# English
# as an Additional Language (EAL)

## Task Book

VCE Examination – Day Date Month Year

SAMPLE

- Reading time is **15 minutes**: — to —
- Writing time is **3 hours**: — to —

### Approved materials

- an English and/or bilingual printed dictionary

### Materials supplied

- Task Book of 16 pages
- One Answer Book

## Instructions

- Write your responses in English.
- You may keep this Task Book.

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

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**Section B** (1 question, 20 marks) 7–11

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**Assessment criteria** 16

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VICTORIA State Government

# **Section A** – Analytical response to a text

## Instructions

- You must write an analytical response to a selected text on **one** of the topics (either **i.** or **ii.**) provided for that text.
- Your response should engage with the ideas, concerns and values raised by the topic and be supported by close reference to the 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. In the answer book, indicate which text you have chosen to write on and whether you have chosen to answer **i.** or **ii.**
- Refer to the assessment criteria on page 16.
- Section A is worth one-third of the total marks for the examination.

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## Text list

1. **All About Eve**
   directed by Joseph L Mankiewicz
2. **Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity**
   by Katherine Boo
3. **Burial Rites**
   by Hannah Kent
4. **Cloudstreet**.
   by Tim Winton
5. **Frankenstein**
   by Mary Shelley
6. **I for Isobel**
   by Amy Witting
7. **Island: Collected Stories**
   by Alistair MacLeod
8. **Mabo**
   directed by Rachel Perkins
9. **Measure for Measure**
   by William Shakespeare
10. **Medea**
    by Euripides
11. **No Sugar**
    by Jack Davis
12. **Old/New World: New & Selected Poems**
    by Peter Skrzynecki
13. **Selected Poems**
    by John Donne
14. **The Complete Maus**
    by Art Spiegelman
15. **The Golden Age**
    by Joan London
16. **The Left Hand of Darkness**
    by Ursula Le Guin
17. **The Lieutenant**
    by Kate Grenville
18. **The Thing Around Your Neck**
    by Chimamanda Ngozi Adichie
19. **The White Tiger**
    by Aravind Adiga
20. **This Boy's Life**
    by Tobias Wolff

SAMPLE

1. **All About Eve** directed by Joseph L Mankiewicz

   **i.** In *All About Eve*, the world of the theatre is presented as a place of intense competition and intense relationships.

   Discuss.

   **OR**

   **ii.** How does Mankiewicz use the structure of the film to influence how the characters are perceived?

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

   **i.** In *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity*, there is life and death, but no hope.

   Do you agree?

   **OR**

   **ii.** In *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity*, corruption presents an opportunity for some people and a problem for others.

   Discuss.

3. **Burial Rites** by Hannah Kent

   **i.** The coldness and hostility of the landscape are a reflection of the society depicted in *Burial Rites*.

   To what extent do you agree?

   **OR**

   **ii.** While certain people intend to guide others, sometimes it is the guide who learns the most from their followers.

   Discuss.

4. **Cloudstreet** by Tim Winton

   **i.** Sam tells Lester: 'I've had a lot of bad luck.'

   The characters in *Cloudstreet* make their own luck, good or bad.

   Discuss.

   **OR**

   **ii.** *Cloudstreet* is about the search to find meaning in life through connections.

   Do you agree?

5. **Frankenstein** by Mary Shelley

   **i.** The novel *Frankenstein* demonstrates that people must have compassion to be human.

   Do you agree?

   **OR**

   **ii.** Shelley presents a natural world full of beauty but a society full of ugliness.

   Discuss.

SAMPLE

**6.** **I for Isobel** by Amy Witting

**i.** What roles do acceptance and self-respect play in *I for Isobel*?

**OR**

**ii.** Witting suggests that imagination makes up for the loneliness in life.

Do you agree?

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

**i.** There is no place for sentimentality in the lives of the characters in MacLeod's stories.

Do you agree?

**OR**

**ii.** To what extent does the harsh environment contribute to the difficulties experienced by the people living in Cape Breton?

**8.** **Mabo** directed by Rachel Perkins

**i.** Perkins suggests that without the support and loyalty of friends and family, all would be lost.

To what extent do you agree?

**OR**

**ii.** This film shows what qualities are needed to be a leader.

Discuss.

SAMPLE

**9.** **Measure for Measure** by William Shakespeare

**i.** Order is restored in *Measure for Measure*, but at what cost?

**OR**

**ii.** *Measure for Measure* presents a society in which women are denied power.

Discuss.

**10.** **Medea** by Euripides

**i.** In the play *Medea*, the most important conflict is between reason and passion.

Discuss.

**OR**

**ii.** Euripides' *Medea* is the story of a desperate woman who is badly treated by a despicable man.

Do you agree?

**11.** **No Sugar** by Jack Davis

**i.** There is nothing civilised about how the Munday/Millimurra family is treated by society.

Discuss.

**OR**

**ii.** Joe says to Mary: 'It'll never be over!'

*No Sugar* shows the importance of fighting back in the face of persecution.

Discuss.

**12. Old/New World: New & Selected Poems** by Peter Skrzynecki

**i.** 'and Time's revenge hardly seems bitter at all.'

How does Skrzynecki's poetry confront ageing and death?

**OR**

**ii.** Skrzynecki's poems reveal meaning and beauty in life's ordinary moments.

Discuss.

**13. Selected Poems** by John Donne

**i.** Donne's poetry presents life as full of temptation.

Discuss.

**OR**

**ii.** How does Donne explore the complexity of relationships in his poems?

**14. The Complete Maus** by Art Spiegelman

**i.** How does the movement between the present and the past affect Art Spiegelman's telling of Vladek's story?

**OR**

**ii.** Art Spiegelman's broken relationship with his father is the main focus of this story.

Discuss.

SAMPLE

**15. The Golden Age** by Joan London

**i.** 'Years later, when you think you have recovered, it comes back.'

Characters in *The Golden Age* are haunted by their past.

Discuss.

**OR**

**ii.** The Golden Age explores the importance of self-reliance.

Do you agree?

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

**i.** *The Left Hand of Darkness* is set in a world where loneliness is always present.

Do you agree?

**OR**

**ii.** In *The Left Hand of Darkness*, Le Guin questions the importance of gender roles in relationships.

Discuss.

**17. The Lieutenant** by Kate Grenville

**i.** How does *The Lieutenant* explore the way that beliefs are changed through the contact between cultures?

**OR**

**ii.** Ultimately, *The Lieutenant* is about the struggle to live by one's personal values.

To what extent do you agree?

**18. The Thing Around Your Neck** by Chimamanda Ngozi Adichie

**i.** The characters in Adichie's stories are sustained more by perseverance than by hope.

Do you agree?

**OR**

**ii.** Adichie's stories explore the inequalities that exist in the relationships between men and women.

Discuss.

**19. The White Tiger** by Aravind Adiga

**i.** '… India is two countries in one …'

How is this concept explored in *The White Tiger*?

**OR**

SAMPLE

**ii.** In *The White Tiger*, the caste system is the greatest barrier to progress.

Do you agree?

**20. This Boy's Life** by Tobias Wolff

**i.** There is no love or respect in the relationships presented in *This Boy's Life*.

Do you agree?

**OR**

**ii.** In *This Boy's Life*, Wolff presents characters who have little opportunity to improve their lives.

Discuss.



**End of Section A**

# **Section B** – Creating a text

## Instructions

- In this section you must create **one** written text (**not** including song, poetry or verse).
- In your text, you must include meaningful connections with ideas drawn from
  - **One** of the Frameworks of Ideas.
  - The title provided for your selected Framework of Ideas.
  - **At least one** piece of stimulus material for your selected Framework of Ideas.
- You must develop your text with a clear purpose, incorporating **at least one** of the following: to explain, to express, to reflect, to argue.
- You must write an effective and cohesive text that demonstrates control of the convention of the English language through your selection of vocabulary, text structure(s) and language features.
- Refer to the assessment criteria on page 16.
- This section is worth one-third of the total marks for the examination.

SAMPLE

## Framework 1: Writing about country

- Write a text that explores ideas about country.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

**Title:** 'This country, our home'

### Stimulus 1

'We do not inherit the earth from our ancestors, we borrow it from our children.'

### Stimulus 2




### Stimulus 3

'My country is too far to reach,
But it will forever be
A part of me.'

## Framework 2: Writing about protest

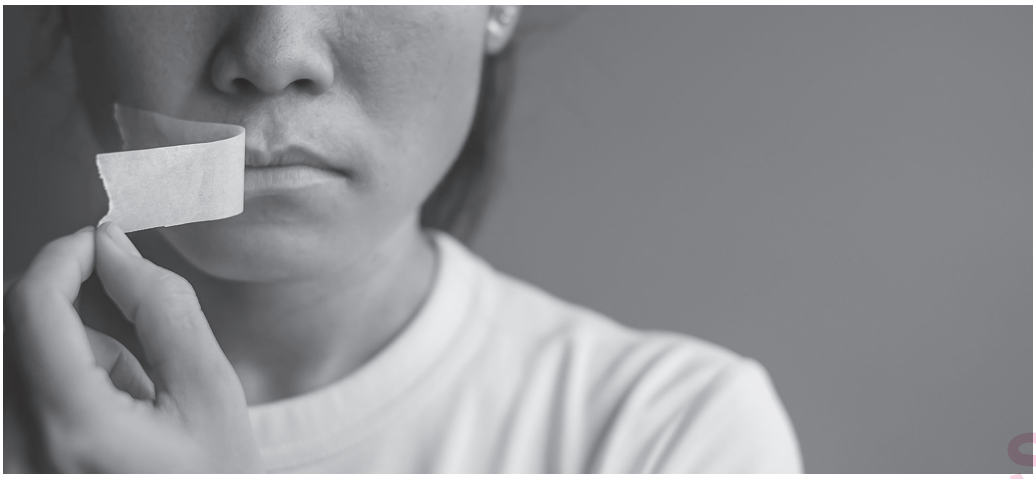
- Write a text that explores ideas about protest.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

**Title:** 'Listen'

### Stimulus 1

'Great achievements may have small beginnings.'

### Stimulus 2



SAMPLE

### Stimulus 3

'It is not about
If we want, or
If we can
Because
If we won't, and
If we don't
A time may come, when
We can't.'

## Framework 3: Writing about personal journeys

- Write a text that explores ideas about personal journeys.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

**Title:** 'This is me'

### Stimulus 1

'Life isn't about finding yourself. Life is about creating yourself.'

### Stimulus 2




### Stimulus 3

'My story is ready
There's enough to share
As I have made plenty
Come, sit at my table
Listen and learn
And you will see me.'

## Framework 4: Writing about play

- Write a text that explores ideas about play.
- You must use the title provided.
- You must use **at least one** of the following stimuli.

**Title:** 'Time spent well'

### Stimulus 1

'Play the game as well as you can, and that's what you'll be judged on.'

### Stimulus 2



SAMPLE

### Stimulus 3

'Child, I have forgotten the art of being absorbed in sticks and sand.
I seek out costly playthings and gather lumps of gold and silver.
With whatever you find, you create your games.'

**Sources:** Sergey Nivens/Shutterstock.com (p. 8); Jo Panuwat D/Shutterstock.com (p. 9); Sydney J Harris (p. 10); fran_kie/Shutterstock.com (p. 10); Adam Goodes (p. 11); Tatiana Bobkova/Shutterstock (p. 11); Rabindranath Tagore, 'Playthings' (p. 11)



**End of Section B**

SAMPLE

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# **Section C** – Analysis of argument and language

## Instructions

- In this section you are required to analyse the use of argument(s) and language to persuade an intended audience to share the point of view expressed in an unseen persuasive text.
- Read the background information on this page and the material on pages 14 and 15, and write an analytical response to the task below.
- For the purposes of this task, the term 'language' refers to written and spoken language, and 'visuals' refers to images and graphics.
- Refer to the assessment criteria on page 16.
- This section is worth one-third of the total marks for the examination.

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## Task

Write an analysis of the ways in which argument(s), written and spoken language, and visuals are used in the material on pages 14 and 15 to try to persuade the intended audience to share the point of view presented.

### Background information

The website *Strapleton Community Voice* has a social media page for residents of the Strapleton area to share information and raise issues. As a member of the community, Daphne Lower created the following post for the *Strapleton Community Voice*.

SAMPLE

## Strapleton Community Voice

Public group
11 727 followers

**Daphne Lower**
2 October at 11.35




I want to share with you an issue I had this morning, when I was taking my usual walk around our beautiful park and lake. I noticed a new sign near the water, saying: DO NOT FEED THE BIRDS. Metres from the new sign stood a man and two children who were busy feeding bread to the wild ducks and totally ignoring the very clear message on the sign. What should I do? Should I do anything? This is what went through my mind.

When I was growing up, we often fed wild birds. My mum had a little wooden bird feeder hanging from a tree in our garden. Every morning, my mum would lower the bird feeder, place a sprinkling of seed inside and then put the bird feeder back up into the tree. That bird feeder attracted all sorts of colourful parrots and we loved watching them. On family trips to the beach, we'd all eat hot chips and we'd throw some to the seagulls. We'd laugh as the seagulls argued over the chips. Occasionally, when we went to the city, we'd see people giving some of their lunch to pigeons and other birds. Everybody everywhere fed wild birds back then; it was part of everyday life. Today, millions of Australians continue to feed wild birds.

It's easy to see why we like to feed wild birds. It seems to be mutually beneficial: we help the birds survive and, in return, we feel pleasure from connecting with nature and the world around us. Taking time to appreciate nature is a great way to improve psychological wellbeing. In our increasingly technological world, it's healthy for us to find ways to log off and recharge. The duck-feeding dad from this morning probably had to work hard to convince his kids to leave their screens and go outdoors to enjoy nature.

Unfortunately, despite the many health benefits that humans gain from feeding birds, the same is not true for the birds! Yes, in some climates, some species of birds would not survive long, cold winters without help from humans. But I wish more people understood that when they feed birds, it is artificial feeding and, although it might feel like an act of kindness, it's often doing birds harm. Giving wildlife any food in the wrong amount can be extremely dangerous.

SAMPLE

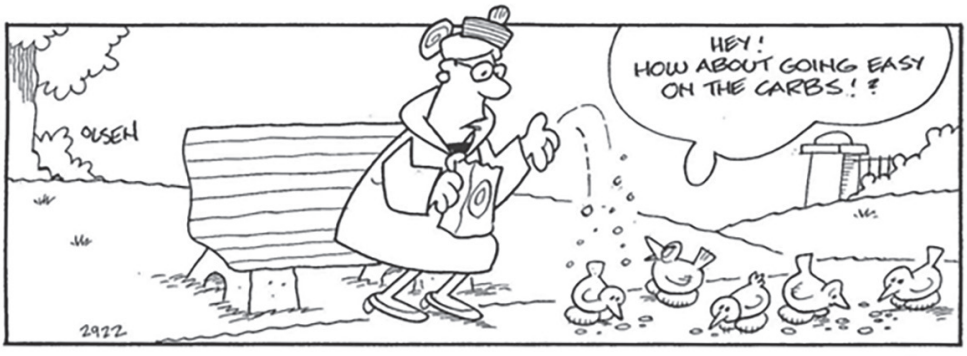
I've read that wildlife experts think that artificial feeding creates an imbalance in nature. It can increase the population of some species while decreasing the population of other species. For example, the colourful rainbow lorikeets are very popular so, with artificial feeding, their numbers have soared. But the number of the less colourful scaly-breasted lorikeets has fallen dramatically. So, without anyone intending to do so, artificial feeding has upset the balance in nature. Also, uneaten seeds and bread can rot, grow mould and cause diseases in birds. Rotting food also attracts pests such as rats, mice and cockroaches, and the more food these pests get, the more they breed. Another imbalance!

Artificial feeding is not necessary. Native birds will be healthy and happy if left to eat only their normal diet of insects, nectar, seeds or fruits. Most people don't realise that bread – the most popular choice of food to give to wild birds – is actually one of the worst foods for birds as it contains high quantities of salt and even sugar.

So, should feeding ducks in Strapleton be banned altogether? People can easily ignore a small sign. Perhaps harm to the birds could be minimised if people received more education about feeding birds. If you must feed the birds in our neighbourhood, then seeds, a few oats or a small handful of peas or corn are perfect for our birds. And remember: you are providing a snack, not a meal!

As I watched those kids and their dad throwing endless carbs[1] into our beautiful, clean lake, wild ducks fighting each other for the smallest crumb, I felt troubled and couldn't make up my mind. Should I say something to the dad and the kids? I didn't want to accuse them of deliberately harming the wild birds and nature. I wanted to explain politely how better choices would mean better care for our feathered friends. So, with a deep breath for courage and all the factual information in my head, I started a conversation …

What action would you have taken? Let's have a community conversation.




[1]**carbs** – carbohydrates, found in many foods, such as bread, rice and potatoes

SAMPLE

Sources: travellifestyle/Shutterstock.com (p. 14); Werner Weip-Olsen/CartoonStock.com (p. 15)



**End of examination questions**

## Assessment criteria

**Section A will be assessed against the following criteria:**

- knowledge and understanding of the text, its structure and the ideas, concerns and values it explores
- development of a clear analysis in response to the topic
- use of evidence from the text to support the analysis
- control of the conventions of the English language to convey meaning

**Section B will be assessed against the following criteria:**

- use of relevant idea(s) drawn from one Framework of Ideas, the title provided and at least one piece of stimulus material
- creation of a cohesive text that connects to a clear purpose(s)
- use of suitable text structure(s) and language features to create the text
- control of the conventions of the English language to convey meaning

**Section C will be assessed against the following criteria:**

- understanding of contention, argument(s), and point of view
- analysis of the ways in which written and spoken language and visuals are used to present argument(s) and to persuade an intended audience
- use of evidence from the text to support the analysis
- control of the conventions of the English language to convey meaning

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