

STUDENT NUMBER

| | | | | | | | | | |
|--|--|--|--|--|--|--|--|--|--|
| | | | | | | | | | |
|--|--|--|--|--|--|--|--|--|--|

Letter

| |
|--|
| |
|--|

ENGLISH AS AN ADDITIONAL LANGUAGE (EAL)

Aural and written examination

Wednesday 31 October 2018

Reading time: 9.00 am to 9.15 am (15 minutes)

Writing time: 9.15 am to 12.15 pm (3 hours)

QUESTION AND ANSWER BOOK

| <i>Section</i> | <i>Number of questions</i> | <i>Number of questions to be answered</i> | <i>Percentage of total marks</i> |
|---|----------------------------|---|----------------------------------|
| A – Listening to texts | 2 | 2 | 20 |
| B – Analytical interpretation of a text | 28 | 1 | 40 |
| C – Argument and persuasive language | 2 | 2 | 40 |
| | | | Total 100 |

- Students are to write in blue or black pen.
- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners, rulers and an English and/or bilingual printed dictionary.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or correction fluid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 23 pages, including **assessment criteria** on page 23
- Task book of 12 pages

Instructions

- Write your **student number** in the space provided above on this page.
- All written responses must be in English.

At the end of the examination

- You may keep the task book.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

SECTION A – Listening to texts**Instructions for Section A**

You will hear two texts. Each text will be played twice. There will be a short break between the first and second playings of each text. You may make notes at any time.

Listen carefully to each text and then answer the following questions.

Section A is worth 20 per cent of the total marks for the examination.

TEXT 1**Background information**

Joe Ryan, who is a second-year professional hockey player, has been invited to talk with the recruits (new players) about his experience as a first-year player.

Question 1 (10 marks)

- a. Why is Joe surprised that he was chosen to talk with the recruits? Give **one** reason. 1 mark

- b. What does Joe see as the purpose of his talk with the recruits? Give **one** example of language use or delivery to support your answer. 2 marks

- c. In the delivery of his first tip, Joe uses emphasis. From his first tip, give an example of a strategy that Joe uses to create emphasis. 1 mark

- d. Joe makes a suggestion to the recruits about coping with stress. Give two examples of words or phrases that indicate that Joe is making a suggestion. 2 marks

1. _____

2. _____

- e. What does Joe mean when he says, ‘Ninety per cent of the game is played above your shoulders’? 1 mark

You may make notes
in this space.

DO NOT WRITE IN THIS AREA

- f. Joe talks about his attitude to playing at the beginning of his first year. As a second-year player, his attitude has changed. Describe how his attitude has changed and give two quotes that show his change of attitude. 3 marks

Description _____

Quote 1 _____

Quote 2 _____

You may make notes
in this space.

DO NOT WRITE IN THIS AREA

TEXT 2

Background information

Peter visits his neighbour, Jenny, to discuss an issue with her.

Question 2 (10 marks)

- a.** Peter visits Jenny because he wants to talk with her about a problem. He tells her indirectly what his problem is.
- i.** What is his problem? 1 mark
- _____
- ii.** Give an example of Peter’s use of indirect language and of his delivery when he talks about his problem. 2 marks
- Language _____
- Delivery _____
- b.** Give **one** reason why Jenny loves her chickens. 1 mark
- _____
- c.**
- i.** What comparison does Jenny make that gives a different view of Peter’s problem? 1 mark
- _____
- ii.** What does Peter say to show he might accept Jenny’s view? 1 mark
- _____
- d.** Give two words or phrases that describe Jenny and Peter’s interaction. Support your answer with an example of language use and an example of delivery from the text. 4 marks
- Word or phrase 1 _____
- Word or phrase 2 _____

You may make notes in this space.

| Example of language use | Example of delivery |
|-------------------------|---------------------|
| | |

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

CONTINUES OVER PAGE

TURN OVER

SECTION B – Analytical interpretation of a text**Instructions for Section B**

Section B requires students to write an analytical interpretation of a selected text in response to **one** topic (either **i.** or **ii.**) on **one** text. The topics can be found on pages 3–8 of the task book.

Your response should be supported by close reference to the selected text.

If your selected text is a collection of poetry or short stories, you may write on several poems or stories, or on **at least two** in close detail.

Indicate which text you have chosen to write on and whether you have chosen to answer **i.** or **ii.** by shading the appropriate boxes.

Your response will be assessed according to the assessment criteria set out on page 23 of this book.

Section B is worth 40 per cent of the total marks for the examination.

Shade the box next to your selected text.

- After Darkness* Christine Piper
- Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity* Katherine Boo
- Black Diggers* Tom Wright
- Bombshells* Joanna Murray-Smith
- Burial Rites* Hannah Kent
- Extinction* Hannie Rayson
- Frankenstein* Mary Shelley
- I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban* Malala Yousafzai with Christina Lamb
- I for Isobel* Amy Witting
- In Cold Blood* Truman Capote
- Invictus* directed by Clint Eastwood
- Island: Collected Stories* Alistair MacLeod
- Joyful Strains: Making Australia Home* Kent MacCarter and Ali Lemer (eds)
- Like a House on Fire* Cate Kennedy
- Measure for Measure* William Shakespeare
- Medea* Euripides

SECTION B – continued

- Old/New World: New & Selected Poems* Peter Skrzynecki
- Persepolis: The Story of a Childhood* Marjane Satrapi
- Rear Window* directed by Alfred Hitchcock
- Selected Poems* John Donne
- Stasiland* Anna Funder
- Stories We Tell* directed by Sarah Polley
- The Crucible* Arthur Miller
- The Golden Age* Joan London
- The Left Hand of Darkness* Ursula Le Guin
- The Lieutenant* Kate Grenville
- The White Tiger* Aravind Adiga
- Tracks* Robyn Davidson

DO NOT WRITE IN THIS AREA

SECTION B – continued
TURN OVER

SECTION C – Argument and persuasive language**Instructions for Section C**

Section C consists of **two** questions.

Read the background information on page 9 and the material on pages 10 and 11 of the task book, and then complete **both** Questions 1 and 2.

For the purposes of this task, the term ‘language’ refers to written, spoken and visual language.

Your response to Question 2 will be assessed according to the assessment criteria set out on page 23 of this book.

Section C is worth 40 per cent of the total marks for the examination.

Questions 1 and 2 are equally weighted.

DO NOT WRITE IN THIS AREA

**DO NOT WRITE IN
THIS AREA**

**SECTION C – continued
TURN OVER**

Question 1 (10 marks)

Material unavailable

DO NOT WRITE IN THIS AREA

Assessment criteria

Section B will be assessed against the following criteria:

- knowledge and understanding of the text, and the ideas and issues it explores, demonstrated appropriately in response to the topic
- development of a coherent analysis in response to the topic
- control of expressive and effective language, as appropriate to the task

Question 2 of Section C will be assessed against the following criteria:

- analysis of the use of argument and language to try to persuade
- control of the mechanics of the English language to convey meaning

DO NOT WRITE IN THIS AREA

**Victorian Certificate of Education
2018**

**ENGLISH AS AN ADDITIONAL LANGUAGE
(EAL)**

Aural and written examination

Wednesday 31 October 2018

Reading time: 9.00 am to 9.15 am (15 minutes)

Writing time: 9.15 am to 12.15 pm (3 hours)

TASK BOOK

Instructions

A question and answer book is provided with this task book.
Refer to instructions on the front cover of the question and answer book.
You may keep this task book.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

THIS PAGE IS BLANK

SECTION B – Analytical interpretation of a text

After Darkness by Christine Piper

- i. ‘Dr Ibaraki is motivated by fear and insecurity.’
Do you agree?

OR

- ii. “Time heals all wounds, you’ll see.”
Is this view supported by Piper’s *After Darkness*?

Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity by Katherine Boo

- i. ‘Life in Annawadi is about avoiding loss more than about gaining profit.’
Discuss.

OR

- ii. ‘The women of Annawadi are victims of their society.’
Do you agree?

Black Diggers by Tom Wright

- i. ‘For soldiers, the most significant effect of war is the loss of innocence.’
Discuss.

OR

- ii. “They painted my colour back on the day I got off that boat.”
How does skin colour shape the experiences of the characters in *Black Diggers*?

Bombshells by Joanna Murray-Smith

- i. ‘In *Bombshells*, the characters lack any hope for their future.’
Do you agree?

OR

- ii. ‘Outward appearance is too important to the women in *Bombshells*.’
Discuss.

Burial Rites by Hannah Kent

- i. ‘Throughout Agnes’s life, other characters find her disturbing.’
Discuss.

OR

- ii. ‘In *Burial Rites*, although Tóti’s task is to guide Agnes, she has more impact on him.’
Discuss.

***Extinction* by Hannie Rayson**

- i. 'All the characters in *Extinction* are motivated by self-interest.'
To what extent do you agree?

OR

- ii. '*Extinction* explores the idea that life is fragile.'
Discuss.

***Frankenstein* by Mary Shelley**

- i. 'The pursuit of knowledge brings only unhappiness to Victor and his monster.'
Do you agree?

OR

- ii. 'The world of Shelley's novel is characterised by "injustice and ingratitude".'
Discuss.

***I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban* by Malala Yousafzai with Christina Lamb**

- i. 'In this text, when individuals are tested, they realise the extent of their strength.'
Discuss.

OR

- ii. "I am Malala. My world has changed but I have not."
'Malala's pride both helps and hinders her efforts to achieve change.'
Do you agree?

***I for Isobel* by Amy Witting**

- i. In *I for Isobel*, how does Witting use other literary texts to tell Isobel's story?

OR

- ii. 'The choices that Isobel makes in her life are based on self-preservation.'
Do you agree?

***In Cold Blood* by Truman Capote**

- i. 'Capote leaves the reader with the feeling that justice has been done.'
Do you agree?

OR

- ii. Is Capote's portrayal of the criminals too sympathetic?

***Invictus* directed by Clint Eastwood**

- i. ‘*Invictus* examines the idea that it is essential to know your enemy.’
Discuss.

OR

- ii. In *Invictus*, how does Eastwood show the importance of having a single purpose to help unite the different cultural groups?

***Island: Collected Stories* by Alistair MacLeod**

- i. ‘MacLeod presents the island way of life as one of both comforting familiarity and uncomfortable isolation.’
Discuss.

OR

- ii. “It is not that easy to change what is a part of you.”
To what extent is this idea reflected in MacLeod’s stories?

***Joyful Strains: Making Australia Home* by Kent MacCarter and Ali Lemer (eds)**

- i. ‘In *Joyful Strains: Making Australia Home*, the characters’ experiences of loneliness dominate their lives.’
Do you agree?

OR

- ii. What impact does the experience of migration have on family relationships in the stories in *Joyful Strains: Making Australia Home*?

***Like a House on Fire* by Cate Kennedy**

- i. ‘The characters in *Like a House on Fire* struggle to deal with change.’
Discuss.

OR

- ii. ‘Although many of Kennedy’s stories paint a sad picture of the world, there are moments of hope.’
Discuss.

***Measure for Measure* by William Shakespeare**

- i. ‘Human foolishness is at the heart of *Measure for Measure*.’
Discuss.

OR

- ii. “Courage, there will be pity taken on you. You that have worn your eyes almost out in the service, you will be considered.”
Discuss the role of pity in *Measure for Measure*.

Medea by Euripides

- i. 'Disloyalty is the greatest crime in *Medea*.'
Discuss.

OR

- ii. 'The characters in *Medea* rely on manipulation to achieve their goals.'
Discuss.

Old/New World: New & Selected Poems by Peter Skrzynecki

- i. 'Skrzynecki's poetry explores the connection between landscape and personal identity.'
Discuss.

OR

- ii. "and Time's revenge hardly seems bitter at all."
How does Skrzynecki's poetry confront ageing and death?

Persepolis: The Story of a Childhood by Marjane Satrapi

- i. Marji's grandmother says: "Always keep your dignity and be true to yourself."
To what extent does Marji follow her grandmother's advice?

OR

- ii. How does *Persepolis: The Story of a Childhood* explore what it means to live in fear of oppression?

Rear Window directed by Alfred Hitchcock

- i. 'Jeff's fascination with looking at others stops him from truly looking at himself.'
Do you agree?

OR

- ii. How does Hitchcock create an atmosphere of suspicion in *Rear Window*?

Selected Poems by John Donne

- i. 'In his poetry, Donne seeks to balance the physical and spiritual aspects of humanity.'
Discuss.

OR

- ii. How does Donne explore his relationships in his poems?

***Stasiland* by Anna Funder**

- i. In what ways does fear dominate the characters in *Stasiland*?

OR

- ii. How does the way in which Funder gathers people's stories help her to uncover the effects of betrayal on their lives?

***Stories We Tell* directed by Sarah Polley**

- i. To what extent does *Stories We Tell* reveal the truth about the family's past?

OR

- ii. Michael says: "To save all hurt, why not leave things as they are?"
Why doesn't Sarah leave things as they are?

***The Crucible* by Arthur Miller**

- i. 'In *The Crucible*, the leaders of the community are misguided.'
Discuss.

OR

- ii. 'In *The Crucible*, the characters make decisions that are based solely on their emotions.'
Do you agree?

***The Golden Age* by Joan London**

- i. 'In London's novel, to have a sense of belonging means everything.'
Discuss.

OR

- ii. 'In *The Golden Age*, Frank struggles with more than just polio.'
Discuss.

***The Left Hand of Darkness* by Ursula Le Guin**

- i. 'The characters in *The Left Hand of Darkness* have more in common than they realise.'
Discuss.

OR

- ii. To what extent was Genly Ai's mission a success?

***The Lieutenant* by Kate Grenville**

- i. 'Rooke is an observer of life rather than a participant.'
Do you agree?

OR

- ii. 'In *The Lieutenant*, the struggles in the colony arise from fear.'
Discuss.

***The White Tiger* by Aravind Adiga**

- i. Why is Balram called "the white tiger"?

OR

- ii. 'Both "Men with Big Bellies, and Men with Small Bellies" are resistant to change.'
Discuss.

***Tracks* by Robyn Davidson**

- i. 'In *Tracks*, Davidson comes to understand the limits of her endurance.'
Discuss.

OR

- ii. 'Davidson learns how important the company of other people is to her wellbeing.'
Discuss.

SECTION C – Argument and persuasive language**Background information**

Material unavailable

Material unavailable

Material unavailable

END OF SECTION C
TURN OVER

END OF TASK BOOK