOUR UNDERSTANDING – Page 82

a) introduces reported speech

b) acts as an introduction to a new topic

c) assumes commonality of knowledge or could be seeking affirmation

d) emphatic marker

e) hedge – softens the request

f) hedge; shows modesty – the 'yeah' suggests the person agrees with the statement but the 'no' softens this

g) orients the topic – brings the other interlocutor back on track

h) introductory particle – suggests something noteworthy to come

i) introduces speaker's intentions; could also be a hedge, suggesting that the intention is not confirmed

j) signals the speaker wants to know the other interlocutor is following/listening

k) 'Actually' suggests the speaker is dismissing a contrary opinion, but 'kind of' acts as a hedge, reducing the force of the utterance

APPLY YOUR KNOWLEDGE – Pages 88–92

1. Line 42: Jon opens with a greeting to a caller, Kerry, introducing the caller to the audience first, then speaking directly to her with a vocative in line 43. This forms the beginning of an adjacency pair (greeting and response), with Kerry responding 'Hi' in line 44.

   Extension task

   Given the nature of talkback radio, extended greetings with phatic talk (such as 'how are you?') are dispensed with, as time is limited and Jon has to get through both text messages and calls from listeners, as well as giving his guest, Jenny, time to speak. Callers would be aware of the protocols surrounding talkback radio shows and would not expect a more detailed greeting. The presence of a wider listening audience also impacts on these social conventions – they want to hear opinion and information, rather than 'chit chat'.

2. In line 43 the vocative 'Kerry' is used to address the caller personally and invite her to take the floor to offer her input. Similarly, in line 89 Jon uses the vocative 'Jenny' in his interrogative, inviting Jenny to take the floor and offer her opinion on parental intervention.

3. Micro pauses (.) such as those found in lines 14 and 15 are a natural part of spontaneous speech, and merely indicate slight gaps where Jenny is looking for the right words. Slightly longer pauses (..) such as that in line 69 indicate longer thinking times and even a pause for breath (line 68). The effect of Jon's long pause in line 117 is more dramatic, delaying the revelation that he loves the idea of T days.

4. The reference to T days and the words that follow – Tuesday, technology, tablet, TV and telephone (lines 118–123) – are an example of alliteration (repetition of /t/ sound). Thursday also begins with the letter 't' but does not have the alliterative quality of the other words. 'Digital detox' (line 61) is also alliterative and is a recent collocation/neologism.

5. Both Jon and Jenny offer minimal responses to Kerry when she calls in ('Mm', line 85; 'Yep yep', line 88), giving her validation and encouragement. Jenny also laughs in response to Kerry's comments (lines 56 and 59), once again giving support, which Kerry seeks in her use of high rising terminal (lines 54 and 55). Jon and Jenny don't take the floor in these instances, but merely allow Kerry permission to continue talking and indicate their interest in what she's saying.

6. Adjacency pairs occur in the form of greetings and responses (lines 43–44), questions and answers (lines 76–77; 89–90), and comments and responses (lines 126–127).

7. Non-fluency features include pauses and filled pauses / voiced hesitations ('um', line 13 and 'ah', line 18); false starts ('yeah I'm I fully agree', line 45); repetition ('I I think', line 11); repairs ('I y- (.) you still …', line 99) and stuttering on words ('r- remainder', line 69). Both Jenny and Kerry have many more instances of non-fluency features than Jon; this is possibly due to the fact that, as the host, Jon has plenty of experience speaking on live radio and has already thought a good deal about the topic, whereas Jenny is put on the spot and has to think on her feet. Similarly, Kerry might be nervous and inexperienced at speaking on live radio, and she also doesn't have control in this interaction – Jon controls the pace and the format of the program, and can bring callers in (and drop them) at any time.

8. Jon speaks quickly when he wishes to get through content in an efficient manner; his reading of the text message in lines 2–3 reflects this. His introduction of 'Kerry in Doncaster' (line 42) also shows this use of

fast tempo. By contrast, Jenny uses slow tempo and emphatic stress ('Absolutely', line 38, to endorse Jon's comments about kids not always being on screens). Jon uses slow tempo and loud volume when explaining the notion of T days (lines 121–123); in doing this he heightens the dramatic impact and also accentuates the alliterative quality of the 't' words. He also uses longer pauses to slow the tempo in this section (line 117), giving dramatic impact as he reveals 'this idea' (line 116). By contrast, Kerry uses a soft voice in lines 86–87 when she comes to the end of her discussion and her turn, having already given plenty of detail to her story.

Elongated vowels in particular words add emphasis and impact ('pla=nning', line 109 and 're=ally', line 107), as Jenny enthuses on creative uses of screen time. She complements this with emphatic stress on the verbs 'acting' and 'filming', illustrating the dynamic elements of screen play as opposed to being a passive user. Kerry uses emphatic stress when listing 'Minecraft' and 'videos', enabling her to highlight examples of screens.

Intonation is also a key feature of this dialogue. Rising intonation often indicates that a speaker has more to say on an issue (lines 64 and 65, where Kerry lists some of the activities her children began doing once the screens were taken away; lines 90–93, where Jenny is given the floor by Jon and is expected to come up with some comments on parental intervention). Rising intonation also appears when speakers provide lists or descriptions (lines 5–6, where Jon lists various types of schools; lines 121–122, where Jon lists items beginning with the letter 't'). Falling intonation sometimes signals the end of a turn (Jenny, line 41; Jon, line 126) or otherwise follows some emphatic statement (Jon, line 36; Jenny, lines 109–111, where she stresses the active verbs involved in creative screen time). Continuing intonation usually signals natural syntactic clusters (lines 15–16, where Jenny adds further information to qualify her statement about not having phones on the table), or gives speakers the chance to continue with their utterances without being interrupted or having the floor taken from them (lines 38–40, where Jenny has the floor). Final intonation signals the end of a turn (line 10, where Jon passes the floor to Jenny) or the end of a syntactic unit, which often coincides with the end of a turn (line 37, where Jon completes his utterance). There are also several instances of questioning intonation in this dialogue; Jon uses questioning intonation to ask Kerry and Jenny questions (lines 75–76; line 89) and to keep the conversation flowing. Kerry uses questioning intonation as HRT in lines 54 and 55 – here she is not asking a question as such but is checking that Jon and Jenny understand what she did by taking away her children's screens. It could also be that she is seeking validation for her choice of action – Jenny responds by laughing (line 56), giving Kerry reassurance to continue with her tale. Kerry uses HRT again in line 62, which, in combination with the emphatic stress and drawn-out vowel in 'cra=zy', indicates to Jon, Jenny and the wider audience that her children's response was extreme, although not totally unexpected.

9. Overlapping occurs sometimes where speakers provide minimal responses, indicating that they are following or agreeing with the other speaker (lines 30–31, where Jenny overlaps Jon; lines 59–60, where Kerry continues with her story, speaking over Jenny's laughter). This is not uncooperative or an attempt to take the floor. Jon also overlaps Jenny in line 95, assisting her with her thought process as he prompts her to elaborate on 'behaviour boundaries'. As the host of the program, it is his job to prompt his guests or callers where necessary, in order to keep the conversation moving and to avoid awkward silences.

10. Jon dictates the topics – he is in control of the show and he takes the topics where he sees fit. At the beginning of this transcript, having read out a text message, he brings in the related topic of 'digital overload' for children (lines 9–10), referring to 'another text' that has come in. This gives him the opportunity to pass the floor to Jenny, who, as CEO of the Children's Television Foundation, would have expertise in this matter. Jenny brings the topic back to that of the original text message in line 19, where she refers to teenagers and their screen habits and provides a line of defence. Jon is able to bring in new topics by not only reading out text messages but by bringing in callers to the show (line 42, where he brings in Kerry) – he does this once the topic of the importance of not spending too much time on screens reaches a natural conclusion. Kerry's topic is on the benefits of a 'digital detox' for her teenage children. Jon sums up the issue by pointing out the need for parental intervention (line 89) and then moves on to a new topic (line 116), where he reads out a text message about technology-free days or T days. He foreshadows a raft of new topics by referring to the 'interesting texts as well as more callers' (line 114) to come, indicating that there are plenty more issues for

discussion. Although it is Jon who controls the topics most of the time, Jenny also plays a role in bringing topics back into focus (topic loops). In line 102 Jenny loops back to the original topic raised by Kerry about boredom generating creativity (Kerry spoke of this in lines 71–74), introducing this loop with the discourse particle 'but' and indicating agreement with Kerry's thinking. Once she has validated Kerry's idea, she then introduces her own argument about how screens can be used creatively rather than passively, using a discourse particle and formulaic expression ('but um I'd also say…', line 104). As the guest on the program, she has the opportunity to follow up interesting topics and explore them as she wishes, as well as introducing her own ideas to the forum. Kerry, meanwhile, is let go once she has explained her actions and their repercussions – Jon recognises her contribution with his minimal response 'Yep yep' (line 88) and then moves the floor back to Jenny.

11. Turn-taking is largely controlled by Jon, who, as host, determines who is to speak and when. He is responsible for passing the floor to Jenny when he desires her input (lines 10–11; 37–38) by finishing his turn and leaving her to speak next, or by asking her a question (line 89). He also brings in Kerry to the conversation by introducing her at lines 42–43 and giving her the floor, following up with questions (lines 75–76) to allow her to elaborate on the topic. Kerry has quite an extended turn describing her digital detox experiment with her kids, but it is Jon who then brings Jenny back into the conversation (line 89) and finally takes the floor himself by reading out another text message (lines 114–126). Jenny, as the expert and guest on the program, also has quite extended turns speaking, and her pause-fillers ('um' and 'ah', lines 13, 15, 17, 18) enable her to hold the floor, as do her coordinating conjunctions 'and' and 'but' (lines 13, 14, 15, 17). Discourse particles also play a role in enabling her to manage her turns and hold the floor (see response below).

12. Discourse particles enable speakers to manage their turns and topics, and reflect their attitudes. Jon uses 'So' (line 28) to sum up Jenny's previous statement about kids on Facebook. He also uses the filler 'you know' several times; in line 29 he uses it to introduce a contradictory idea ('but y- you know…'), whereas in line 35 he uses it after a false start ('I don't (.) you know…'), to clarify what he means and to sum up his list of activities that don't involve screens. Jenny's discourse particles often involve some form of hedging – she uses 'I think' several times (lines 11, 90, 98, 101) and 'you know' (line 109) to soften the force of her statements, as well as other hedging expressions ('perhaps', line 41; 'sort of', line 92). These all illustrate her desire not to be too dogmatic in her opinions but rather to leave open the possibility for disagreement from others. Jenny also quotes teenagers using the discourse particle 'well' (line 25); here, 'well' introduces an idea and also has the purpose of justifying why students use their time on the tram to catch up with Facebook. Kerry uses the discourse particle 'Yeah' to begin her turn (line 45), signalling that she not only agrees with the previous sentiments, but also has something to add of her own – it enables her to preface her narrative. She uses 'actually' many times, such as in lines 65 and 68, to convey the surprising response by her children to the digital detox. In line 71 she says 'I actually believe …', suggesting that she is refuting a possible disagreement with her stance; her use of 'kids need to be bored to actually let their minds wander' (line 71), and 'they actually really liked it' (line 77), also seems to support this. She seems to be discounting any disagreement, whether implied or not, with her opinion. She uses 'I mean' (line 82) to counter her own positive spin on the experiment, admitting that 'it was tedious', but then hedges with the use of 'sort of' ('they would sort of try and … sort of manipulate me …', line 83). This makes her children's actions seem less objectionable to the listening audience.

13. Cooperation is achieved through the use of minimal responses ('yes', line 31; 'Mm', line 85), laughter (lines 56, 57, 59) and affirming words ('yep yep', line 88; 'yeah', lines 45, 90; 'absolutely', line 38; 'that's right', line 97), all of which denote supportive interaction. So too does the use of echoing, where Jenny echoes Jon's words 'anything else' (line 96) and shows her agreement by saying 'that's right' (line 97). Overlaps tend to be supportive rather than attempts to take the floor, indicating that the speakers are allowing each other the space to speak.

14. Features of the lexis: the semantic field of screen-based and digital technology ('digital overload', line 10; 'phone', line 15; 'social media', line 21; 'Facebook', line 25; 'screen', line 37; 'Minecraft', line 50; 'videos', line 51; 'chargers', line 55; 'Apple TV', line 58; 'digital detox', line 61; 'iPad', line 111; 'texts', line 114; 'tablet, TV, telephone', lines 121–3) is relevant to the discussion and aids coherence. Also, lexis surrounding non-screen-based activities ('Lego', 'Frisbee', 'Barbie', 'footy' in lines 32–34; 'Scrabble', 'instruments', 'games', 'cards' in lines 64–67) counters the notion that technology dominates our kids' lives. Some lexis relates to the manner in which

we use technology ('new protocols new manners', line 14; 'modify or use these things appropriately' and 'parental intervention', line 89; 'guidelines', line 91; 'standards', line 92; 'behaviour boundaries', line 95), which supports the notion that technology, when used well and appropriately, is a good thing. The presence of non-fluency features is typical of the rapid, spontaneous nature of this spoken interaction. Discourse particles play a role not only in shaping the discourse but illustrating attitudes of the interlocutors; friendly use of 'hiya Kerry' (line 43) makes Kerry feel welcome to the program. Lexis is reasonably informal ('footy', line 32; 'get stuck into', line 26; 'sort of', line 83; 'yeah', line 90; 'yep yep', line 88; 'kids', line 108), which is in keeping with the format of the program and the subject matter, which is meant to be inclusive and not too highbrow.

CHECK YOUR UNDERSTANDING – Page 101

a) I

b) F

c) F

d) E

e) P

f) U

NOTE: Sentence 6 is unmarked as the structure of the sentence is not in the form of a cleft, it's a semi-copula with an adjectival complement. Copular and semi-copular verbs are discussed in Chapter 3: Syntax.

CHECK YOUR UNDERSTANDING – Page 102

Line 2: 'These' refers to 'golden apples'

Line 3: 'they' and 'them' both refer to 'golden apples'

Line 4: 'this' refers to 'it was found that every night …'

Line 5: 'his' refers to 'the gardener'

Line 6: 'he' refers to 'his eldest son'

Line 7: 'he' refers to 'the second son'

Line 9: 'him' refers to 'the third son'

Line 10: 'him' refers to 'the third son' in lines 8–9, 'he' refers to 'the gardener'

Line 11: 'himself' and 'he' refers to the 'young man' (or 'the third son')

Line 13: 'it' and 'its' both refer to 'a bird'

Line 14: both instances of 'it' refer to 'a bird'

Line 15: 'its' refers to 'the bird'

CHECK YOUR UNDERSTANDING – Page 104

Line 1: 'She' is cataphoric to 'old woman'; 'near' is place deixis, 'I' is person deixis (referent = author).

Line 3: 'them' is anaphoric to 'such old women'; 'into' is place deixis.

Line 4: both instances of 'she' are anaphoric to 'such an old woman'.

Line 5: 'She' is anaphoric to 'such an old woman'; both uses of 'them' are anaphoric to 'eggs'.

Line 6: 'them' is anaphoric to 'eggs'; both instances of 'she' are anaphoric to 'such an old woman'; 'Then' is time deixis.

CHAPTER 5

APPLY YOUR KNOWLEDGE – Page 109

1. a) first aid
   b) camping or hiking
   c) classical music
   d) linguistics
   e) Academy Awards

2 a) homes: 'housing', 'home styles', 'suburbs', 'homes', 'electric lights', 'flushing toilets', 'gas stoves', 'telephones', 'homes'

   b) transport: 'network', 'trams', 'trains'

   c) technology: 'electric', 'electricity', 'devices', 'electric lights', 'flushing toilets', 'gas stoves', 'telephones', 'film', 'radio', 'broadcast'

   d) entertainment: 'entertainment', 'cinema', 'attractions', 'Luna Park', 'moon seat', 'crowds', 'Big Dipper', 'film', 'footage', 'carriage', 'radio', (family) 'gatherings', 'cricket tests', 'news', 'music programs' (comic and dramatic), 'radio serials', 'broadcast'

APPLY YOUR KNOWLEDGE – Page 111

a) Any plant with leaves

b) Any motor vehicle larger than a car

c) Any adult male family member

d) Any clothing that has holes for legs

e) Any writing tool that you hold in your hand

f) Any cold liquid drink

APPLY YOUR KNOWLEDGE – Page 112

a) The Group 1 and Group 2 words are colours. The Group 1 words are shades of red. The Group 2 words are shades of green.

b) The Group 1 and Group 2 words are ways of using the voice. The Group 1 words indicate an action at high volume. The Group 2 words indicate a moderate or low volume.

c) The Group 1 and Group 2 words are mammals. The Group 1 words are farm or domestic mammals. The Group 2 words are typically found in the wild.

d) The Group 1 and Group 2 words are forms of outdoor activity/exercise. The Group 1 words don't require any equipment. The Group 2 words require equipment.

e) The Group 1 and Group 2 words involve writing. The Group 1 words are forms of writing that can be read. The Group 2 words are ways of producing writing.

APPLY YOUR KNOWLEDGE – Page 113

Answers will vary. Your answers should incorporate discussion of the following connotations and, where possible, be supported by linguistic examples.

Green: can be used positively when associated with environmental sustainability. However, the term 'Greenies' has negative connotations and is used to criticise individuals or groups who prioritise the environment over other political issues. Green can also be negatively associated with greed and envy.

Liberal: can be positively associated with individual freedom and used as an adjective to describe people in society who are open to new ideas and respectful of difference. However, liberal can also be used negatively to criticise people whose views are considered out of step with mainstream society or traditional values – e.g. parents who give their children a 'liberal upbringing'.

Old: can take on positive connotations of wisdom, experience or antiquity but can also be used more negatively to refer to people or things that are irrelevant, unfashionable or out-of-step with contemporary society.

APPLY YOUR KNOWLEDGE – Page 114

1.

Lexeme	Initial meaning	Broadening
office	n: a divine service, an official duty or ceremonial observance	n: a room or place for the transaction of business
doctrine	n: body of teaching, learning	n: a particular moral or religious principle
novice	n: probationer in a religious order	n: a beginner; someone who is new to the circumstances in which they are placed
holiday	n: holy day; a religious anniversary or sacred festival	n: any day on which one does not have to work
epiphany	n: the appearance of a God	n: a revelation or perception of an essential truth
martyr	n: witness	n: someone who suffers death or great suffering rather than renounce their beliefs

CHECK YOUR UNDERSTANDING – Page 115

Lexeme	Initial meaning	Shift
knight	boy, youth, servant	a mounted soldier, usually of noble birth, who has an honourable military rank
nice	foolish, stupid, senseless	pleasing, agreeable, delightful
lewd	non-clerical, uneducated	obscene or indecent, inclined to lust or lechery
sad	having had one's fill of food, drink, fighting, etc	sorrowful or mournful
bimbo	a chap, especially a stupid or inconsequential man	an attractive but unintelligent young woman
manufacture	to make by hand	the making of goods or wares by manual labour or machinery, especially on a large scale

APPLY YOUR KNOWLEDGE – Pages 115–116

1. Answers will vary.

Line 1: have old – plenty of
Line 3: Beelzebub – common name for a devil
Line 4: Come in time – Come at a good time; napkins – handkerchiefs for wiping away sweat; enow – enough
Line 6: equivocator – one who uses words ambiguously
Line 9: hither – here
Line 10: French hose – men's close-fitting trousers
Line 14: anon – at once; remember – give a tip to

APPLY YOUR KNOWLEDGE – Page 118

Example	Metaphor
Emotions erupted in court today as the accused pleaded not guilty to culpable driving.	The word 'erupted' – connects the uncontrollable force of a volcano to the emotions in the courtroom, adding drama to the description.

Example	Metaphor
The Prime Minister's office has been engulfed by controversy as a new book reveals the extent of distrust within the Parliament.	The word 'engulfed' compares the controversy with a bushfire, making it seem as if the PM's office is surrounded, under threat and ill-prepared to defend itself.
Police swarmed the building within minutes of confirming that the syndicate's ringleader was inside.	The word 'swarmed' likens the police to a group of bees, giving the impression that they are numerous and their attack swift. 'Ringleader' likens the head of a syndicate with the leader of a circus who manages the acts.
Smith is facing a long road back to the World Cup in June, having been plagued by knee problems all year.	'A long road back' links Smith's recovery to a physical journey that must be undertaken to reach the final destination (the World Cup). The word 'plagued' compares Smith's injury to devastating and deadly illness to magnify its significance.
A new tourism campaign could prove the cure for Australia's ailing economy.	'Cure' and 'ailing' connect the economy to issues of health and recovery, linking its current state to sickness.

CHECK YOUR UNDERSTANDING – Page 124

a) The lexeme 'case' could refer to the container that the violin is stored in or a criminal proceeding.

b) The lexeme 'bear' could refer to the process of carrying and giving birth to a child or to the ability of the women to tolerate children.

c) The lexeme 'crocs' could be a colloquial term for crocodiles or it may refer to a brand of plastic shoes.

d) The lexeme 'try' might refer to an attempt to do something (to stab the defendant) or to the process of bringing a criminal case against an accused person.

e) In this example, 'poll' refers to a vote or measure of opinion. The pun is created through the word's sound association with the homophone 'pole', which refers to the post from which a flag is hung.

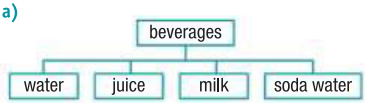
CHECK YOUR UNDERSTANDING – Page 125

1. a) false
   b) fail
   c) illegal
   d) started
2. a) dry (or other word to indicate degree of dryness)
   b) cool (or other word to indicate degree of temperature)
   c) ugly (or other word to indicate degree of attractiveness)
   d) polite (or other word to indicate degree of politeness)
3. a) child/offspring
   b) sell
   c) before
   d) employee

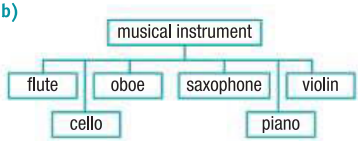
CHECK YOUR UNDERSTANDING – Page 126

1. a) emotion
   b) electronic device
   c) subject/class
2. See charts below.

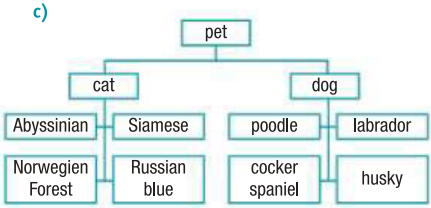
a)



b)



c)



APPLY YOUR KNOWLEDGE – Page 128

1. Answers will vary. Your answer might include:
   a) temporary cash-flow issue / going broke
   b) that time of the month / on the rags
   c) advanced in years, senior / fossil, fogey
   d) upset stomach, dodgy tummy, digestive concern / the squirts, the shits
2. Answers will vary.

   For sale: a cosy and well-maintained free-standing home with low-maintenance courtyard. The property boasts original features and is full of character. There is scope for renovation, with potential development opportunity. The property is conveniently situated for transport options and is in a vibrant, up-and-coming neighbourhood.

CHAPTER 6

CHECK YOUR UNDERSTANDING – Page 131

a) This will be in spoken mode and probably serves a rapport-building or expressive function. The setting is the train, suggesting the participants are going, or have been somewhere together. This would imply that there is little social distance (they probably know each other well). There is not sufficient information to determine the field of the discourse or relationship elements such as solidarity and power.

b) A morning bulletin for high school students

This will be in written mode, although it could be spoken if read out to students in their morning roll call meeting. It has an informative function and will be produced and encountered within the school. The relationship is probably characterised by power – the school and its staff have power over the behaviour of the students, the rules they should follow and the information they can access. The field is likely to include school rules and operations.

c) An award acceptance speech

This will be in spoken mode, although it may have been scripted (written down) before being performed. While the setting is not obvious, the audience of the speech will probably be people who share solidarity with the speaker (in other words, they have the same interests or area of expertise). The speaker is also likely to have some status within the group and the field will draw on the speaker's area of expertise. The award may be televised to a home audience, as occurs with awards such as the Australian Film Industry awards or the AFL's Brownlow Medal. The function of the text is for the recipient of the award to give thanks and acknowledgement.

d) A contract of sale for a house

This will be in written mode and serve the functions of providing information and completing a transaction (sale of property). The participants will be of equal status but there will probably be a large social distance between them. The field will include mostly legal and real estate terminology. The text is likely created and interpreted in different settings. It will be written by the real estate agent and/or their lawyers and then read by the purchaser and/or their lawyers later.

CHECK YOUR UNDERSTANDING – Pages 134–5

1. behaviourism – imitation is key
2. Language Acquisition Device (LAD)

CHECK YOUR UNDERSTANDING – Page 137

1. a) My dog
   b) you guys
   c) Sarah, Tim and I
   d) see me after class
   e) You're
   f) behaviour up with which I shall not put
   g) Whom do you love?
   h) less milk
   i) disinterested
   j) elicit
   k) practise (in this sentence it is a verb)
2. Prescriptivists would be unhappy with the split infinitive, 'to boldly go'. Conventional rules say English cannot insert words between the *to* and the *go*, so it should have been 'to go boldly'.

CHECK YOUR UNDERSTANDING – Page 140

1. Scots
2. a) I
   b) mother
   c) son

CHECK YOUR UNDERSTANDING – Page 151

a) Rather than using the past tense form of the verb 'to do', the past participle form has been used.

b) The grammatical structure of the auxiliary 'do' does not agree with the third person singular subject 'he'. The form of the auxiliary for third person singular is 'does'.

c) When used as a demonstrative adjective, the third person plural pronoun should be 'those'. 'Them' is the third person plural object pronoun.

CHECK YOUR UNDERSTANDING – Page 152

Line 1: mum: 'mother'

Line 2: sweet: 'very good'; totally: emphatic

Line 3: chockies: Australian diminutive for 'chocolates'; snarf down: 'eat with great pleasure'

Line 4: not a hope in hell: 'no chance, not possible'

Line 5: gonna: 'going to'; em: shortening of 'them'; hafta: 'have to'

Line 6: haha: exclamative as an indication of laughter in written text

Line 7: I'd better: 'I must'; go: 'finish writing this letter'; cos: shortening of 'because'; lights-out time: 'time to go to sleep'; dorms: shortening of 'dormitories'

Line 8: ya: 'you'

CHECK YOUR UNDERSTANDING – Page 155

a) strategy: indirectness; register: somewhat informal; face: meets negative face need by avoiding a direct request to close window or turn on heater

b) strategy: compliment; register: informal; face: addresses positive face need by demonstrating approval and encouraging solidarity (the participants have the same sense of fashion)

c) strategy: apology; register: somewhat informal; face: addresses negative face need by acknowledging the imposition / face-threatening act (lateness)

d) strategy: euphemism/indirectness; register: formal; face: addresses negative face needs by acknowledging the death of a relative in a respectful way (using the euphemism 'passing') and therefore avoiding a hurtful or harsh term for death

e) strategy: nickname / taboo language; register: highly informal; face: addresses positive face needs by being inclusive. The use of 'biatch' suggests that the participants have sufficient intimacy and solidarity to be comfortable using taboo language when referring to each other without this action causing offence

f) strategy: invitation; register: formal; face: addresses positive face needs by being inclusive. The invitation acknowledges that the addressee is a member of their 'group' and makes them feel welcome

CHECK YOUR UNDERSTANDING – Page 162

a) rubbish collector

b) librarian

c) bartender

d) window cleaner

e) gardener

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