

Living

How does our language GROW and CHANGE?



UNCORRECTED PAGE PROOFS

INDIVIDUALITY
 SOCIAL CONTEXT
 SYNTAX GRAMMAR
 STANDARDISATION



Literacy Language Literature

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1.1	How is Australian English a <i>living language</i> ?	XX
1.2	How has <i>globalisation</i> affected English?	XX
1.3	How do we use English to <i>interact with others</i> in a changing world?	XX
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Text list

In this Part you will read or view and discuss extracts from:

WRITTEN

Australian texts

- Henry Lawson 'The Roaring Days' (poem)
- AB 'Banjo' Paterson 'Clancy of the Overflow' (poem)
- Bruce Moore *Speaking Our Language* (non-fiction)
- The Herd 'Scallops' (song lyrics)
- Markus Zusak *The Book Thief* (novel)

World texts

- Captain James Cook 'The Endeavour journal of James Cook' (journal)
- Samuel Johnson *Dictionary of the English Language* (dictionary)

MULTIMODAL

Australian texts

- Juan Fernando 'Little gain in lazy English mangling' *The Sydney Morning Herald* (online) (news article)

Northern Territory Tourism Information 'Aboriginal art and culture' (web article)

Transport Accident Commission of Victoria 'Australian of the Year' (print advertisement)

Aboriginal and Torres Strait Islander texts

Madeleine Madden 'An address to the nation on the future of Indigenous Australians' (speech/television advertisement)

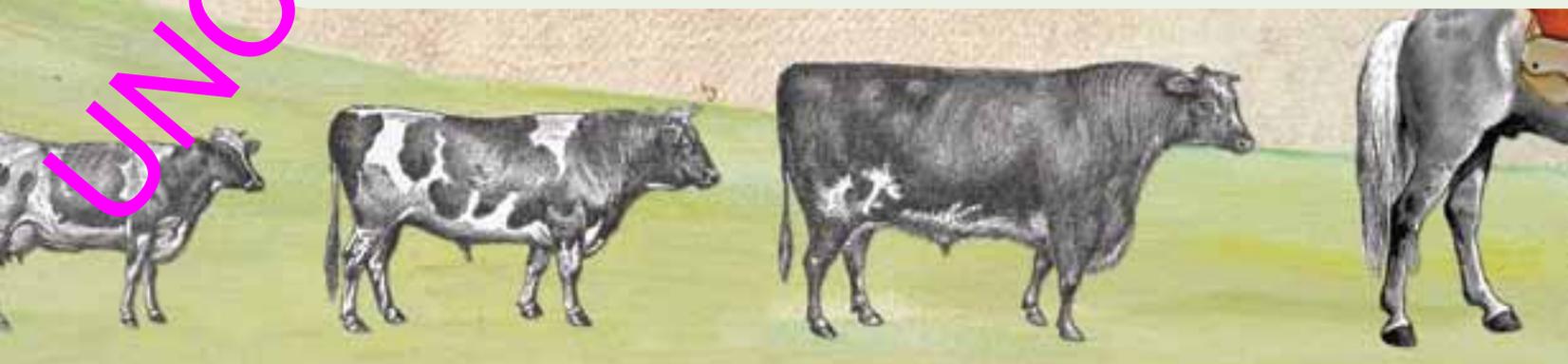
World texts

Google Chrome 'Lady Gaga' (television and online advertisement)

Jeff Kinney *Diary of a Wimpy Kid* (illustrated novel)

Robert McCrum 'The rise of global English' (web article)

Wikipedia 'A Dictionary of the English Language' (web article)



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1.1 How is Australian English a *living language*?



Language focus

A **dialect** is a variation of a language that is spoken in a particular region, or by a particular group of people.

It is estimated that when the First Fleet arrived in Australia in 1788 there were approximately 300,000 Aborigines and Torres Strait Islanders in the country, speaking around 250 distinct Indigenous languages. Furthermore, like any other language, these Indigenous languages had different dialects, meaning that there could have been up to 600 different ways of speaking at the time.

Now, a little more than 200 years later, most of these Indigenous languages are either dead (or 'extinct') or dying.

We use the term *living language* to refer to a language which is currently in use and which changes over time in response to new circumstances. Any language currently in use is technically a living language; however there are thousands of languages in danger of dying and becoming extinct because their use is in decline.

Will this child understand the language of his ancestors?





Language focus

A **world language** is a language known or spoken internationally, and learned by many people as a second language.



Language focus

A **creole** is a hybrid language. It is developed when two groups of people that speak different languages combine the vocabulary, grammar and usage of the two languages (over a long period of time) into a third language, eg Aboriginal Englishes.

There are approximately 6000 languages spoken in the world today, about one-third of them in the Asia-Pacific region. Yet according to researchers at The University of Sydney, the majority of these Asia-Pacific languages (which includes Indigenous Australian languages) will be extinct by the end of this century. In recent years a number of initiatives have been developed in order to preserve Australia's remaining Indigenous languages, and to keep a record of those that are lost.

English, however, is not a language at risk of extinction. It is in fact a rapidly growing language – mostly in regions of Asia and Africa – with a large number of different dialects spoken across numerous countries. This global trend is why English is categorised as a world language.

The standard dialect of English in Australia is called Standard Australian English (SAE), and this refers to all written and spoken forms of English in formal settings. There are other variations of English used in Australia too, including informal English, local or regional dialects, and creoles.

Australian English, in its broadest sense, is a living language because it is spoken by millions of Australians every day and changes in response to the demands of our diverse and multicultural way of life.

In this chapter, we will explore the growth and change of English, particularly Australian English, over time. Let's start by considering the sort of English that was first brought to Australia by explorers such as Captain James Cook (1728–79), and later by the first settlers.

What sort of English was brought to Australia by explorers?





Language focus

When something becomes more uniform, or is made to conform to a standard, it is **standardised**.

Syntax means the structure of a sentence, or the pattern of word order in a sentence.

A **complex sentence** is made up of an independent clause joined by a conjunction to one or more dependent clauses, eg: 'Although he was a keen explorer (dependent clause), Cook took no risks with his crew (independent clause).'

An **independent clause** is a clause that makes sense on its own.

A **dependent clause** adds meaning to an independent clause, but cannot stand alone.

Conjunctions connect similar words that are the same part of speech (such as two nouns or two adjectives), or connect two or more sentences.

Between May 1768 and July 1771, Cook and his crew of 94 men were aboard the HMB (Her Majesty's Bark) *Endeavour*, which had been sent from England by King George III to observe the astronomical transit of Venus from the South Seas to the rare phenomenon where the planet Venus passes between the sun and the Earth. Unofficially, however, Cook was also keen to explore, and it was on this journey that he made his first sighting of Australia. 'The *Endeavour* journal of James Cook' is his record of the journey.

As we will see, Cook was writing this journal at a time when England was only just coming to terms with the idea of written English being standardised. There were, therefore, still many inconsistencies in terms of grammar and spelling – as illustrated in the extract below.

The extract also reveals major differences in terms of **syntax** between English then and now, for example most of Cook's entry is one long **complex sentence** – a full stop does not appear until after the word 'fancy' in the second paragraph! Furthermore, this very long sentence is connected by a number of punctuation marks – such as commas, dashes and slashes – that are not always used as we might use them today:

13 April 1769

We had no sooner come to an Anchor in Royal Bay as before Mentioned than a great number of the natives in their canoes came off to the Ship and brought with them Cocoa-nuts, &c^a and these they seem'd to set a great Value upon- Amongst those that came off to the Ship was an elderly Man whose Name was is Cowhaa, him the Gentlemen that had been here before in the Dolphin know and had often spoke of him as one that had been of service to them, this man, / together with some others / I took on board / and made much of him thinking that he might on some occasion be of use to us —

As our stay at this place was not likly to be very Short, I thought it very necessary that some order should be Observe'd in Trafficing with the Natives: that such Merchantize as we had on board for that purpose might continue to bear a proper value, and not leave it to every ones own particular fancy. which could not fail to bring on confution and quarels between us and the Natives, and wo^uld infallible Lesen the Value of such Articles as we had to Traffic with: in d order to prevent this the following Rules were Orderd to be observed.



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Captain James Cook landed at Botany Bay after sailing in on the *Endeavour* in 1770.

Over to you

- 1 In four to five sentences of SAE, summarise Captain James Cook's journal entry. Then compare your summary with a partner and discuss any differences.
- 2 In what ways does:
 - a the vocabulary
 - b the sentence structure, and
 - c the punctuationdiffer from English used today? Give examples of each, if possible.
- 3
 - a On a copy of the extract, highlight all the words that are no longer spelled as they appear in Cook's journal, writing the correct spelling in the margins.
 - b Compare results as a class. Can you see any patterns, or can you think of any reasons why some of these spellings have changed?
- 4 Now circle all the non-standard instances of capitalisation. Working with a partner, try to explain why capitals might have been used in some instances in the extract where today it would be unnecessary. Compare results as a class.
- 5 In the second paragraph the word 'observed' appears twice, slightly differently each time. Ignoring the possibility that Cook was a poor speller, what might this suggest about the English language in the 1700s?

As we can see, the form of English brought to Australia was not yet properly standardised. Furthermore, the people coming from England hailed from a range of regions, and in these different regions people used different dialects. Add to this the fact that relationships were being formed with Aborigines and Torres Strait Islanders in the areas of settlement (meaning Indigenous words were also being incorporated) and it becomes clear that even in the early stages of settlement, the English used in Australia was very much a living language – it was changing in response to the needs of its users and the circumstances in which it was used.

How and why has the grammar of English changed over time?

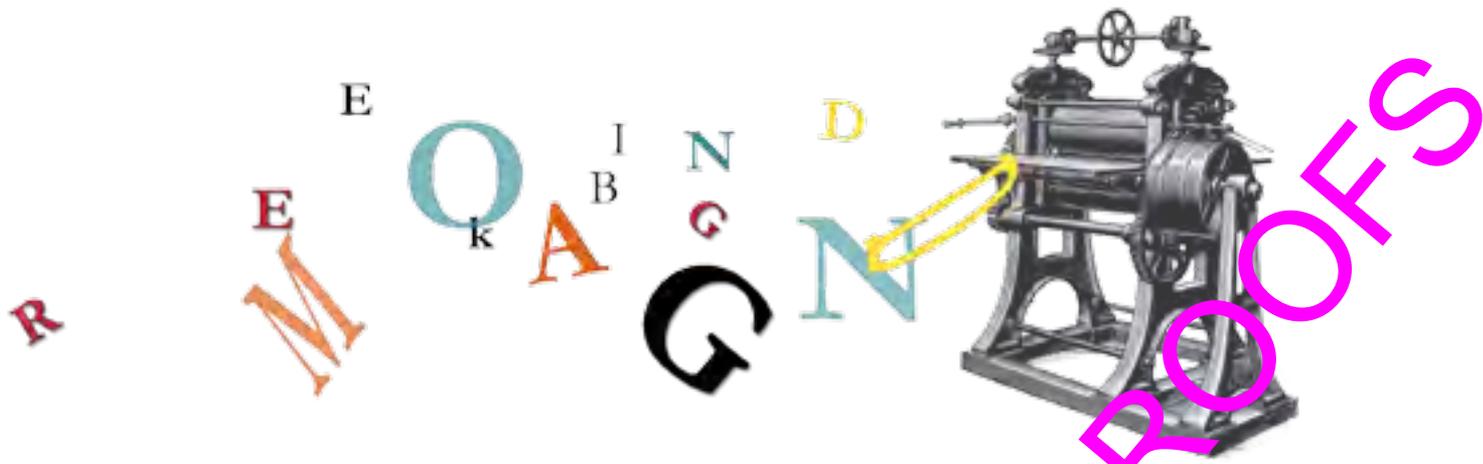
Let's go back in time to consider the origins of standardisation in England, and this is where we see major changes to English in terms of grammar. Along with the introduction of the printing press in the late 1400s came the idea that English should follow certain rules in order to provide a standard for people to follow in their speech and writing. Given that the primary purpose of the printing press were to enable communication and to make a profit from sales of publications, individuals such as the scholar William Caxton – England's first printer – needed to use a form of English that would reach a wide audience. Therefore, it became necessary to create uniform spellings and grammatical rules that people could adopt. Caxton used what is referred to as 'Midlands English' or 'London English' in his publications, and this gradually became the standard.

Over to you

- 1 Why do you think standardisation was important following the introduction of the printing press?
- 2 Generally speaking, SAE follows Standard British English in terms of spelling rules and conventions, rather than Standard American English. Working with a partner, answer the following:
 - a Why do you think SAE follows British English spelling conventions?
 - b List some of the differences between British English (and SAE) and American English, in terms of spelling rules (for example, 'colour'/'color'). Compare results as a class. (You could check your answers at www.weblearn.org.uk/british-american-spelling-differences/.)
- 3 Some people argue that correct spelling is not important today, particularly given that any one dialect of English can be influenced by so many different cultures at the same time. Others, however, believe that standardised spellings are important because they help to provide certainty and clarity for learners and users. What do you think? Create a class list of the benefits and disadvantages of uniform spellings in SAE.

William Caxton shows the first sample of his printing to the King and Queen in 1476.





Bibles and common prayer books helped to entrench spelling and grammar standards, because they were so widely read. Dictionaries also soon emerged, and these further formalised Standard British English, while common daily usage helped to bed down the rules and conventions which we now understand and use every day.

Yet the process of standardisation took time. Even when Captain James Cook was writing in his journal in 1769, hundreds of years after the invention of the printing press, there was still considerable variation to be found in speech and writing. However one of the key standardising influences of Cook's age – a single, authoritative dictionary – was starting to establish its influence.

Dictionaries: attempts to fix meaning?

By the eighteenth century in England, there was a strong push for much more uniformity in print. With widespread use of the printing press came a desire among publishers for what we now refer to as 'style guides', which inform rules and conventions pertaining to spelling, grammar, syntax and even more **aesthetic** elements, such as font styles.

The study of **aesthetics** stems from the branch of philosophy concerned with making judgments about what is beautiful and what is art.



Consider these extracts from Johnson's dictionary and the accompanying commentary, courtesy of Wikipedia:

An important innovation of Johnson's was to illustrate the meanings of his words by literary quotation, of which there are around 114 000. The authors most frequently cited by Johnson include Shakespeare, Milton and Dryden. For example:

OPULENCE

Wealth; riches; affluence

'There in full opulence a banker dwelt,
Who all the joys and pangs of riches felt;
His sideboard glitter'd with imagin'd plate,
And his proud fancy held a vast estate.'

– Jonathan Swift

Unlike most modern lexicographers, Johnson introduced humour or prejudice into quite a number of his definitions. Among the best known are:

- 'Excise: a hateful tax levied upon commodities and adjudged not by the common judges of property but wretches hired by those to whom excise is paid'
- 'Lexicographer: a writer of dictionaries; a harmless drudge that busies himself in tracing the original and detailing the signification of words'
- 'Oats: a grain which in England is generally given to horses, but in Scotland supports the people'

A much less well-known example is:

- 'Monsieur: a term of reproach for a Frenchman'

... Johnson's etymologies would be considered poor by modern standards, and he gave little guide to pronunciation, one example being 'Cough: A convulsion of the lungs, vellicated by some sharp serosity. It is pronounced coff'. Much of his dictionary was prescriptivist, and it was also linguistically conservative, advocating traditional spellings, for example olde, rather than the simplifications that would be favoured 73 years later by Noah Webster.

In spite of its shortcomings, the dictionary was far and away the best of its day, a milestone in English-language lexicography to which all modern dictionaries owe some gratitude. Johnson's dictionary was still considered authoritative until the appearance of the Oxford English Dictionary at the end of the nineteenth century.

Source: Wikipedia 'A Dictionary of the English Language'



Over to you

- 1 How does the use of literary quotation help to convey the meaning of a word? Consider the definition of 'opulence' in your answer.
- 2 Using the context of this extract only, write your own definitions of:
 - a lexicographer
 - b etymology
 - c prescriptivist.
 Then check your accuracy in a (modern) dictionary.
- 3 Look at the definition of 'excise':
 - a Highlight an **adjective** and a **noun** that help Samuel Johnson to humorously convey a subjective point of view, rather than an **objective** definition.
 - b Do you think this sort of subjectivity is appropriate in a dictionary? Explain.

Adjectives describe nouns and pronouns.

Nouns name things, people, groups, places, qualities, states and activities.

Objective means 'uncoloured by feelings or opinions'.

It is also important to remember that meanings of words can't be fixed because they change depending on the context and manner in which they are used. For example, today the word 'pathetic' is commonly used as a form of insult, but traditionally it refers to someone or something that arouses pity because it appears vulnerable or sad:

THAT WAS A PATHETIC EXCUSE FOR A FILM !!!



I KNOW, BUT AWWWW – HE LOOKED SO PATHETIC I JUST WANTED TO PICK HIM UP AND CUDDLE HIM.

A **connotation** is an implied additional feeling or idea invoked by a word that can paint the subject in either a flattering or an unflattering light. This is sometimes called 'loaded' language.

A **denotation** is a literal definition or an agreed-upon meaning of a word.

Further, consider Captain James Cook's use of the word 'natives' in the extract from his journal on page XX – the word still exists, but to use it as Cook did would be inappropriate or offensive today. This is because the word, like so many others, carries an emotional **connotation** on top of its **denotation**.

How and why has Australian English changed over time?

Australian English has changed dramatically since settlement. When the disparate group of convicts, administrators and soldiers of the First Fleet came to Australia, they naturally spoke different variations of British English, with all the **colloquial** and **slang** terms particular to different regions of Britain. So in the days of early settlement, a considerable range of dialects were used.

Colloquial language is informal language, used in everyday speech. The informal language of particular groups in a country, or part of a country, is sometimes called vernacular language.

Slang is a form of colloquial language, often used by people to identify with their peers, and sometimes humorous and/or vulgar.

During early settlement, the major language developments occurred in terms of accent – or manner of pronunciation – through a ‘levelling’ process that combined the variations among these different social groups. Australian linguist Bruce Moore believes that a distinctly ‘Australian’ accent, borne out of this levelling of English accent variants, was developed by the early 1830s.

Over time, in response to a new and very different context with alien flora and fauna and strong Aboriginal and Torres Strait Islander cultures, the English used by the settlers developed into something uniquely Australian. New words were invented, and others were borrowed from local Indigenous languages, in order to:

- explain new concepts specific to the Australian environment
- cater for new social and cultural behaviours, such as different farming and business procedures
- facilitate effective communication between the settlers and Aborigines and Torres Strait Islanders

In the first 100 years of settlement, for example, approximately 400 Aboriginal and Torres Strait Islander words from 80 different Indigenous languages were absorbed into English in order to explain important concepts. One of the first of these words – and still the most commonly known of them all – is *kangaroo*!

By the end of the nineteenth century there was a clearly emerging sense of an ‘Australian English’ being used around the country.

The Aboriginal language spoken around Sydney and sometimes referred to as ‘the Sydney language’ is known as ‘Dharuk’ (alternatively spelt ‘Dharug’ or ‘Djarrug’). As with most Indigenous languages, Dharuk is now near extinction, but many Dharuk words have been adopted into Australian English (and even other languages). Some of these include *corroboree*, *dingo*, *cooee* and *waratab*.

One of the first Indigenous words to be absorbed into English was *kangaroo*.



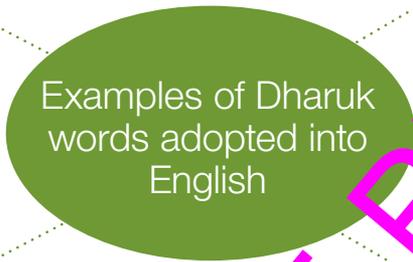


Place names:

Winmalee
Toongabbie
Mulgoa

Tools and objects:

boomerang
woomera



Trees and plants:

burrawang
kurrajong
waratah

Animals:

kangaroo
dingo
koala
wallaby
wombat

Unsurprisingly, in the early stages of settlement it was mostly Dharuk words that were being absorbed; however, as settlements spread further into other regions of Australia, words from different Indigenous languages were also added.

Over to you

- 1 Consider the words *corroboree*, *dingo*, *cooee* and *waratah*. Working with a partner, explain the meanings of these words to each other. Then write simple definitions to explain each one to a visitor from overseas.
- 2 Explain why, in general, Dharuk (and other Indigenous) words were absorbed into Australian English.

Concrete nouns refer to tangible 'things' that can be seen and touched.

- 3 As was the case in the United States, during the early stages of settlement most of the Indigenous words absorbed into Australian English were **concrete nouns**.

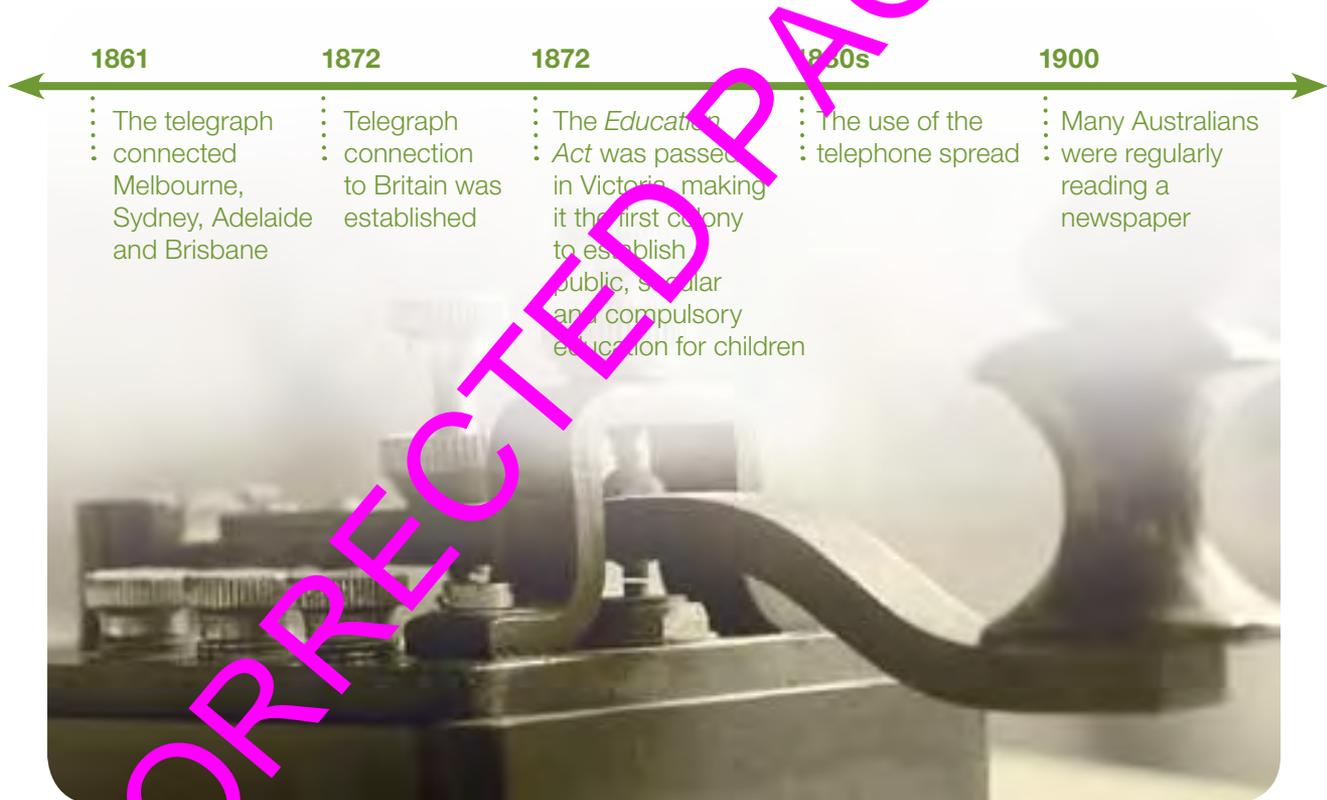
- a Why do you think this was the case?
- b What might this suggest about the settlers in terms of attitudes towards Aboriginal and Torres Strait Islander culture, customs or the way of life?

- 4 Sometimes, instead of using an Aboriginal and Torres Strait Islander word, the settlers invented new English words to explain Australian concepts and the way of life, for example *cockatoo*, *swag*, *bushranger* and *larrikin*. If the settlers had *always* invented new English words, how might Australia be different today? Write a paragraph to explain your view.

Nineteenth-century standardisation

After the establishment of a distinctly Australian accent by the 1830s, there followed rapid growth in terms of vocabulary, as well as a process of standardisation similar to that which unfolded in England in the eighteenth century. In Australia this occurred particularly in the second half of the nineteenth century in the wake of the 1850s gold rush and population boom. In the 1850s alone, the population of Australia increased from 437 000 to 1 100 000! This decade is often referred to as 'the roaring fifties', and the extraordinary social and economic change that occurred at this time was reflected in equally dramatic developments in Australian English – particularly in terms of standardisation of the language as a result of mass migration and population movement between cities and the towns where gold was discovered.

Language development also unfolded across the second half of the nineteenth century in response to substantial improvements in technology and publishing practices. In particular, the developments illustrated below helped to better connect people – improving education and literacy levels.



In 1889, the Australian author and poet Henry Lawson published a poem about the 1850s gold rush period entitled 'The Roaring Days'. This poem clearly illustrates the fact that, because the English language was fairly well standardised by this time in terms of grammar and syntax, the majority of changes between then and now have been in terms of vocabulary.



The poem contains a number of 'old-fashioned' English terms not commonly heard nowadays, but that at the time were well known and relevant to the gold rush context:



Henry Lawson

Oh, who would paint a goldfield,
And paint the picture right,
As we have often seen it
In early morning's light;
The yellow mounds of **mullock**
With spots of red and white,
The scattered quartz that glistened
Like diamonds in light;

The **azure** line of ridges,
The bush of darkest green,
The little homes of **calico**
That dotted all the scene.
The flat straw hats, with **ribands**,
That old engravings show
The dress that still reminds us
Of sailors long ago.

I hear the fall of timber
From distant flaps and **fells**,
The pealing of the **anvils**
As clear as little bells,
The rattle of the cradle,
The clack of **windlass-boles**,
The flutter of the crimson flags
Above the golden holes.

Source: 'The Roaring Days', Henry Lawson (stanzas 7–9 of 11)

Over to you

- 1 Consider the highlighted words in the above poem, some of which may be unfamiliar to you. Using a dictionary or the internet, find out the meaning of each one. Which ones are still commonly used and which are not? Why do you think this is?





Language focus

The word **evocative** is an adjective used to describe something that conjures up strong feelings, thoughts, memories or images. Particular descriptions might **evoke** memories of our childhood, or we might discuss the **evocation** of certain memories as a result of reading a passage.

Parts of speech is a phrase used to describe the types of words that do the same sort of things in sentences.

Parts of speech include nouns, pronouns, adjectives, verbs and adverbs.

Similes are used to compare two different things, and they usually use the word 'as' or 'like'. For example, the old English saying for something useless – 'It's as much use as a chocolate teapot' – is a simile.

Onomatopoeia is the formation of a word from a sound associated with it; eg the sound of hands smacking together sounds like 'smack'.



Language focus

Mythology refers to the traditional stories of a culture. Myths often tell stories of supernatural beings or gods with special powers. The stories seek to explain how the world began, and why nature and people behave the way they do.

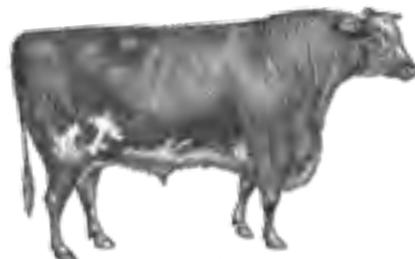
Folklore refers to traditional beliefs, customs or stories of a community, passed down through generations by word of mouth.

- 2 In the first two stanzas Henry Lawson employs some very evocative vocabulary to create a vivid image of the goldfields. Choose at least five evocative words, and then for each one:
 - a identify the **part of speech**, and
 - b explain its audience impact.
- 3 Identify a **simile** in the first stanza. What is the impact of this poetic device?
- 4 In the third stanza there are a number of examples of **onomatopoeia**. Identify them and explain their impact.

Let's consider another poem from the same year as 'The Rearing Days': 'Clancy of the Overflow', by poet AB 'Banjo' Paterson. This poem also illustrates the fact that, while the rules governing grammar and syntax are much the same as they were in 1889, some of the vocabulary we use today is different.

'Clancy of the Overflow' was first published in the news magazine *The Bulletin* at a time when Australia was establishing a stronger sense of national identity, a few years prior to Federation in 1901. Many Australians in this period looked to the outback for a sense of national pride, believing that the Australian character was intertwined with a love of the landscape. This belief is a part of Australian mythology and folklore. The character of Clancy – who also appears in Paterson's poem 'The Man From Snowy River' – is portrayed as someone who embodies a traditional sense of the 'Australian character' through his love of the outback, his skill as a horseman and his free spirit.

The Australian \$10 note features AB 'Banjo' Paterson and 'The Man from Snowy River'.





I had written him a letter which I had, for want of better
Knowledge, sent to where I met him down the Lachlan, years ago.
He was shearing when I knew him, so I sent the letter to him,
Just 'on spec', addressed as follows: 'Clancy of The Overflow'.

And an answer came directed in a writing unexpected,
(And I think the same was written with a thumbnail dipped in tar)
'Twas his shearing mate who wrote it, and verbatim I will quote it:
'Clancy's gone to Queensland droving, and we don't know where he are.'

In my wild erratic fancy visions come to me of Clancy
Gone a-droving 'down the Cooper' where the western drovers go;
As the stock are slowly stringing, Clancy rides behind them singing,
For the drover's life has pleasures that the town folk never know.

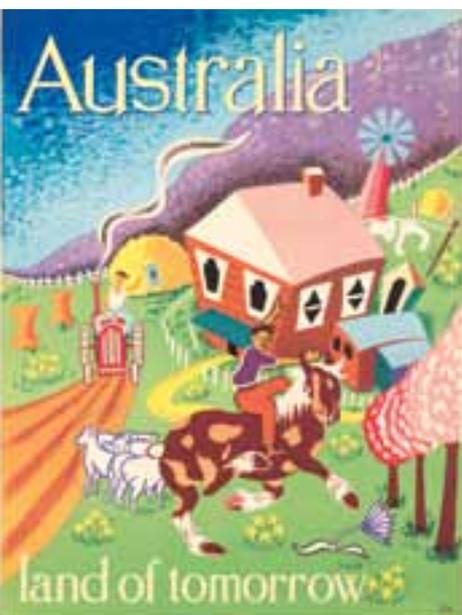
And the bush hath friends to meet him, and their kindly voices greet him
In the murmur of the breezes and the river on its bars,
And he sees the vision so vivid of the sunlit plains extended,
And at night the wondrous glory of the everlasting stars.

Source: 'Clancy of the Overflow', AB 'Banjo' Paterson
(stanzas 1–4 of 8)

Over to you

- 1 Identify examples in the extract from 'Clancy of the Overflow' of:
 - a uniquely Australian vocabulary items, and
 - b 'old-fashioned' vocabulary items (that is, words not commonly used today).Compare results as a class.
- 2 Identify and explain the grammatical error in the second stanza. Why has AB 'Banjo' Paterson included this?
- 3 This poem was written over 120 years ago, yet it is very similar to contemporary SAE in terms of grammar, syntax and spelling. What does this suggest about changes to SAE over the past 120 years?
- 4 Compare the language of this poem to the extract from Captain James Cook's 1769 journal on page XX:
 - a What are the major differences?
 - b What do these differences suggest about changes to English in Australia from the time of settlement to the production of Paterson's poem?
- 5 Write a paragraph to explain how Paterson evokes the beauty of the Australian outback in this extract. Use quotations to support your ideas.

To revise SAE go to page XX.



Posters such as this one aimed to encourage immigration to Australia.

Twentieth-century immigration and technological change

Large-scale international conflicts in the form of two world wars led to substantial immigration in Australia; by 1947 a post-war immigration boom had developed, and by 1950 almost 200 000 people had arrived from war-torn Europe. Approximately four million more migrants arrived across the next four decades, and today, approximately one-quarter of our population was born overseas.

This migration has enriched our culture and our language through the steady introduction of new concepts and vocabulary items. As we embrace new social customs, foods, art forms, fashions and other ways of life, our language expands to accommodate these changes. As was the case with the early settlers, this is done by either adopting words from other languages or by inventing new words to describe and explain new combinations of ideas and cultures. This is an exciting by-product of an increasingly diverse, multicultural way of life.

In fact, most things change naturally over time, and vocabulary is no different: 'you' and 'your' have replaced 'thee' and 'thy'; words such as 'whom' and 'whilst' are, according to many linguists, on their way out; and thousands of new words will be introduced in the years ahead. Because of its varied origins, Australian English readily accommodates new variations on existing English words or new words from other languages.

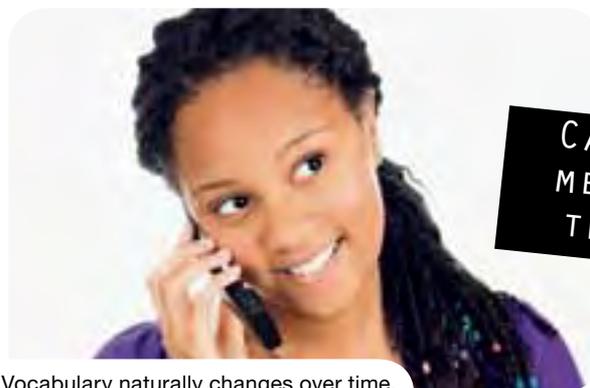
Over to you

Using computer software, create a three-column table like the one below:

Student's country of birth	Parents' country of birth	Language(s) spoken at home

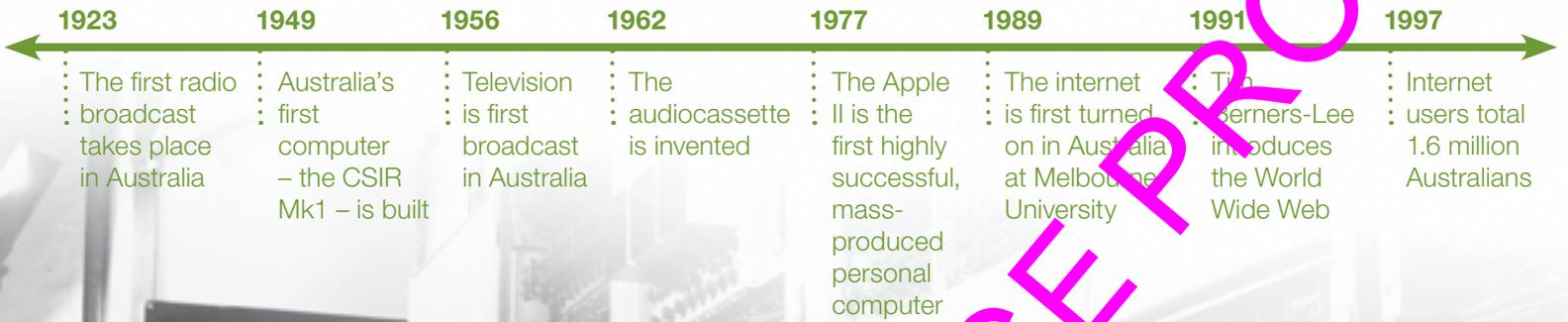
As a class, compile the results and present the information visually in the form of a chart to be displayed in your classroom. Then discuss the following:

- What do the details reveal about the cultural composition of your class?
- if you speak a language other than English at home, how does this background affect the way you communicate in English?



Vocabulary naturally changes over time.

The other major factor contributing to language change in the twentieth century is technological development. Particularly in the second half of the century Australia saw substantial developments, from the introduction of television to advances in printing and publication and explosions in digital, online and wireless technologies. Some of the major technological developments of the twentieth century include:



Source: based on Queensland Government Smart Classrooms website



The CSIR Mk 1

Over to you

- 1 As a class, conduct research in order to extend the above timeline to include twenty-first-century technological developments. Compile a definitive list and then discuss which of these developments have been the most influential and why.
- 2 In pairs, choose one of the eight technological developments of the twentieth century listed above, or one of the twenty-first-century developments added by your class.
 - a Conduct online research to find out three interesting facts related to your chosen development.
 - b Present your findings to the class, along with your ideas as to how that particular development might have influenced both the **structures** and **features** of English in Australia over time. In other words, how has this technology affected:
 - how texts are organised, and/or
 - how language is used?
- 3 In pairs, see how many words or phrases you can identify that have been introduced into English or adapted to explain concepts related to social networking. Compare results as a class.

The **structures** of texts refer to the way texts are ordered and organised.

The **features** of texts refer to the grammar of speech and writing, and the ways we use words.

The twenty-first century

When you add the technological developments we have seen in the early twenty-first century to the timeline above – from iPods and smart-phones to YouTube, Web 2 interactivity and social networking platforms – it becomes clear that in the past quarter of a century we have experienced substantial changes to the way we communicate.

A **portmanteau** is a blend of two or more words into a new word, eg *smoke* + *fog* = *smog*.



Language focus
Lexicon means the vocabulary of a particular language or group of people.

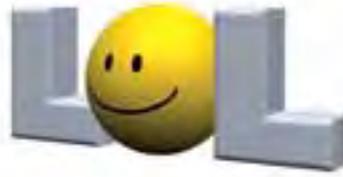
The rapid development and adoption of these digital technologies have brought new and interesting changes to English. For example, the relatively new word *digerati* is a **portmanteau** (a combination of words) that refers to a group of digital technology experts or luminaries. The word is a combination of *digital* and *literati* (meaning a group of literary experts), and until the widespread use of digital technologies was not a word that we had any use for.

Just as new words such as these come into our lexicon, so too do words related to obscure or obsolete concepts start to disappear, eventually becoming 'extinct' because of their irrelevance. This vocabulary change is not a bad thing – it is a natural by-product of cultural growth and change. However it is important to remember that changes to vocabulary are not the same thing as changes to formal grammar, syntax or spelling, which are standardised and generally more fixed for good reason.

In an opinion piece for *The Sydney Morning Herald* (online) in 2011 entitled 'Little gain in lazy English nongling', student Julian Fernando explored some of the social implications of 'textspeak' and 'netspeak'. These informal variations of English often employ abbreviations, symbols and non-standard spellings for the purpose of more functional, informal means of communication via telephone or online.

In the first extract Fernando writes of the potential for such informal communication to seem confusing at times, particularly to outsiders who don't use the technology in this way.





Do you have a Facebook account? I do, and occasionally, in some of the less thrilling moments of my life, I will peruse the 'news feed' to see what my 'friends' are up to. The longer I spend doing this, the greater the sense of frustration I experience as I try to decipher the meaning of all those abbreviations, misspellings, missing punctuation and poor grammar. Anyone who has read the comment section of a blog can see the same thing.

Clearly, there is enormous potential for the clarity of expression to be diminished, and for what reward? 'U' is hardly more efficient than 'you', and even less efficiency is gained from 'da' ...

LOL achieves far greater efficiency gains, but what does it mean? For a long time, my only other thought LOL meant 'lots of love'. Are we really such a society of comedians that we all burst out laughing at every text message we receive? Or has it become a ridiculous catchphrase (or catch-all phrase) to express anything from uproarious mirth to mild embarrassment (or nothing at all, as in 'I went to the shops, LOL')? And I have no idea what to make of 'LOLOLOL': is it 'laugh out loud, out loud' or 'laugh out, laugh out loud'? One is an echo: the other a stutter.

Source: 'Little gain in lazy English mangling', Julian Fernando, *The Sydney Morning Herald* (online), 18 May 2011

Notice that Fernando uses five question marks in the second half of this extract – this repetitive punctuation helps to express confusion and concern about the problems of such communication. Notice also that he uses quite a sophisticated vocabulary (including *peruse*, *decipher* and *uproarious mirth*) to enhance the contrast between formal writing and the informal abbreviations such as 'LOL' and misspellings such as 'U' and 'da'. All of this is designed to establish doubt in readers' minds as to the usefulness of these informal variations on SAE. However Fernando is not entirely negative, and in the extract on the following page he embraces the potential for informal variations on words to enhance communication and make it, essentially, more fun.

The screenshot shows a Mozilla Firefox browser window. On the left, there is a photograph of a woman with short dark hair, looking upwards and to the right, with a small amount of food on her chin. Below the photo is the text: "Have you ever been guilty of procrastibaking?". To the right of the photo is the main text of the article, which discusses the concept of 'procrastibaking' as a portmanteau word for baking done to avoid other tasks. The text includes: "I am not suggesting that all change is for the worse. I was recently introduced to 'procrastibaking': a portmanteau word to describe the process of baking for the sole reason of avoiding other tasks. This seems far more like change we can believe in. Like the addition of foreign words to our language centuries ago, 'procrastibaking' provides a word for a concept for which we did not have one previously." and "Our language will undoubtedly grow and change over time, but we must determine whether all change is for the better. Though neither seem like an overly productive activity, for our language's sake we need more procrastibaking and less LOLing."

Over to you

- 1 To what does the phrase 'lazy English mangling' in the title of this article refer?
- 2 List all of the concerns Julian Fernando has regarding 'lazy English mangling'. Do you share any of his concerns? Discuss this as a class.
- 3 Working with a partner, try to come up with three more portmanteau words to describe an idea or action humorously.
- 4 Explain why Fernando believes 'we need more procrastibaking and less LOLing'. Do you agree? Discuss this as a class.

To revise portmanteau words, go to page XX.

Fernando's article reminds us of the fact that language change is a natural and ongoing process, particularly when it comes to vocabulary. However, the article also reminds us of the potential limitations of change when it undermines conventions of grammar, syntax and spelling. These sorts of concerns are not new – in fact, since the 1990s people have expressed concerns about the possible problems of such abbreviated forms of communication for those who are still learning how standard English works. For example, in a report for BBC News (online) on 4 March 2003, the publisher of a new dictionary warned of a 'degree of crisis' in university students' written English as a result of text messaging, email and computer spell-checks.

Over to you

Discuss the following with your teacher: almost 10 years on, are we still facing a 'degree of crisis' in students' written English, as suggested by the publisher? If so, what could be done to address this?



1.2 How has globalisation affected English?

To revise the meaning of 'world language', go to page XX.

To revise dialects, go to page XX.

To revise portmanteau words, go to page XX.

The global technology explosion of the past two decades has been matched by an explosion in the use of English the world over. The internet and other digital technologies that enable video conferencing, instant messaging and the like have expanded the reach and popularity of the language. English is now *the* world language – with approximately a quarter of the world's population competent in it! Today, many businesses have branches in several countries, and this – in conjunction with the fact that we are travelling internationally with greater ease and living in increasingly multicultural societies – means that English continues to spread.

Just as Australian English has evolved in response to its history and the peoples who have made up that history, so too are English dialects the world over shaped by the evolving nature of the people and societies that use them. People in Asian countries experiencing strong economic growth, such as India and China, are increasingly using English for business, education, on the internet and for tourism. But naturally these countries are developing their own varieties of the language, incorporating words from native languages, as well as from the range of English dialects spoken by people of Asian background (for example, British English or American English dialects). These varieties of English are sometimes given portmanteau names such as 'Japlish' and 'Manglish', to reflect the hybrid nature of each dialect.

People in Asian countries experiencing strong economic growth are increasingly using English.



Over to you

- In small groups, list the advantages and disadvantages that could come from Australia depending on its overseas neighbours being able to speak English.
 - Present the results in the form of a graphic organiser.
 - Choose one disadvantage you have identified and share it with the class.

2 'Chinglish' is a portmanteau of Chinese and English, and refers to a form of English influenced by Chinese. It is also used to refer to nonsensical or ungrammatical English phrases used in Chinese settings.

- Working with a partner, see if you can 'translate' the following examples into grammatical English. (These are taken from the Wikipedia 'Chinglish' page – you can visit this page to check your answers.)

Slip carefully

To take notice of safe: The slippery are very crafty

Please steak gently

Exterminate Capitalism Lobster Package

- Are these sorts of errors problematic? Discuss.

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0916 - 2113169
You to our service if have not Full, please beat below throw to the telephone: 0916 - 2113169

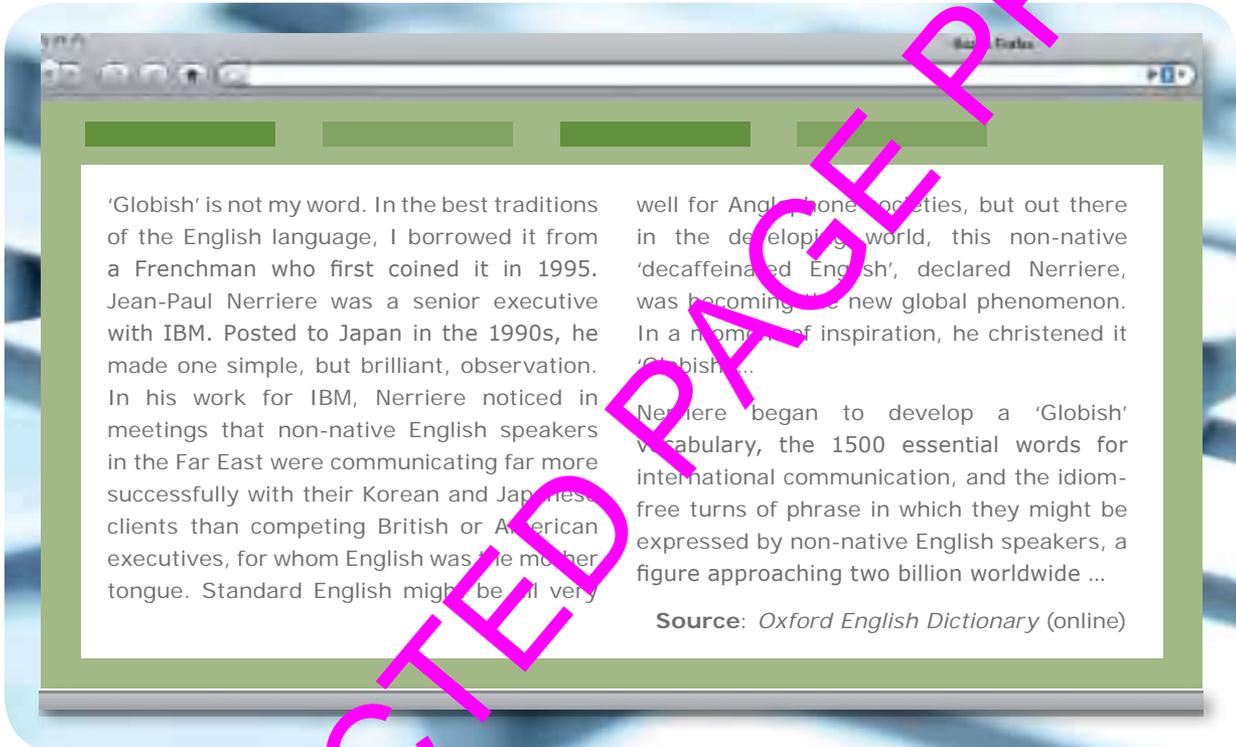


Language focus

Global English is a simplified form of English used in an international (often business) setting.

People who use varieties of English such as the ones mentioned above in informal settings will still tend to use Standard English in more formal communication or in a business setting. This is how the concept of global English developed – in response to the need for people to be able to understand each other clearly when coming together internationally.

In an online article for Oxford University Press entitled ‘The rise of global English’, British author and editor Robert McCrum explains the emergence of the international dialect known as ‘Globish’ (a portmanteau of ‘global’ and ‘English’):



Over to you

- 1 In the first paragraph of the above extract, what does the word ‘Anglophone’ mean?
- 2 Why do you think Jean-Paul Nerriere referred to Globish as ‘decaffeinated English’? In what ways is this a suitable description?
- 3 In the second paragraph of the extract, Robert McCrum says that Globish is ‘idiom-free’. What is an idiom? Establish a clear class definition, then discuss as a class why it might be difficult for English language learners to understand idiomatic expressions.

Will we all eventually speak the same dialect of English?

Most experts believe that, despite the rapid spread of English and the fact that countries are becoming more interconnected, each country that uses English will maintain its own unique dialect. This is because these countries have unique values, beliefs and interests that require them to use certain words and phrases that other countries have no need for. As has been the case with Aboriginal Englishes in Australia, there is a natural process of transferral from the native language into English that ensures some individuality from one English dialect to the next.

Even online it seems that different forms of English have survived; further, rather than being diminished by dominant forms such as American English, new forms of English have actually emerged. *Netspeak*, for example, with its various symbols, abbreviations and creative spellings, is a relatively new form that accommodates rapid and efficient communication between people in chat rooms and the like, even from one country to another. Yet there are still key differences between forms of *netspeak* from different countries.

Language focus

Netspeak is an informal (non-standard) and rapid form of online communication that employs many shorthand symbols, abbreviations and creative spellings.



Further, the open nature of the internet has made it possible for more and more people to communicate their ideas to a large audience without the need for a publisher or strict adherence to publishing guidelines. This freedom has its drawbacks, but nonetheless it has enabled more democratic means of communication, in more varied forms.

It's hard to imagine exactly how English will be used the world over in the years to come, but one thing's for certain: it will have developed and transformed substantially from the way we are using it now.

Over to you

- 1 Do you think it is important for countries, including Australia, to maintain a unique dialect of English? Discuss this as a class.
- 2 How many (polite!) examples of netspeak (or textspeak) abbreviations can you think of? Working with a partner, list as many as you can in two minutes. As a class, compile the results.
- 3 Create a two-column table with the headings 'OK' and 'Not OK'. Add the following text types and settings to either column according to whether or not netspeak is acceptable in that context:
 - a text types:
 - expository essay for English
 - cover letter for a job application
 - letter/ email to the editor of a newspaper
 - creative narrative
 - email to an overseas relative
 - b settings:
 - conversation among friends
 - classroom discussion
 - job interview
 - ANZAC Day memorial speech
 - online issues forum

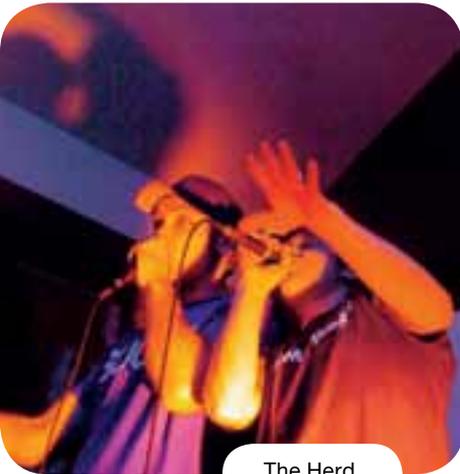
What does this all mean for Australian English?

As is the case with other international dialects of English, Australian English is in no danger of extinction. For example, despite the impact of American culture since the second half of the twentieth century, the Australian accent has remained mostly unaffected (notwithstanding some people's fears about 'Valley Girls' or hip-hop-slang-speaking rap artists influencing Australian teenagers to speak as they do). While Australian English is clearly affected by other cultures – particularly in online environments and via television and pop culture – there are and always will be uniquely Australian language features needed to explain concepts, objects and customs specific to Australia. Furthermore, many Australians are fiercely proud of their language and accent, as most people around the world are proud of their own; and this pride goes a long way in helping to ensure that our distinctive voice and vocabulary continue to flourish.

'Valley Girl' speak



Consider for example the lyrics from this 2001 song by Australian hip hop collective The Herd, entitled 'Scallops'. The song combines some US vocabulary influences (such as 'hip hop' and 'MC's') with distinctly Australian terms, such as 'folks' rather than the American term 'crew', and the popular expression 'slip slop slap' from an Australian sunscreen advertising campaign:



The Herd

Essential, like sunscreen, spf 15 slip slop slap on this track
 When you wanna feel like summer laid back
 Song gets stronger, MC's go longer
 When folks in live shows nod along to their flows

Like a \$3.40 bag of fresh hip hop
 From your local fish 'n' chip shop
 Ah scallops! With dollops of flavour on top
 When we do what we do we give heads the boss

The **mood** of a text relates to its emotional atmosphere.

Imagery refers to language that gives very rich visual descriptions – word pictures that create images in our minds.

To revise similes go to page XX.

A **metaphor** is a form of comparison where we say that one thing *is* another thing. We don't mean this literally (ie we don't mean that it's *actually* the same thing).

To revise the meaning of metaphors go to page XX.

While the American hip hop influence on this song is clear, what comes through most clearly is the distinctive Australian **mood** (emotional atmosphere) of feeling 'laid back', just 'like summer', and **imagery** (word pictures), such as the 'local fish 'n' chip shop' which could be in any Aussie suburb. Even the simile in the first line – 'Essential, like sunscreen' – is uniquely Australian, as is the **metaphor** equating the song itself to a '\$3.40 bag of fresh hip hop'. The song is also delivered in a broad Australian accent, which suggests that the rapper is proud of his Australian heritage and not interested in simply mimicking the rap culture of America.

Over to you

- 1 Can you identify any 'Valley Girl' or hip hop slang terms that have found their way into the Australian English lexicon? Do you feel we have any reason to be concerned about these American terms being adopted in Australia? Discuss this as a class.
- 2 Can you think of any other hip hop acts or artists from this country, other than The Herd, that have a distinctly Australian approach to their music? In groups, compare your answers and try to identify examples of uniquely Australian elements of their music.
- 3 Academics Ernest Morrell and Jeffery Duncan Andrade, in their text 'Promoting academic literacy with urban youth through engaging hip hop culture', argue that hip hop can be compared to the works of great satirical poets who use mood and imagery to critique society. What do you think?
 - Develop a two to three-minute presentation, using DataShow or other forms of visual support to argue your view.
 - Try to draw on the lyrical details of one or more Australian hip hop compositions to illustrate your case.

Since the 1960s there has been an influx of new words from Aboriginal and Torres Strait Islander languages into Australian English; this reflects an increase in both interest in Indigenous culture and recognition of the role of language in the shaping of personal and national identity. Terms such as *land rights*, *native title*, *Stolen Generations* and *Dreamtime* or *Dreaming* have all found their way during this time into the Australian English lexicon, along with many others. There has also been a shift towards the use of both Indigenous and English terms connected by a slash for place names, such as Uluru/Ayers Rock.

Consider this extract from a Northern Territory tourism website, which observes this style and also incorporates a number of important Aboriginal terms into the English description of Uluru-Kata Tjuta National Park:



Located in the geographical and spiritual heart of the Australian outback, **Uluru-Kata Tjuta National Park** is a deeply sacred area.

The spiritual significance of Uluru/Ayers Rock and Kata Tjuta/The Olgas to the area's Aboriginal custodians, the Anangu people, runs deep. The Anangu have inhabited the region for 22 000 years and still carry out

aspects of their traditional lives here today. They have a complex system of beliefs known as 'Tjukurpa' (pronounced 'chu-ka-pa') and for which there is no direct English translation that encompasses religion, law and the relationship between people, plants, animals and the landscape.

Source: 'Aboriginal art and culture', Northern Territory Tourism Information website

Over to you

- 1 How many other Australian places can you identify by their Indigenous names?
- 2 What might be some of the long-term social or cultural implications of using Indigenous as well as English names for Australian places, flora or fauna in English texts and speech? Discuss this in small groups.
- 3 Try to write a one-sentence SAE definition for the Anangu word 'Tjukurpa', which is mentioned in the extract of the previous page. What does the fact that 'there is no direct English translation' for this word say about the differences between white and Indigenous culture?

To revise SAE, go to page XX.

Linguist Bruce Moore notes in his book *Speaking Our Language* that the second edition of the Australian National Dictionary contains 'between 4500 and 5000 extra words and meanings' than the first edition, released in 1988, and includes 'a strong sampling of words from the post-1988 period'. This suggests that Australian English is in very good shape. These new words help us to identify and explain concepts which are uniquely Australian, and they form an important part of our overall national character. Let's consider just a few of the more familiar Australian English 'inventions' of the past 30 or so years:

- Checkout chick (1980)
- Schoolies' week (1984)
- Magic pudding (1985)
- Underdaks (1986)
- Mate's rats (1986)
- True blue (1988)
- Dunny budgie (1989)
- Tracky daks (1993)
- A stubby short of a six pack (1997)
- Barbecue stopper (2001)
- Budgie smugglers (2002)
- Tree change (2003)

Over to you

- 1 Explain the meaning of each of the Australian English terms above to a partner. Which are the hardest to explain? Why do you think this is?
- 2 Why might the phrase 'true blue' have emerged in the particular year indicated above? What does this suggest about how some words come into common usage?
- 3 A number of these Australian English terms are quite humorous. What, if anything, does this suggest about the Australian character?
- 4 Working with a partner:
 - a Brainstorm a list of as many other humorous informal Australian words or phrases as you can.
 - b Then write a comic half-page dialogue between two Australian friends using as many of these terms as possible.
 - c Practise your dialogue and perform it to the class.



1.3 How do we use English to *interact with others* in a changing world?

English is a wonderfully versatile language. We can communicate effectively with others even when we are breaking all sorts of rules or conventions. For example, we can convey important ideas to people from other countries with limited English by speaking a simplified version of the language – if we say ‘head’ followed by ‘pain’, we can relay the fact that we have a headache without much fuss. Similarly, text message conversations are often ungrammatical or lacking appropriate punctuation or spellings, but our ideas are usually transmitted efficiently and concisely.

Digital technologies and telecommunications also tend to encourage economical forms of language use in order to convey ideas quickly – particularly in the digital media (such as news videos and advertisements) – using such strategies as:

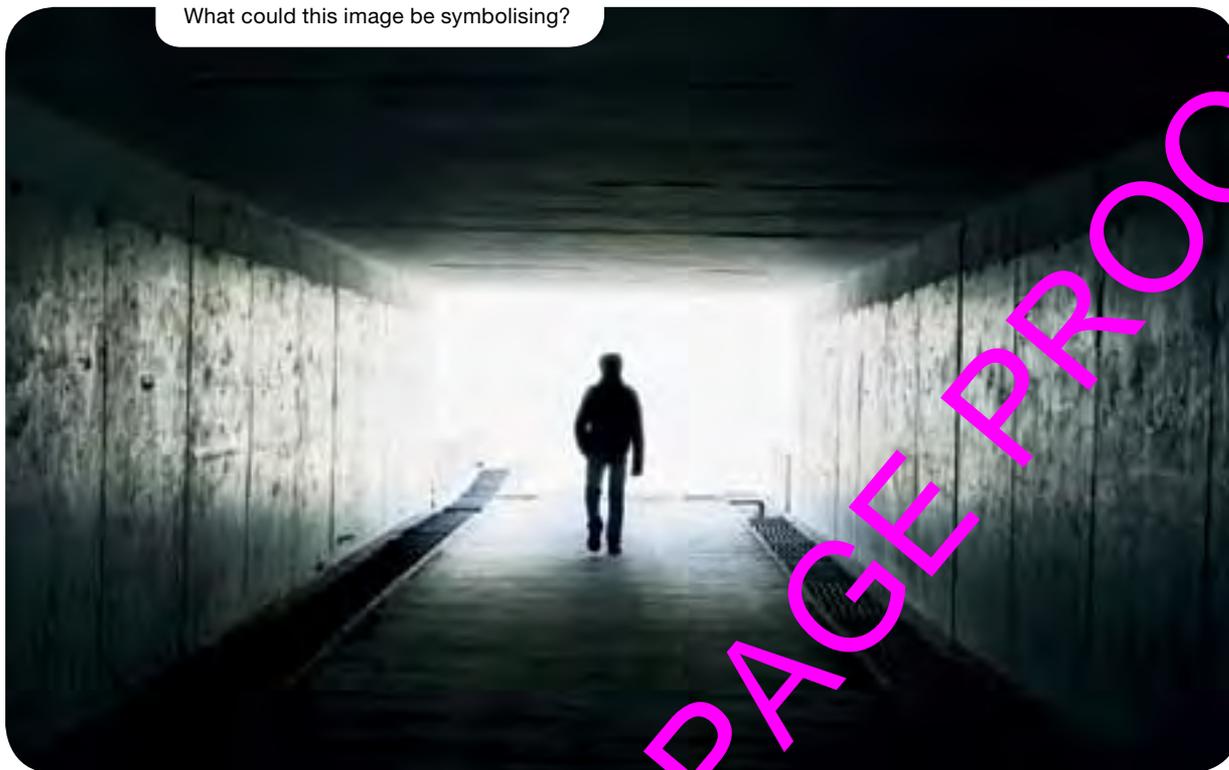
- advertising slogans or catchphrases, designed to stick in people’s heads
- political soundbites, designed to make it into a brief news bulletin (‘moving forward’, ‘great big new tax’, etc)
- visual **symbolism**
- non-verbal language, such as body language and sound.

Symbolism is the use of images, shapes, objects or natural elements to represent ideas or feelings.

Over to you

Working with a partner, try to come up with at least five examples from each of the four groups above to show English being used ‘economically’. Use examples from advertisements or other media sources, taken from television or the internet.

What could this image be symbolising?



How and why does our language change when interacting with different groups?

To revise dialects, go to page XX.

Language is one of the key markers of national identity and this is one of the reasons why there are different English dialects around the world. In the same way, the language we use in our various personal and social groups is a reflection of our individual identity. We all belong to a large number of groups at any one point in time, and our language use in each group is shaped by the nature of the group and our relationship with it.

To revise the meaning of 'colloquial', go to page XX.

For example, think about the various conversations you have in the course of a school day: in the morning you most likely engage in some routine but also intimate conversation within your family environment, perhaps with siblings and your mother and father; then at school you catch up on the latest news with friends; after that it's into class for some group or whole-class discussion with teachers and classmates; perhaps after school you communicate with a sporting team on and off the field; then it's back home to the family, but also possibly to some online conversations with friends again via the internet ... In each of these groups and settings you are using language differently: from intimate and personal with the family, to colloquial and informal with friends, to slightly more formal and ordered in the classroom, to energetic and instinctive on the sporting field, to abbreviated and symbolic on the internet.

GOOD MORNING. SORRY
I'M LATE – MY TRAM
SPONTANEOUSLY COMBUSTED
AND I HAD TO ASSIST WITH
THE CLEAN-UP.

CARN, SMITHY ...
DOWN THE MIDDLE!
BOOT IT!!!



Which type of language is
more suited to this setting?

These nuanced differences from one social context to the next help to tell us who we are, and allow us to express either individuality or a sense of collective belonging to a group, depending upon our purpose and audience. Consider the various groups or communities in the diagram on the next page and how language might be used in each of them; then complete the following activities.

Over to you

- 1
 - a Working with a partner, brainstorm at least three words or short phrases for each of the six groups in the diagram on the next page that you think would be common in that setting but not in others.
 - b Collate the class results on the board. Were there any popular answers? What do the results suggest about our use of English in each context?
- 2 Write a one-page script, containing two sections of dialogue, to demonstrate a typical weekday conversation between:
 - a you and your family in the morning, and then
 - b you and a friend on arrival at school.

Make your dialogues as realistic as possible, focusing on the differences in syntax, vocabulary and register between the two.

To revise syntax, go to page
XX.



Register refers to the degree of formality in a person's speech or writing.

A covering letter to a job application would be written in a formal register; while a conversation between friends might be conducted in a fairly informal register.

Jargon refers to vocabulary specific to a particular context, subject, group or profession. It can be difficult for outsiders to understand.

There are substantial differences between the way we speak to people face to face and in virtual environments. Ideas or moods that can be conveyed via body language or facial expressions in person cannot be conveyed in the same way through a computer. So, sometimes we use emoticons or other symbols, as well as creative punctuation marks, to convey these things.



To revise SAE, go to page XX.

Consider the two extracts of English use in different groups below: one is face to face; the other is online. In some ways it is easier to glean the mood of the second example – because of the emoticons and punctuation marks – than it is to know how the first conversation is unfolding. However, if we were actually in the classroom with that teacher and those students, the mood would be much clearer. Furthermore, because the first setting is more formal, the language used is much closer to SAE than the second:

Community 1: Class discussion (teacher, students)



Mr Johnstone: So, who can tell me why Friar Laurence decides to help Romeo in his desire to marry Juliet, without the consent of the Montague and Capulet parents? Ahmed?

Ahmed: Because he doesn't want Romeo to feel depressed?

Mr J: OK, there's probably some truth in that; he does seem to be a fairly compassionate character, doesn't he? But do you think that's the only reason?

Ahmed: Yeah, I think that's probably it.

Mr J: Right. Now remember that it's always a good idea to consider the complexity of any situation like this one – based on what we have already discovered in the play, what might be another reason why he decides to assist Romeo in this way? Anyone?

Ariana: Because he thinks that ...

Mr J: Hang on Ariana – don't call out. There are a few people with their hands up waiting patiently. Um – Louise, how about you tell us?

Louise: He thinks it might be an opportunity to bring the two fighting houses together once and for all.

Mr J: OK, excellent, now let's go back to the text and see if we can find a moment where the Friar mentions such a thought ...

UNCORRECTED PAGE PROOFS

Community 2: Online Twitter feed (two friends)



MarkyMarc2012

Sigh rom&jules essay to write ... HELP!!!

Sinead@sunshyne

All over it – ask me anything ;-)) PS its like a giant slushee outside ... wheres my raspberry syrup

MarkyMarc2012

give me bluberry anyday xx) ok – ‘why does friar loz help r get j?’ I have noooo idea

Sinead@sunshyne

cos hr thinks he'll brng 2 houses 2gether

MarcyMarc2012

u – SUCH a brainiac – luv ya babes x

Sinead@sunshyne

know it ;-p

Over to you

- 1 List the major differences between these two conversations, in terms of how English is being used.
- 2 How many errors of spelling and punctuation can you find in the second conversation? Do these errors make the conversation harder to understand? Do they matter? Explain your answer.
- 3 Working with a partner, explain how the creative use of punctuation in the second conversation helps to convey the mood. Then discuss this as a class.
- 4 Write a paragraph to explain why the differences you outlined in Activity 1 exist.

How does the way we use language affect our relationship with others?



Language focus

When we say a text **positions** its audience or readers, we mean that it uses spoken, written or visual language so as to make us see things in a particular way.

When we talk about a someone else's **perspective**, we are describing their way of looking at things, or their point of view.

To revise the meaning of 'colloquial' and 'slang', go to page XX.

Tone reveals the attitude of the speaker or writer. It refers to the sound and mood of a person's spoken or written voice. We use adjectives to describe tone, eg *sarcastic, enthusiastic, outraged or commanding*.

What do you think the tone of this woman's voice would be like?

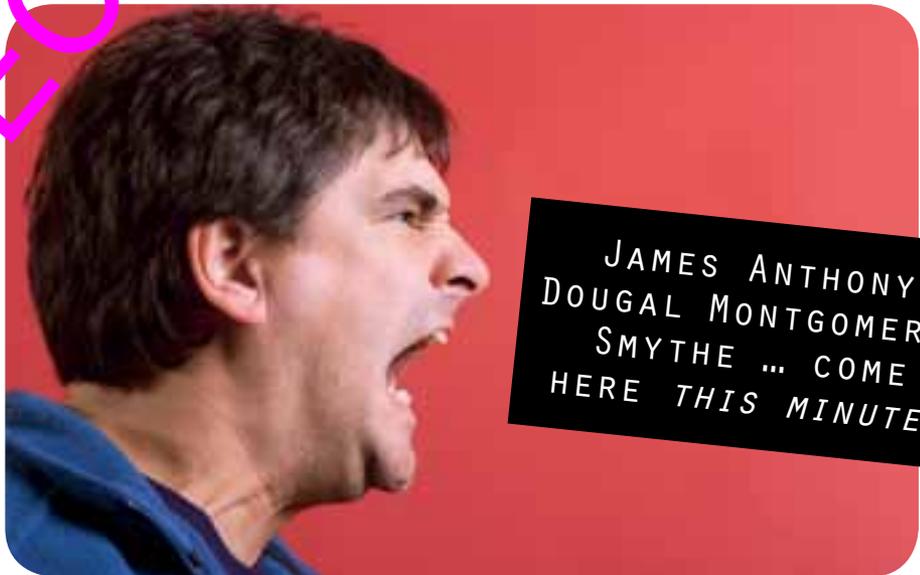


Language is a powerful tool. We can use it to define – and to indicate to others – who we think we are: by adopting a particular accent or the vocabulary of a subculture we are expressing our desire to be associated with a group. Through this process we can also exclude others, for example by using slang or colloquial terms among friends that we know our parents or others of previous generations will struggle to understand. We can also manipulate our vocabulary and our sentence and paragraph structures to persuade an audience, or to position them to see a topic from a particular perspective.

We need to think carefully about how we use language in any given context to ensure that we don't offend, mislead or alienate (unless of course we are deliberately intending to do so). What might seem acceptable language among our closest friends won't necessarily seem so to others who do not know us as well, so we need to vary our vocabulary, register and **tone** accordingly.

Adjusting our language, register and tone

We can use a more (or less) formal register in certain settings to indicate our acceptance (or otherwise) of that setting. For example, to swear or use colloquial language in a formal speech or at a job interview would quickly indicate that we do not respect our audience, or do not want the job! Likewise, to use overly-formal language with our friends might create distance or tension, perhaps because we feel uncomfortable about a certain group action and wish to express disapproval. Consider the example of parents sternly calling a child by their full name instead of using an affectionate, informal abbreviation or nickname – usually it means the child is in trouble, and this can be indicated through the adoption of a serious tone and a more formal register.





Madeleine Madden

The way in which we use language at any one time is always shaped by the context or setting, our purposes and also our audience. We adjust our language to best suit this combination of factors. Let's explore this in some detail, using an example: a speech entitled 'An address to the nation on the future of Indigenous Australians', which was screened on Australian television in 2010 to promote a not-for-profit organisation called GenerationOne and to talk about the importance of employment. GenerationOne was established to help bridge the gap between Indigenous and non-Indigenous Australians, and the speech was delivered by 13-year-old Madeleine Madden, Aboriginal student and granddaughter of activist Charles Perkins.

While you might normally expect such televised addresses to the nation to be quite formal (think of a Prime Minister making an important policy announcement, such as Julia Gillard's 2011 carbon pricing speech), Madeleine's speech was refreshingly relaxed and personal. For example, consider her greeting to the television audience:

Hi, my name's Maddy.

A **contraction** is the shortening of a word (or words) through the omission of a letter (or letters). An apostrophe is used in a contraction to indicate where letters have been omitted, eg in 'he'll' (the contraction of 'he will'), the letters 'wi' have been left out.

A **proper noun** names a particular person, place, or thing. Proper nouns always begin with a capital letter.

Already in this opening sentence there are three informal elements:

- the informal word 'hi' instead of the standard, more formal 'hello'
- an informal **contraction** – 'name's' – instead of the more formal 'name is'
- an informal contraction of a **proper noun**, from 'Madeleine Madden' to 'Maddy'

This establishes a casual atmosphere, positioning the viewing audience to feel more open to Maddy's ideas. It also implies that Maddy is 'one of the people', rather than removed from the audience.

This relaxed, informal opening is furthered in the second sentence of the speech, which provides more detail about Maddy's life and helps to personalise the issue:

I'm 13 and live with my family in Sydney and I'm from the Gadigal and Arrernte people.

Knowing more about Maddy personally helps the audience to imagine the impact of joblessness on real Australians. Once this close connection is established, Maddy incorporates an effective combination of exclusive and inclusive **pronouns** to achieve particular aims:

Pronouns stand in the place of nouns. The term comes from the Latin word *pronomen*, from *pro* ('in place of', 'for') and *nomen* ('name'). This helps us to understand that pronouns often replace names (such as the pronouns 'he', 'she' or 'they').

This is my once-in-a-lifetime opportunity to talk to you, Australia, about my people.

Nearly everyone knows that Indigenous Australians face some pretty tough challenges.

So I don't want to talk to you about that, but I do want to talk to you about the real things that can make our lives better.

In the first sentence above, Maddy uses the pronouns 'my' and 'you' to exclude, to create a distinction between herself and 'Australia', or other Australians. This reinforces the idea that this speech is a personal one, but also that it is designed for a specific audience. The repeated use of 'you' also establishes a close connection between Maddy and each viewer, as though it is a private conversation. However by finishing this section of the speech with the inclusive pronoun 'our', Maddy cleverly eliminates the distinction between Indigenous and other Australians and implies that the 'real things' being proposed would benefit *all* people.

Maddy also varies her sentence structures in order to emphasise key elements of her argument. For example, in the next part of her speech she says:

With a job – a real job – you can look after yourself, your family and help your community. I've seen the difference this has made in my own family because my grandfather worked his whole life to give his kids what he never had.

If a huge effort is made, the gap between my people and other Australians can be closed in one generation. That's in the next 20 years.





'With a job – a real job – you can look after yourself, your family and help your community.'

A phrase is two or more related words without a verb, eg 'absolutely everything'.

A **noun phrase** tells us more about a noun.

A **clause** is a pair or group of words that must include a noun (or pronoun) and a verb.

To revise dependent and independent clauses, go to page XX.

The **noun phrase** 'a real job' serves to emphasise that what is needed is proper, long-term solutions to employment issues that provide satisfaction. Furthermore, by placing the dependent clause 'If a huge effort is made' at the beginning of the last sentence, before the independent clause, Maddy focuses attention on the action that needs to be taken and implies that everybody will need to play their part.

Finally, Maddy concludes the speech by focusing on the many ways in which people could become involved, positioning viewers to feel enthusiastic about their possible own involvement:

GenerationOne is made up of tens of thousands of everyday Australians who are already making a difference.

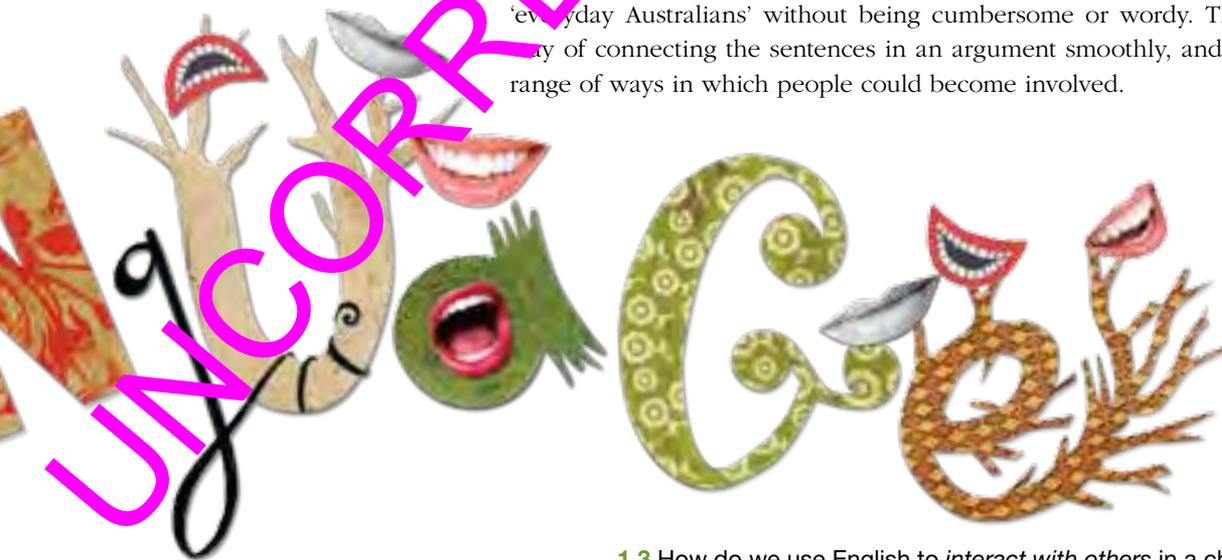
Some help Aboriginal students like me, at school. Others provide training and jobs in their businesses. Some help by just making us feel welcome at work. Other people start by learning more about our people and culture.

Find out what you can do at the GenerationOne website.

Next, everyone can do something, so please join us.

Wouldn't it be great if, by the time I was 30, we had ended inequality?

The repetition of the pronouns 'some' and 'others' refers back to the term 'everyday Australians' without being cumbersome or wordy. This is an effective way of connecting the sentences in an argument smoothly, and it emphasises the range of ways in which people could become involved.





To revise adjectives, go to page XX.



How will you engage your audience with your speech?

Over to you

- 1 Re-read the whole of Madeleine Madden’s speech. There are some informal words or phrases in it that have not been mentioned so far in this section. Write down at least three and explain why they have been included. In each case, suggest a formal alternative.
- 2 Watch and listen to Maddy’s speech online at <http://generationone.org.au/media/press/2010/11/address-to-the-nation-script/>.
 - a Using two or three appropriate adjectives, describe the overall tone of her speech.
 - b Listen to the speech again and consider the words that are given emphasis and the moments where Maddy pauses. Working with a partner, explain why these particular words and moments are emphasised in the speech.
 - c The address features Maddy in everyday clothes, wearing no make-up, on the set of a television studio, speaking directly to camera. Explain the impact of these elements and why think the director chose to approach the design of the address in this way.
- 3 Create your own one-to-two-minute speech on an issue of interest to you, imagining it will be televised to the entire country.
 - Try to engage with your audience by adopting a relaxed and informal register and tone, like Maddy.
 - Try also to experiment with your language – choose your pronouns carefully to be inclusive or exclusive for particular reasons, and vary your sentence structures to emphasise certain parts of your speech.
 - Rehearse your speech carefully, taking care to pause and emphasise important moments.

Either deliver your speech to the class, or, if possible, film your speech direct to camera using appropriate digital software and then screen it for the class.

Using language to position others

When we are thinking carefully about what we will write or say – such as when we prepare a speech or write an essay to express a point of view on an issue – we will make careful language choices and choose evocative or suggestive vocabulary to put a particular perspective, or ‘slant’, on our chosen topic. This can help to position our audience to see an issue in a particular light. For example, many people felt that Maddy’s GenerationOne speech (from the previous section) was effective because it positioned a very broad audience – all Australians – to feel a sense of hope for the future, rather than feeling sad or despondent about the problems faced by many Aborigines and Torres Strait Islanders. Maddy’s relaxed, informal delivery and her focus on positive outcomes implied that a practical solution to a complex issue could be achieved with effort from everyone in the country. In this way, Maddy was making an appeal to a sense of national unity and pride.

To revise the meaning of ‘evocative’, go to page XX.

To revise the meaning of ‘perspective’ and ‘position’, go to page XX.



We live in a commercial world.

We live in a very commercial world, and as consumers we are positioned to view products and services in a flattering light. Advertisers seek to manipulate us into desiring and purchasing products or services through a combination of persuasive verbal language (words) and non-verbal elements, including:

- visual language (video/film footage, photographs, illustrations, symbols etc)
- body language or gesture, and
- sound.



Language focus

Association means the connection of one idea, feeling or emotion with something else.

Advertisements often work through a process of association, encouraging us to identify with or aspire to a particular vision of the world (for example, 'green' or 'technologically advanced'), or a certain image of ourselves (such as 'attractive', 'hip' or 'successful'). Such associations position us to feel as if we need or 'must have' something that is (in most cases) not essential.

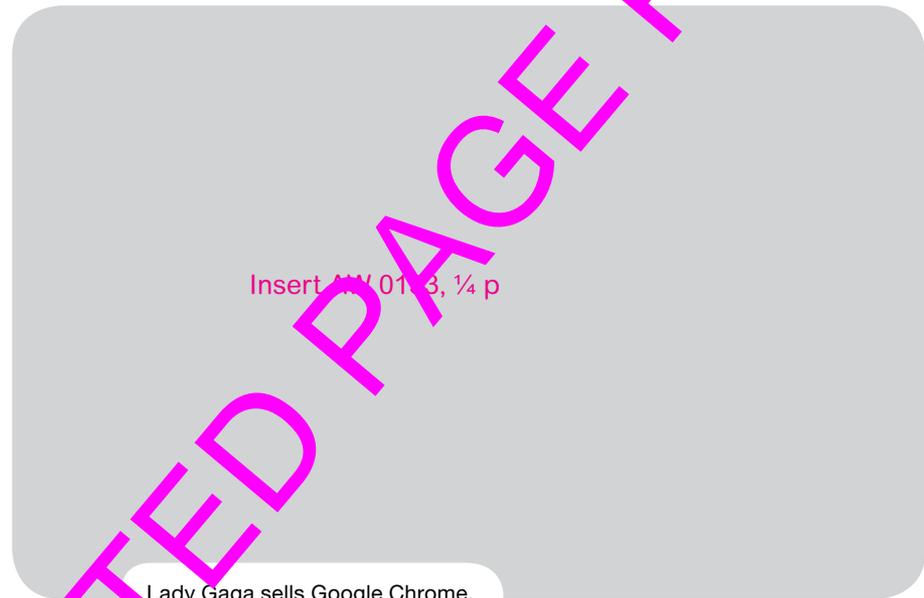
For example, in 2011 Google released a television and internet advertisement featuring Lady Gaga to promote its new web browser application, 'Google Chrome'. The advertisement used Gaga's 'star power' to sell the idea that the internet can create meaningful online communities, and that Google is an excellent tool for this. Furthermore, the advertisement implied that Gaga has a close and meaningful relationship with her fans, and positioned the fans themselves to feel that they were 'stars' in their own right.

To revise connotations, go to page XX.

So the next time your teacher sets an 'independent project' (rather than a homework task), or when your dad tells you to eat your 'brain food' (when he means steamed fish and vegies), you'll know that the positive connotations of these expressions are a way of subtly selling a particular opinion. This is the beauty of language: the better we understand it, the more effectively we can manipulate it to suit our purposes!

Over to you

View the Google Chrome Lady Gaga advertisement online and then answer the following.



Lady Gaga sells Google Chrome.

- a Copy down the various phrases that Gaga types onto the computer screen. How does this language encourage viewers to feel 'valued' by Gaga? Identify specific words that you find the most persuasive in each example.
- b How do these typed phrases reflect the informal nature of much online communication? Provide at least two examples to support your ideas.
- c How do the creators of the advertisement use sound and editing to establish a sense of connection between Gaga and her fans? What is the impact of these techniques?
- d What is your personal response to this advertisement? Would you be persuaded to use the product? Justify your view with specific reasons.

A **stereotype** is a common, but fixed and oversimplified image or idea of a particular person or thing, eg the suggestion that people with blond hair are less intelligent than others. When we describe a character as a stereotype, we are suggesting that they have been produced from a template, rather than individually crafted.

Look at the advertisement on the following page from the Transport Accident Commission of Victoria (TAC). It appeared in the *Herald Sun* newspaper on Australia Day, 2011 – a holiday which, for many Australians, is a time to relax with friends. The purpose of the advertisement was to encourage responsible drinking and to ensure safety on Victorian roads. The photograph presents a fairly **stereotypical**

image of such relaxation. The background shows a typical 'Aussie backyard' and incorporates a common Australia Day pastime: the 'backyard barbie'. The man is also characterised as an 'average' Australian, with his hat and 'stubbie holder'.



All of this is designed to appeal to a broad Australian audience, particularly men who are likely to drink alcohol on Australia Day. This audience is positioned to identify with this man, and to embrace the idea of drinking responsibly and happily handing over their car keys to a friend. The man's relaxed, upbeat facial expression conveys this positive attitude.

Over to you

- 1 What is the significance of the slogan at the top of the advertisement? How is it used to position the audience?
- 2 Look at the TAC catchphrase at the bottom of the advertisement. Identify the colloquial phrase and explain its significance or impact.
- 3 How does this advertisement draw on stereotypical Australian icons to position its audience? Explain in a paragraph, referring to at least two examples.
- 4 Working with a partner or in a group, create a similar drink/drive awareness print advertisement aimed at young adults (aged 18 to 25). Use appropriate software and employ a combination of visual and verbal language. Try also to draw on one or more symbols or icons to convey your message.

Language focus

If we describe someone or something as being **iconic**, it means that they are seen as typical, representative or symbolic of someone or something else.



1.4 How and why do we use language *innovatively*?

To revise the meaning of 'living language', go to Chapter 1.1.

To revise structures and features, go to page XX.



Language focus

To **innovate** means to make inventive changes.

Australian English is a living language because it is continually evolving; and the main reason it evolves is because the people who use it are *innovative*. Every day, new words and concepts are introduced into the language, as people from all walks of life develop new and original structures and features to enhance the language and to enable new ideas or concepts to stand out.

Because English is such a wonderfully complex and diverse language, there are many ways in which we can experiment in order to create a form of the language that is unique. We can employ creative spellings and unique vocabulary choices, mimic particular accents, deliberately manipulate the syntax or grammar of a sentence or the tone of delivery, incorporate some visual language or symbolism to enhance the written word, and so on – all to achieve a certain mood and impact on our audiences. This is how good fiction writers establish a sense of authenticity and originality in their characters, and to an extent it is how we achieve the same in our own lives: by creating an individual identity through distinguishing language features and patterns of speech.

An image of foreboding – how could you create such a mood using language?



When and why do we innovate?

We often innovate in order to capture and hold an audience's attention. Any variation from the 'norm' can be exciting and enticing if an audience feels it is being exposed to something unique. Authors often strive to achieve an impact on their audience which is breaking new ground, or at least encouraging the audience to experience language which is fresh and not limited by the rules and conventions of a standard dialect. This can help to 'move' an audience in an interesting or emotional way.

To revise dialects, go to page XX.

Authors may strive to 'move' their audience in an interesting or emotional way.



A **theme** is an issue or idea explored in a text, eg a novel or film might explore themes such as growing up, bravery or relationships, or ideas about how the world began.

In his 2005 bestselling novel *The Book Thief*, Australian author Markus Zusak sought to explore a familiar setting and **theme** – Jewish persecution under Hitler's Nazi regime – in a fresh and engaging way. The novel is an innovative blend of words and images that experiments with traditional notions of print structure and layout.





Language focus

Boldface is a form of typeface with heavy, thick lines. It is often used for emphasis.

Consider the two sections in boldface below from the opening of the novel, which also incorporate some symbols, capitalisation and central alignment of text – these four typographical elements help Zusak to create ‘interjections’, or interruptions, from the narrator which are used to develop characterisation and unsettle the audience:

Part 1: DEATH AND CHOCOLATE

First the colors

Then the humans.

That's usually how I see things.

Or at least, how I try.

*****HERE IS A SMALL FACT*****

You are going to die.

I am in all truthfulness attempting to be cheerful about this whole topic, though most people find themselves hindered in believing me, no matter my protestations. Please, trust me – I most definitely can be cheerful. I can be amiable. Agreeable. Amiable. And that's only the A's. Just don't ask me to be nice. Nice has nothing to do with me.

*****Reaction to the*****

AFOREMENTIONED fact

Does this worry you?

I urge you – don't be afraid.

I'm nothing if not fair. (pp. 3–4)

'Here is a small fact ...'



Over to you

- 1 What is the impact of the two interjections in the extract on the previous page, and how do the four typographical elements listed – boldface, symbols, capitalisation and central alignment of text – help to achieve this impact? Why do you think Markus Zusak chose to include these interruptions in his narrative?
- 2 What other innovations does Zusak employ in this extract to create an engaging opening to his text?

The **narrative point of view** refers to the viewpoint from which the story is told, as well as how the author has used language to make us see the narrator in a particular way.

A **first-person narrative** is told from the perspective of one of the characters, using 'I' or 'we'.

A **second-person narrative** – quite rare in fiction, but more common in song lyrics – uses 'you' and 'your' to speak directly to an audience.

A **third-person narrative** – the most commonly used form because of its flexibility – is usually from the perspective of an unspecified entity beyond the limits of the story, rather than a character in the story. The pronouns 'he', 'she', 'they' and 'their' are used.

With an **omniscient narrator**, any character's thoughts and feelings can be accessed.

With a **limited narrator**, only the thoughts and feelings of one character are known and described.

Zusak also adopts an innovative **narrative point of view** to explore the theme of the restorative power of literature. The novel tells the story of a young girl, Liesel Meminger, who develops a love of literature despite her inability to read and the destructive book-burning regime of the Nazis. However, despite being a **first-person narrative**, the text is not told from her perspective. Zusak takes the notion of an **omniscient narrator** (as opposed to a **limited narrator**, which would have been the case if the story was told from Liesel's point of view), and he innovates by making his narrator, Death, a part of the story – another character, rather than a removed, unspecified entity. This is unusual because omniscient narrators are usually found in **third-person narratives**.

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Liesel with Zusak's omniscient narrator



The identity of Zusak's narrator is not immediately or directly announced to the audience, but it becomes central to the effective communication of a number of the author's themes:



'... the sound of the smell, of my footsteps.'

– Of course, an introduction.

A beginning.

Where are my manners?

I could introduce myself properly, but it's not really necessary. You will know me well enough and soon enough, depending on a diverse range of variables. It suffices to say that at some point in time, I will be standing over you, as genially as possible. Your soul will be in my arms. A color will be perched on my shoulder. I will carry you gently away.

At that moment, you will be lying there (I rarely find people standing up). You will be caked in your own body. There might be a discovery; a scream will dribble down the air. The only sound I'll hear after that will be my own breathing, and the sound of the smell of my footsteps.

The question is, what color will everything be at that moment when I come for you? What will the sky be saying?

Personally, I like a chocolate-colored sky. Dark, dark chocolate. People say it suits me. I do, however, try to enjoy every color I see – the whole spectrum. A billion or so flowers, none of them quite the same, and a sky to slowly suck on. It takes the edge off the stress. It helps me relax.

*****A SMALL THEORY*****

People observe the colors of a day only at its beginnings and ends, but to me it's quite clear that a day merges through a multitude of shades and intonations, with each passing moment.

A single hour can consist of thousands of different colors.

Waxy yellows, cloud-spate blues. Murky darknesses.

In my line of work, I make it a point to notice them. (pp. 4–5)

Over to you

- 1 This narrative is written in the first person – a point of view that positions the reader 'inside the head' of the narrator, rather than at an emotional distance. What does this achieve in the extract above?
- 2 Write a paragraph, using quotations, to explain how Markus Zusak subtly unveils the identity of the narrator in the two extracts above.
- 3 There is some vivid imagery in this extract, particularly involving the use of 'colors' (American spelling!). Try to guess how Zusak might use colour as a symbol in his story. Share your ideas as a class. (Then consider reading the novel to check your answers!)

To revise imagery and symbols, go to pages XX and XX.



Creating an authentic, individual voice for a character can help convey their thoughts.

To revise SAE, go to page XX.

Another way in which authors innovate is to show how people or fictional characters actually speak – in other words, to establish an authentic voice for a character. In everyday conversation and other informal settings we sometimes deviate quite dramatically from SAE, and writers often seek to replicate the unique voices of individuals to reflect this fact.

Consider this section of the above extract from *The Book Thief*:

– Of course, an introduction.
A beginning.
Where are my manners?

To revise tone, go to page XX.

To revise irony, go to page XX.

To revise mood, go to page XX.

Here, the short sentences, the line breaks and the question create informality – a conversational and almost friendly voice and tone that establishes a connection between narrator and audience. (There is also a clever sense of irony being developed here, given the identity of the narrator!) Such innovation or variation can also help to represent **interior monologues**. Given that we sometimes (perhaps often) do not think in SAE, some creativity is to be expected in the process of recreating a person's deepest thought processes! By adopting particular colloquialisms, vocabulary terms or unique vocal mannerisms, a writer can create individual voices for characters that help to distinguish them. This also helps an author to establish a particular mood in a text or section of a text – be it tense, cynical, downbeat or morose, or alternatively upbeat, humorous, playful or light-hearted, to name but a few.

An **interior monologue** seeks to represent a character's thought processes – to convey what a character is thinking.

American author Jeff Kinney effectively establishes a distinctive voice and mood in his 2007 novel *Diary of a Wimpy Kid*. Presented in the form of diary entries (or 'journal entries' – apparently 'diary' sounds too wimpy to the narrator) by the wimpy kid himself, Greg, the novel navigates typical teenage terrain – anxiety about school, peer pressure and the opposite sex; a healthy hatred of siblings; and despair at the dysfunctional nature of family – in a humorous and playful fashion. The novel is in fact based on a webcomic found at funbrain.com (an online education resource), and it incorporates images and symbolism from the webcomic in order to enhance the reading experience.



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Over to you

1 What sort of:

- a mood, and
- b narrative voice

is established by Jeff Kinney in this extract? (Use two to three adjectives in each case.) In support of your answer, include at least three informal or colloquial words or phrases from the extract that contribute to this mood and voice.

2 What other features of the writing help Kinney to establish Ron's voice? Highlight these moments on a copy of the extract and explain how each example is contributing to this characterisation.

3 Consider each of the illustrations in the extract:

- a How does the first illustration use symbolism to convey the fact that Ronnie McCoy 'got all the girls'?
- b How does the second illustration symbolically convey the narrator's isolation from his peers?
- c What do the illustrations add to the narrative, and how do they help to authenticate the diary or journal genre?

4 Identify all of the **cohesive devices** that refer to different periods of time in the extract (for example, 'I used to be a whole lot simpler back in elementary school.'). How do these devices help to add to Kinney's characterisation of the narrator as anxious?

A **genre** is a category of artistic work.

Cohesion means to fit well together, or to be unified.

Cohesive devices help a text fit together as a whole by encouraging the reader make connections between different parts of the text and link ideas that are related. Cohesive devices can help make a text read more smoothly or fluently, and make more sense.



UNCORRECTED PAGE PROOFS

big ideas



How does our language GROW and CHANGE?

For suggestions on how to plan, draft, edit and proofread your texts, refer to 'How can I improve my writing?' on page XX.

1.1 How is Australian English a *living language*?

write and create

- 1 Create a digital glossary listing new words, in alphabetical order, that you have found in this book (for example *dialect*, *creole*). Try to include grammatical terms and literary devices (such as *symbolism*).
- 2 Write two to three paragraphs comparing the vision of Australia painted in the nineteenth century by AB 'Banjo' Paterson in his poetry, and your own vision of Australia now. Use vocabulary that reflects the differences between the two periods of time.
- 3 Create a mind map to illustrate how language has changed since the introduction of the internet and mobile technologies.

1.2 How has *globalisation* affected English?

create and speak

- 4 Create a bullet-point list summarising the benefits that come from English being a world language. Then, using appropriate computer software, design an advertisement with words and symbols 'selling' English to a non-English-speaking country, incorporating the strongest arguments from your list.
- 5 As a class, debate the topic: 'As English is a world language, Australians don't need to learn other languages.' Note down the key points raised by the class, then write two to three paragraphs in defence of your personal view.

1.3 How do we use English to *interact with others* in a changing world?

write, create and speak

- 6
 - a Write a private diary entry, using informal English that feels natural to you, to articulate your views on a current issue of your own choice (for example climate change, role models in sport or childhood obesity).
 - b Write a paragraph to analyse your language in this diary entry, explaining the ways in which your writing deviates from SAE.
 - c Transform your informal diary entry into a formal speech to be delivered in class.
- 7 With a partner, and using Prezi or PowerPoint, deliver a presentation to explain how language is used to persuade viewers in a television advertisement of your choice.

1.4 How and why do we use language *innovatively*?

write, create and speak

- 8 Create a graphic short story that uses verbal language and symbolism to convey a particular characterisation (for example an *anxious* teenager or a *lovestruck* Romeo).
- 9 Write a diary entry as the Wimpy Kid, including at least two illustrations, to convey anxiety about an aspect of school life. Try to recreate the narrator's tone and vocal mannerisms (for example 'Man ...', 'Like I said ...'). Read your diary entry and show your illustrations to the class.