

Victorian Certificate of Education
2020

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

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ENGLISH AS AN ADDITIONAL LANGUAGE
(EAL)

Aural and written examination

Tuesday 10 November 2020

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

Section	Number of questions	Number of questions to be answered	Percentage of total marks
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 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 24 pages, including **assessment criteria** on page 24
- 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**

Ben and Rose are brother and sister and they are talking about going shopping.

Question 1 (10 marks)

- a. Why does Rose say it will take her longer to buy shoes at the shopping centre?

1 mark

- b. Ben suggests that Rose could catch a bus to go to the market. How does Ben feel about Rose's response to his suggestion? Support your response with an example of how Ben shows this feeling through the language he uses.

2 marks

- c. What does Ben mean when he says, 'OK, OK, OK. I get it.'?

1 mark

You may make notes in this space.

DO NOT WRITE IN THIS AREA

- d. Give two examples, one for Ben and one for Rose, of words or phrases that indicate that Ben and Rose have stopped arguing.

2 marks

Example of Ben's words or phrases _____

Example of Rose's words or phrases _____

- e. Rose's idea solves her own problem as well as Ben's problem. In the table below, give the solution for Rose's problem and the solution for Ben's problem.

2 marks

Solution for Rose's problem	Solution for Ben's problem

- f. Give **two** reasons why Rose likes to buy shoes at the market.

2 marks

You may make notes
in this space.

TEXT 2**Background information**

Leigh, a cafe manager, is interviewing Taylor for a part-time job. Leigh owns a chain of cafes (a number of cafes) at different locations in the city.

Question 2 (10 marks)

You may make notes
in this space.

- a.** At the start of the interview, when Leigh talks about his business, what is the main emotion that he communicates? Support your response with an example of how his delivery shows this emotion. 2 marks

- b.** Give two reasons that Taylor gives for wanting to work in one of Leigh's cafes. 2 marks

1.

2.

- c.** Why does Taylor want a job? Give two reasons. 2 marks

1.

2.

d. Leigh's opinion of Taylor changes when Taylor asks him questions.

- i. In the space below, outline what Leigh's opinion is **before** Taylor's questions. Give an example of Leigh's delivery that shows his opinion.

2 marks

Leigh's opinion **before** Taylor's questions

Example of Leigh's delivery that shows his opinion

- ii. In the space below, outline what Leigh's opinion is **after** Taylor's questions. Give an example of Leigh's delivery that shows his changed opinion.

2 marks

Leigh's opinion **after** Taylor's questions

Example of Leigh's delivery that shows his changed opinion

You may make notes
in this space.

**END OF SECTION A
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 24 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.

- | | | |
|--------------------------|---|--------------------------------------|
| ☐ | <i>After Darkness</i> | Christine Piper |
| ☐ | <i>All the Light We Cannot See</i> | Anthony Doerr |
| ☐ | <i>Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity</i> | Katherine Boo |
| ☐ | <i>Extinction</i> | Hannie Rayson |
| ☐ | <i>I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban</i> | Malala Yousafzai with Christina Lamb |
| ☐ | <i>In Cold Blood</i> | Truman Capote |
| ☐ | <i>Like a House on Fire</i> | Cate Kennedy |
| ☐ | <i>Much Ado About Nothing</i> | William Shakespeare |
| ☐ | <i>Nine Days</i> | Toni Jordan |
| ☐ | <i>Old/New World: New & Selected Poems</i> | Peter Skrzynecki |
| ☐ | <i>Persepolis: The Story of a Childhood</i> | Marjane Satrapi |
| ☐ | <i>Photograph 51</i> | Anna Ziegler |
| ☐ | <i>Pride and Prejudice</i> | Jane Austen |
| ☐ | <i>Rear Window</i> | directed by Alfred Hitchcock |
| ☐ | <i>Reckoning</i> | Magda Szubanski |
| ☐ | <i>Runaway</i> | Alice Munro |

SECTION B – continued

- ☐ *Stasiland* Anna Funder
- ☐ *Station Eleven* Emily St John Mandel
- ☐ *Stories We Tell*..... directed by Sarah Polley
- ☐ *The 7 Stages of Grieving*..... Wesley Enoch and Deborah Mailman
- ☐ *The Crucible* Arthur Miller
- ☐ *The Golden Age* Joan London
- ☐ *The Lieutenant* Kate Grenville
- ☐ *The Queen*..... directed by Stephen Frears
- ☐ *The Women of Troy* Euripides
- ☐ *Things Fall Apart*..... Chinua Achebe
- ☐ *Tracks*..... Robyn Davidson
- ☐ *William Wordsworth: Poems Selected by Seamus Heaney* William Wordsworth

☐ **i.** or ☐ **ii.**

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SECTION B – continued
TURN OVER

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SECTION B – continued
TURN OVER

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SECTION B – continued
TURN OVER

END OF SECTION B

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 24 of this book.

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

Questions 1 and 2 are equally weighted.

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**SECTION C – continued
TURN OVER**

Question 1 (10 marks)

- a.** What is Warwick Bandle's main problem with drones? In your response, include **one** specific example of this problem. 2 marks
- _____
- _____
- _____
- b.** Explain why Warwick thinks the council should change how it treats farmers. 2 marks
- _____
- _____
- _____
- c.** In your own words, explain Warwick's attitude towards tourists in the area. 1 mark
- _____
- _____
- d.** What does Warwick imply when he says, 'I'm not complaining about the drones themselves.'? 1 mark
- _____
- _____
- e.** Give two reasons why Warwick wants the same rules for all drone users. 2 marks
1. _____
- _____
- _____
2. _____
- _____
- _____

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f. At the end of his speech, what two actions does Warwick ask the council to take?

2 marks

1. _____

2. _____

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SECTION C – continued
TURN OVER

Analyse the ways in which the writer uses argument and written and visual language to try to persuade others to share his point of view. In your response, use the material on pages 10 and 11 of the task book.

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SECTION C – Question 2 – continued
TURN OVER

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SECTION C – Question 2 – continued
TURN OVER

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END OF SECTION C

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

END OF QUESTION AND ANSWER BOOK



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(EAL)****Aural and written examination****Tuesday 10 November 2020****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.

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SECTION B – Analytical interpretation of a text***After Darkness* by Christine Piper**

- i. “I always failed the people I cared about.”
Do you agree with Dr Ibaraki’s view of himself?

OR

- ii. ‘In *After Darkness*, characters misuse their authority for their own gain.’
Do you agree?

***All the Light We Cannot See* by Anthony Doerr**

- i. ‘In *All the Light We Cannot See*, war affects different people in different ways.’
Discuss.

OR

- ii. ‘Werner regrets the choices he has made.’
Do you agree?

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

- i. ‘Despite their poverty, Annawadians are able to survive and succeed.’
Discuss.

OR

- ii. “He wanted to be recognized as better than the dirty water in which he lived.”
‘For Abdul, his determination has both positive and negative consequences.’
Discuss.

***Extinction* by Hannie Rayson**

- i. “You do what you can to keep an endangered animal alive.”
Is this the main message of *Extinction*?

OR

- ii. ‘In *Extinction*, Andy is the only character who is deeply interested in conservation.’
To what extent do you agree?

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

- i. ‘Malala has no fear of powerful authorities.’
Discuss.

OR

- ii. To what extent does prejudice affect the lives of people in *I am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban*?

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

- i. 'In *In Cold Blood*, Capote considers whether a murderer can also be a victim.'
Discuss.

OR

- ii. 'The people of Kansas are motivated by fear more than anything else.'
Do you agree?

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

- i. To what extent do characters in these stories face their problems alone?

OR

- ii. 'The stories in *Like a House on Fire* explore the challenges that characters face at different stages of their lives.'
Discuss.

***Much Ado About Nothing* by William Shakespeare**

- i. 'In *Much Ado About Nothing*, Shakespeare uses humour to confront some serious issues.'
Discuss.

OR

- ii. 'The male characters in *Much Ado About Nothing* are portrayed as deceitful.'
To what extent do you agree?

***Nine Days* by Toni Jordan**

- i. To what extent are the characters in *Nine Days* limited by society's expectations?

OR

- ii. "Every time you see someone, you never know if you're seeing them for the last time."
'*Nine Days* emphasises the importance of valuing the people we love.'
Discuss.

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

- i. 'Skrzynecki's poems show the Australian landscape to be full of life, in contrast to that of the Old World.'
Discuss.

OR

- ii. 'Skrzynecki's poetry explores relationships between parents and children.'
Discuss.

***Persepolis: The Story of a Childhood* by Marjane Satrapi**

- i. How do Marji's innocent observations reveal the truths of her world?

OR

- ii. 'Hopes and dreams are important for the characters in *Persepolis: The Story of a Childhood*.'
Discuss.

***Photograph 51* by Anna Ziegler**

- i. 'Dishonesty affects the lives of all the characters in *Photograph 51*.'
Do you agree?

OR

- ii. 'Patterns are significant to Rosalind as she seeks to understand her life.'
Discuss.

***Pride and Prejudice* by Jane Austen**

- i. '*Pride and Prejudice* shows the dangers of acting on first impressions.'
Discuss.

OR

- ii. 'In their different ways, all the Bennet girls challenge convention.'
Do you agree?

***Rear Window* directed by Alfred Hitchcock**

- i. 'The characters in *Rear Window* crave love and companionship.'
To what extent do you agree?

OR

- ii. 'In *Rear Window*, Hitchcock suggests that appearances cannot be trusted.'
Discuss.

***Reckoning* by Magda Szubanski**

- i. 'In *Reckoning*, people struggle to find their place in the world.'
Discuss.

OR

- ii. '*Reckoning* shows that confronting the past can be difficult.'
Discuss.

Runaway by Alice Munro

- i. 'Many characters in Munro's stories keep secrets.'
Discuss.

OR

- ii. 'The female characters in Munro's stories lack confidence.'
To what extent do you agree?

Stasiland by Anna Funder

- i. 'In *Stasiland*, lies offer the characters more comfort than truth does.'
Do you agree?

OR

- ii. '*Stasiland* explores the importance of love and connection.'
Discuss.

Station Eleven by Emily St John Mandel

- i. "[...] the truth was that the Symphony was their only home."
How important is a sense of home in *Station Eleven*?

OR

- ii. "This will pass. Everything passes."
'*Station Eleven* gives hopes that civilisation will continue.'
Do you agree?

Stories We Tell directed by Sarah Polley

- i. 'In *Stories We Tell*, Michael Polley is the most sympathetically portrayed character.'
Do you agree?

OR

- ii. 'The use of old video footage, interviews and re-enacted scenes makes it difficult to know what is true in *Stories We Tell*.'
Discuss.

The 7 Stages of Grieving by Wesley Enoch and Deborah Mailman

- i. '*The 7 Stages of Grieving* explores relationships between the powerful and the powerless.'
Discuss.

OR

- ii. 'In *The 7 Stages of Grieving*, storytelling enables Aboriginal and Torres Strait Islander people to make their voices heard.'
Discuss.

***The Crucible* by Arthur Miller**

- i. 'In *The Crucible*, the characters are motivated by revenge.'
Discuss.

OR

- ii. To what extent do the characters in *The Crucible* consider themselves responsible for the harm caused to others?

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

- i. 'Although Frank is confined to a hospital, his world expands in many ways.'
Discuss.

OR

- ii. 'Polio was as challenging for the parents as it was for the children.'
Do you agree?

***The Lieutenant* by Kate Grenville**

- i. Why does Daniel Rooke find it hard to trust other people?

OR

- ii. 'The settings in *The Lieutenant* influence the characters' actions.'
Discuss.

***The Queen* directed by Stephen Frears**

- i. 'In *The Queen*, difficulties arise when personal feelings and public duty are in conflict.'
Discuss.

OR

- ii. "This is a family funeral, Mr Blair, not a fairground attraction."
How do the characters in *The Queen* respond to grief?

***The Women of Troy* by Euripides**

- i. 'In *The Women of Troy*, men seek to control the lives of women.'
Discuss.

OR

- ii. 'The actions of the Greeks in *The Women of Troy* cannot be justified.'
Discuss.

***Things Fall Apart* by Chinua Achebe**

- i. ‘Things fall apart, but not all is lost in Achebe’s novel.’
Discuss.

OR

- ii. ‘Okonkwo becomes a success because of his father’s failures.’
Do you agree?

***Tracks* by Robyn Davidson**

- i. ‘Davidson responds to the outback more often with anger than with joy.’
Do you agree?

OR

- ii. Is *Tracks* only about Davidson’s journey of self-discovery?

***William Wordsworth: Poems Selected by Seamus Heaney* by William Wordsworth**

- i. “Let Nature be your Teacher.”
What do Wordsworth’s poems teach us?

OR

- ii. How are emotions explored in Wordsworth’s poems?

SECTION C – Argument and persuasive language

Background information

The district of Byways, in regional Victoria, depends on both farming and tourism businesses for economic growth. The local community is concerned about an increase in the recreational use of drones by many of the tourists visiting the district. A public meeting to discuss the issue was organised by the local council. The following text is the transcript of a speech delivered by a young farmer, Warwick Bandle. He provided two images to be displayed during his speech.

Good evening, everyone!

Drones and their inexperienced users are a costly problem for farmers. Drones are not things to play with. What happens if drones fly so far they cannot return? What happens if their batteries run out? Drones flying out of control can be dangerous. Just imagine the damage that can be done by falling drones. Imagine, then, these drone users as they look for their drones, crashing through crops or leaving gates open and letting out the sheep and cattle. If they can't find their drones, the drones are left to rust in the fields. Finally, at harvest time, they are swept up and damage the harvesting machines.



Let me tell you how serious this is. This harvest, a damaged drone, hidden by my crop, got tangled in my expensive harvesting machine. It cost me a week of work time as I waited for repairs to be made. I know I'm not the only farmer to have issues with drones used as playthings.

While farmers' needs are being ignored by our council, tourists and their toys are being encouraged. Farmers are the heart of this area; many of our families have lived here for generations. We need more recognition of our central role in the community. We understand the importance of visitors to the businesses in town and we always welcome holiday-makers. However, when recreational drone users start causing major problems for farmers and our businesses, it's time to say: Enough!

Don't get me wrong! I'm not complaining about the drones themselves. I'm enthusiastic about using technology that will improve efficiency. In fact, we often use drones – more correctly called unmanned aerial vehicles – on the farm. Drones save us time and money with, for example, spraying or checking crops for pests and growth. There is absolutely no way we want to ban drones. It's not only farmers who benefit from the use of drones. We all remember last year, when that bushwalker went missing. It was drones flying over difficult-to-access areas that led to a speedy and happy conclusion.



However, the problems with drones are getting worse. As drones have become cheaper, they have become more popular as an activity for the whole family. We're experiencing increasing numbers of recreational drone users each year and, consequently, drone incidents are increasing. Drones out of control. Drones lost in trees. Drones hitting and hurting people. And, in extreme cases, drones in near misses with aircraft.

As incidents have increased, the Civil Aviation Safety Authority has introduced rules for both commercial and recreational use of drones in order to protect privacy and safety. These rules and regulations work well, so our airspace can be shared safely. However, there is a surprising difference in how the rules apply to commercial drone flyers and recreational drone users. Commercial drone flyers are required to have a licence. Recreational drone users are not. Commercial drone flyers are required to do training in flying. Recreational drone users are not. Currently, commercial flyers and operators of drones must have a Remote Pilot Licence. Recreational drone users only have to watch a short video and complete an online test. Once they print their certificate, they are free to go out and fly their new toy.

Why this difference? Why are so many people who have had no practical training allowed to fly drones? Do we let learner drivers on the roads on their own after simply completing their online Learner Permit Knowledge Test? Why don't the same rules apply to everybody?

I have no problem with the recreational use of drones but I think everyone who flies a drone should complete the same tough licensing process. Anything less is not fair and not safe.

We want the council to support and give priority to the farming community. The council must control the flying of drones by non-licensed drone users in our area. It's time the council took action.

Thank you.

Sources: Mark Agnor/Shutterstock.com (p. 10); haryigit/Shutterstock.com (p. 11)

END OF TASK BOOK