

2017 VCE EAL Trial Examination Task Book



Kilbaha Multimedia Publishing
PO Box 2227
Kew Vic 3101
Australia

Tel: (03) 9018 5376
Fax: (03) 9817 4334
kilbaha@gmail.com
<http://kilbaha.com.au>

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- Teachers and students are reminded that for the purposes of school requirements and external assessments, students must submit work that is clearly their own.



Victorian Certificate of Education Year 2017

ENGLISH AS AN ADDITIONAL LANGUAGE (EAL)

Trial aural and written examination

Reading time: 15 minutes

Writing time: 3 hours

TASK BOOK

Instructions

A question and answer book is provided with this task book.

Refer to the 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.

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SECTION B – Analytical interpretation of a text

***All About Eve* directed by Joseph Mankiewicz**

- i. ‘The viewer is positioned to see unpleasant behaviour as quite common in the world portrayed by Mankiewicz.’
Do you agree?

OR

- ii. ‘In this rat race, everybody’s guilty till they’re proved innocent!’
‘*All About Eve* depicts society as superficial.’
Discuss.

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

- i. ‘Katherine Boo suggests that corruption and power are not necessarily connected.’
To what extent do you agree?

OR

- ii. ‘Survival is the main focus for the characters in this novel.’
Discuss.

***Black Diggers* by Tom Wright**

- i. ‘Tom Wright examines the importance of human rights.’
Discuss.

OR

- ii. ‘*Black Diggers* shows outrage at the prejudice faced by indigenous Australians who fought for Australia.’
Discuss.

***Bombshells* by Joanna Murray-Smith**

- i. ‘All the women in *Bombshells* are strong and vulnerable in equal measure’.
Do you agree?

OR

- ii. Joanna Murray-Smith suggests that nobody has a perfect life’.
Discuss.

SECTION B – continued

***Burial Rites* by Hannah Kent**

- i. ‘Kent shows that fact and fiction are intertwined.’
To what extent is this true?

OR

- ii. ‘The characters’ well-being reflects how much they accept the social expectations placed upon them.’
Do you agree?

***Cloudstreet* by Tim Winton**

- i. “the shifty shadow of luck”
‘For many of Winton’s characters, life seems to be reduced to a question of luck.’
Do you agree?

OR

- ii. To what extent does Winton suggest that it is an advantage to hold strong Christian values when dealing with life’s difficulties?

***Frankenstein* by Mary Shelley**

- i. “There is love in me the likes of which you've never seen.”
‘To a great extent, the monster displays more recognisable human emotions than Victor does.’
Do you agree?

OR

- ii. “how dangerous is the acquirement of knowledge”
‘Shelley warns people against the unrestricted pursuit of knowledge.’
Discuss.

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

- i. “*Education is education. We should learn everything and then choose which path to follow.*”
‘Women need equal access to education to be considered equal citizens.’
Discuss.

OR

- ii. ‘Malala Yousafzai is shown to be humble but also heroic.’
Discuss.

SECTION B – continued

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

- i. “Into the suitcase she put Shakespeare, Keats, Byron ... Shelley, Auden.”
‘The literature Isobel reads seems to have more influence on her life than the people she meets.’
Discuss.

OR

- ii. ‘In *I for Isobel*, Witting shows that there is more than one way to be a strong, independent woman.’
Discuss.

***Invictus* directed by Clint Eastwood**

- i. ‘*Invictus* explores the importance of trust.’
Discuss.

OR

- ii. “Forgiveness liberates the soul”
‘*Invictus* shows that progress cannot be made without forgiveness.’
Discuss.

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

- i. ‘Nearly all the central characters in *Island* are males.’
In what ways is this male perspective significant to how the stories are told?

OR

- ii. ‘Education is often a source of conflict between characters in MacLeod’s stories.’
Discuss.

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

- i. ‘*Joyful Strains: Making Australia Home* demonstrates the importance of family.’
Discuss.

OR

- ii. “*The wet kitchen is the real kitchen in most Indonesian households.*”
‘Cultural factors remain very significant for migrants.’
Discuss.

SECTION B – continued

***Mabo* directed by Rachel Perkins**

- i. ‘Rachel Perkins uses documentary-style footage to portray Eddie Kioki Mabo’s struggle.’
Discuss.

OR

- ii. ‘*Mabo* should be considered primarily a love story.’
Do you agree?

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

- i. “The demi-god, Authority”
‘*Measure for Measure* is concerned with the nature of authority.’
Discuss.

OR

- ii. “Condemn the fault and not the actor of it?”
‘*Measure for Measure* suggests that even though crimes must not be tolerated, the criminal should be treated mercifully.’
Do you agree?

***Medea* by Euripides**

- i. “I fear you”
‘*Medea* warns against there not being a strong authority to control unruly behaviour.’
To what extent is this true?

OR

- ii. ‘Euripides shows his audience how difficult it is to achieve justice.’
Discuss.

***No Sugar* by Jack Davis**

- i. ‘*No Sugar* depicts white people as cruel and foolish.’
Is this a fair assessment of Davis’s depiction of white people in *No Sugar*?

OR

- ii. To what extent are the Aboriginal characters shown to be entirely dependent on the white characters in *No Sugar*?

SECTION B – continued

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

- i. ‘Peter Skrzynecki portrays people to represent his concept of what it means to belong.’
Discuss.

OR

- ii. ‘Skrzynecki's ideas are accessible because he uses simple language and uncomplicated metaphors.’
Is this your opinion of Peter Skrzynecki's poetry?

Selected Poems by John Donne

- i. ‘John Donne explores relationships through combining wit and imagery.’
Discuss.

OR

- ii. How does Donne make use of the first person pronoun ‘I’ in his poetry?

Stasiland by Anna Funder

- i. ‘Funder shows the human suffering caused by a lack of freedom.’
Discuss.

OR

- ii. ‘The Stasi remain unapologetic for their past behaviour.’
To what extent is this true?

The Complete Maus by Art Spiegelman

- i. ‘Despite being emotionally detached, it is obvious that Vladek cares about his son.’
To what extent is this true?

OR

- ii. ‘We were both very happy and lived happy, happy ever after.’
‘*Maus* suggests that history can only be understood through people’s stories.’
Discuss.

SECTION B – continued

***The Crucible* by Arthur Miller**

- i. ‘The trials in *The Crucible* mainly reflect personal rivalries.’
Discuss.

OR

- ii. ‘John Proctor is an honest man.’
Discuss.

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

- i. ‘*The Golden Age* is about desire and how this influences characters’ behavior.’
Discuss.

OR

- ii. ‘Joan London explores how poetry has the potential to heal in *The Golden Age*.’
Discuss.

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

- i. ‘In Le Guin’s novel, nature and human life are regulated by the same principles.’
Discuss.

OR

- ii. ‘*The Left Hand of Darkness* challenges assumptions that the gender you are born with predetermines the life that you can lead.’
Discuss.

***The Lieutenant* by Kate Grenville**

- i. “‘I cannot be part of this,’ he said aloud.”
‘*The Lieutenant* demonstrates the importance of individual conscience.’
Discuss.

OR

- ii. ‘Rooke’s connections with other people allows him to learn.’
To what extent is this true?

SECTION B – continued

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

- i. ‘Many stories in *The Thing Around Your Neck* position readers to admire individuals who defend their principles.’

Discuss.

OR

- ii. ‘Chimamanda Ngozi Adichie’s stories depict white people and Western values in a negative way.’

Do you think this is a fair assessment of Adichie’s stories?

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

- i. “India is two countries in one, an India of Light, and an India of Darkness.”
‘Balram often sees the world and himself through symbols.’

Discuss.

OR

- ii. “I slit Mr. Ashok’s throat”
‘Despite his immoral crimes, Adiga positions the reader to admire Balram.’
Is this true?

***This Boy’s Life* by Tobias Wolff**

- i. ‘*This Boy’s Life* demonstrates how important the role of a father is in a person’s life.’
Discuss.

OR

- ii. “It was truth known only to me, but I believed in it more than I believed in the facts arrayed against it”.
‘Toby is able to deceive others, but he has a greater capacity for self-deception.’
Discuss.

***Tracks* by Robyn Davidson**

- i. ‘Aboriginal ideas about the world are shown to differ significantly from white ideas about the world.’
Discuss.

OR

- ii. ‘Robyn Davidson explores whether a person can ever be free in *Tracks*.’
‘Discuss.’

END OF SECTION B

SECTION C – Argument and persuasive language

Background information

A Youth Forum entitled: “The Messages We Send Now Will Shape their Future” occurred at the Poonerton Town Hall on August 15th 2017.

The forum was for parents, teachers and local government to discuss issues relating to youth and the community.

Trigger warnings are notices on books and movies that warn whether the content might be considered shocking or offensive by the reader or viewer. The warnings indicate that there might be something offensive or confronting that could ‘trigger’ an unpleasant response in the reader or viewer.

Teacher-librarian Robert Penny, and a parent and cartoonist for the local newspaper, George Avon, were both asked by Poonerton Council to speak at the forum to give their opinion on ‘trigger warnings’.

SECTION C – continued

**The Messages We Send Now Will Shape Their Future:
SPEAKER 1 – ROBERT PENNY**

By attending this forum you show you care about our children’s future. Well, in today’s world, your children’s future is dangerously uncertain because they can no longer enjoy being children. Our children’s innocence is lost far too soon through their constant exposure to violence and sadness.

If we don’t fix this situation now, we are setting our world up for weightier issues in the future. We need to protect the next generation. We need to offer them a view of the world which offers hope, happiness and humanity. And research shows that the first step to achieving this goal is a wider implementation of ‘trigger warnings’.

I know George Avon sees this as controversial, but, in reality, it’s no different to providing content warnings on a film or television show. During the AFL’s Indigenous round this year, ‘Footy Flashbacks’ presented a segment on past and present indigenous players. It was introduced with ‘*The following program may contain images and voices of deceased persons*’. This warning didn’t hurt anybody. Yet, without it, an indigenous person may have been confronted with the voice of a beloved, deceased family member. This could trigger unnecessary hurt and offence.

This is why movies have ratings like ‘*M Recommended for Mature Audiences*’ or ‘*M Contains Adult Themes*’. People need such information to make informed decisions on whether their child should watch it. CDs have ‘Explicit Language’ warnings on them for the same reason.

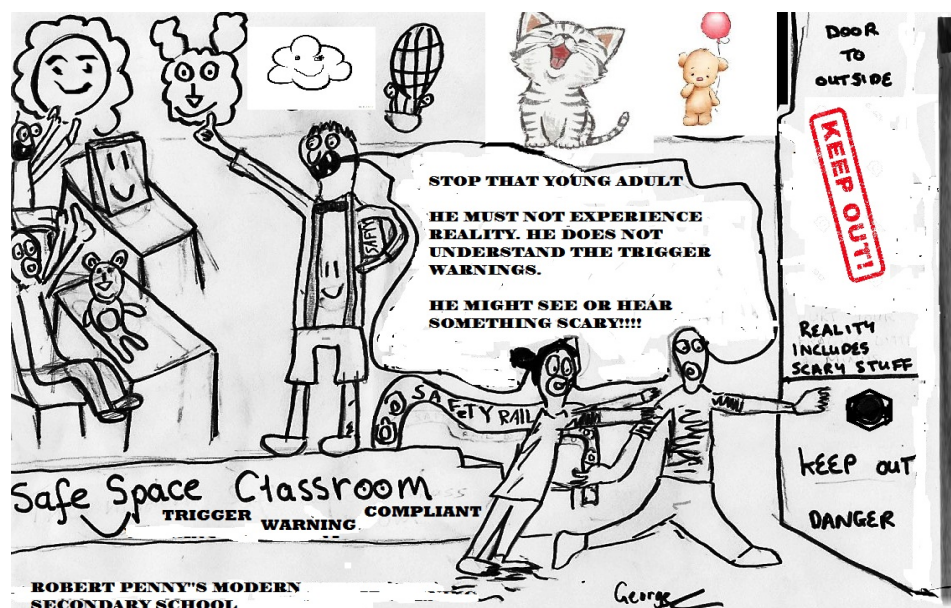
When I listen to the radio with my children in the car, I know radio stations won’t expose my children to taboo language. But we are not entirely protected. The musician Beck’s song ‘Loser’ contains the lyric ‘I’m a loser baby, so why don’t you kill me?’ I don’t want my

children hearing this. And what about Weezer’s ‘We Are All on Drugs’? It has an anti-drug message, but do kids really listen to anything except the chorus, which repeats the title over and over so that it could seem to promote drug use. This song needs a ‘trigger warning’.

I am also worried that English teachers are still choosing violent texts. Why could my daughter be exposed to texts that include violence, rape and suicide? For instance, ‘*To Kill a Mockingbird*’ might be a classic, but it is a story about racism, bullying and rape. And, Shakespeare’s ‘*Romeo and Juliet*’, which is on most school booklists, is about two teenagers who lie to everyone before committing suicide. What sort of read is that for young people? This is dangerous material for young impressionable minds?

As a teacher-librarian and parent, I demand that these texts provide ‘trigger warnings’ so parents can choose what’s best for their child? This is the least that can be done if schools cannot present texts that represent the world through a more positive lens.

Through offering trigger warnings, parents could ensure their child’s emotional well-being. Why would anyone oppose this simple measure? Nobody who actually cared for kids’ wellbeing could oppose it?



This cartoon by the speaker remained on a screen during George Avon's speech

SPEAKER 2 – GEORGE AVON

Kids go to school to learn, and kids learn from the world around them. Why on earth would anyone want to 'shield' them from learning by shielding them from what is real?

Recently, there has been a furore concerning a television series '13 Reasons Why' because of the graphic way it depicted a suicide. It's easy to dismiss this show as 'too dangerous for teenagers', but there's a message in this show that every teenager should hear. The series is about one girl's experience with bullying and feeling isolated, and how that ended tragically. The show invites teens to recognise how their words and actions affect others. This is a good thing.

Education is not always pleasant. In today's Australia, students read about the Stolen Generation and they learn from this that we should respect all cultures. We won't create a future without racism if we don't acknowledge its prevalence in our past just because it might be unpleasant to think about.

Similarly, if we airbrushed the Holocaust from history, Hitler might to future

generations seem less evil, and this might make it possible one day for a despicable dictator to be hailed as an exemplary leader. It's not easy to predict future dangers, but we are wiser if we learn from the dangers of the past. This means, being exposed to the existence of atrocities in the past might prevent us from having to suffer atrocities in the future. This is why it is wrongheaded to protect our children from the truth.

If we applied trigger warnings to everything, we would increase ignorance. Presenting reality as it is, and identifying the uncomfortable factors within it, is the only way to make progress. Let's expose the flaws in society, reveal the ugly underbelly of human nature, and use this to say 'Hey kids, we made mistakes! We hope you learn from our mistakes and do better'.

Teachers and librarians like Penny should seek to guide learning, not censor it. And parents have a duty to make their children ready for the harsh reality of life. To help our children face the future, say no to 'trigger warnings'.

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End of Task Book for the 2017 Kilbaha VCE EAL Trial Examination

Kilbaha Multimedia Publishing PO Box 2227 Kew Vic 3101 Australia	Tel: (03) 9018 5376 Fax: (03) 9817 4334 kilbaha@gmail.com http://kilbaha.com.au
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