

YEAR 12 *Trial Exam Paper*

2018

ENGLISH AS AN ADDITIONAL LANGUAGE (EAL)

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 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 or any other unauthorised electronic devices into the examination room.

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

- i. ‘Ibaraki is a flawed but ultimately admirable person.’

Discuss.

OR

- ii. ‘The way in which Ibaraki’s story is told reveals the difficulty of moving on from painful experiences.’

Discuss.

***Behind the Beautiful Forevers* by Katherine Boo**

- i. ‘The individuals in Boo’s text find there is little they can do to change their circumstances.’

Discuss.

OR

- ii. ‘This text shows the importance of having something to live for.’

Discuss.

***Black Diggers* by Tom Wright**

- i. ‘Veterans are harmed more by their rejection by society than by their horrific war experiences.’

Discuss.

OR

- ii. Nigel says, “I don’t belong.”

‘By the end of the play the audience has lost hope.’

To what extent do you agree?

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

- i. ‘None of the women in *Bombshells* conform to society’s expectations.’

Discuss.

OR

- ii. Meryl Louise Davenport says: “I *am* a total failure. I’m a failure and a fake and everyone can see through the lipstick.”

‘The characters see themselves as failures, but the audience does not.’

Discuss.

***Burial Rites* by Hannah Kent**

- i. “It seems everyone I love is taken from me and buried in the ground, while I remain alone.”
 ‘*Burial Rites* explores how people come to terms with loss.’
 Discuss.

OR

- ii. ‘In *Burial Rites* the men stand for a harsh justice, while the women stand for understanding and forgiveness.’
 Do you agree?

***Extinction* by Hannie Rayson**

- i. ‘Rayson suggests that the way people treat the natural environment is a reflection of the way they treat one another.’
 Discuss.

OR

- ii. ‘The characters in this play are torn between what they want and what they know is right.’
 Discuss.

***Frankenstein* by Mary Shelley**

- i. “Did I request thee, Maker, from my clay / To mould me man?”
 How does Shelley explore the responsibility we have for the things we create?

OR

- ii. ‘The Creature represents the best and the worst of humankind.’
 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’s story shows that even the greatest challenges in life can be overcome.’
 Discuss.

OR

- ii. “We were so happy to be a family again.”
 How does *I Am Malala* demonstrate the importance of family?

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

- i. ‘Respect is at the centre of *I for Isobel* – respect for others, and respect for one’s self.’
Discuss.

OR

- ii. ‘No birthday presents this year!’
‘The characters in this novel lack generosity and kindness.’
Discuss.

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

- i. ‘Capote suggests that the line between good and evil might be more complicated than first appearances suggest.’
Discuss.

OR

- ii. ‘*In Cold Blood* is a story of fact told with a novelist’s imagination.’
Discuss.

***Invictus* directed by Clint Eastwood**

- i. Nelson Mandela says: “You elected me your leader. Let me lead you now.”
How does *Invictus* show that Mandela is an effective leader?

OR

- ii. ‘Rugby, rather than Mandela, unites the people of South Africa.’
Do you agree?

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

- i. What is the significance of the ‘island’ in these stories?

OR

- ii. ‘The characters are caught between a desire to leave and a desire to stay.’
Discuss.

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

- i. 'This text suggests that, in the end, migrating to a new country is mostly a positive experience.'

Discuss.

OR

- ii. 'The people in this text all share the experience of being an outsider.'

Discuss.

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

- i. 'Kennedy's stories show the vulnerability of people when their closest relationships break down.'

Discuss.

OR

- ii. 'The narrative points of view in these stories reveal contrasts between the characters' inner lives and how they present themselves to the world.'

Discuss.

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

- i. 'The Duke's deception makes him no more honourable than Angelo.'

Do you agree?

OR

- ii. 'The characters in this play are mainly concerned for themselves; the good of society is of little interest to them.'

To what extent do you agree?

***Medea* by Euripides**

- i. 'This play suggests that no matter how terrible the crime, vengeance is never justified.'

Discuss.

OR

- ii. 'The characters in *Medea* resist their fate, even while knowing it is futile to do so.'

Discuss.

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

- i. 'In these poems, reflecting on the past evokes both sadness and contentment.'
Discuss.

OR

- ii. "Hands darkened / from cement, fingers with cracks / like the sods he broke ..."
'Skrzynecki's imagery reveals the connections between human beings and the physical world.'
Discuss.

Persepolis by Marjane Satrapi

- i. 'Satrapi depicts a world in which people strive for happiness, but despair is never far away.'
Discuss.

OR

- ii. How do the images help to convey the challenges of growing up in this society?

Rear Window directed by Alfred Hitchcock

- i. 'As Jeff and Lisa peer into the lives of others, the audience learns as much about them as they do about their neighbours.'
Discuss.

OR

- ii. "Neighbours like each other, speak to each other, care if anybody lives or dies. But none of you do!"
'*Rear Window* presents a bleak view of people's ability to care for one another.'
Discuss.

Selected Poems by John Donne

- i. 'In Donne's poetry the speakers long for loving relationships but ultimately find they are alone.'
Discuss.

OR

- ii. "Shine here to us, and thou art everywhere ..."
Donne's poetry conveys the idea that life is both simple and mysterious.
Discuss.

***Stasiland* by Anna Funder**

- i. To what extent are the Stasi's victims able to recover from their past traumas and suffering?

OR

- ii. 'Anna Funder is the central character in this text.'
Do you agree?

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

- i. How does this film show the importance of the stories we tell about our lives?

OR

- ii. '*Stories We Tell* shows how strong family bonds can survive change and uncertainty.'
Discuss.

***The Crucible* by Arthur Miller**

- i. '*The Crucible* shows the effects of a failure of leadership.'

Discuss.

OR

- ii. '*The Crucible* suggests that people should always be prepared to compromise.'

Discuss.

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

- i. 'The characters find they must reach out to others in order to understand themselves.'

Discuss.

OR

- ii. 'The idea of Australia growing up is central to this text.'

To what extent do you agree?

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

- i. “Light is the left hand of darkness and darkness the right hand of light.”
How does Le Guin use opposites to convey her message about accepting difference?

OR

- ii. What roles do the climate and natural environment of Gethen play in this text?

***The Lieutenant* by Kate Grenville**

- i. ‘*The Lieutenant* condemns the use of violence as a means of exerting power over others.’
How does the novelist achieve this?

OR

- ii. ‘Rooke’s attempts to help others are noble, but ultimately ineffectual.’
Do you agree?

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

- i. ‘The most shocking aspect of Balram’s crime is that he is rewarded rather than punished.’
Discuss.

OR

- ii. ‘Adiga portrays a society that rejects its past but is uncertain of its future.’
Discuss.

***Tracks* by Robyn Davidson**

- i. In her postscript, Davidson writes that “nothing was as important as freedom. The freedom to make up your own mind, to make yourself.”
How does *Tracks* explore this idea?

OR

- ii. ‘*Tracks* suggests that it is important to feel a connection to place.’
Discuss.

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

Biometrics refers to the measurement of parts of people's bodies or of their behaviour. These sorts of measurements are now widely used to identify people.

In 2017 Apple released an iPhone that uses facial recognition technology – that is, digital technology that identifies individuals by their faces – to enable users to unlock their phones. Apple's release of this iPhone came at a time of increasing debate about the implications of widespread use of this technology in security systems, commerce and social media.

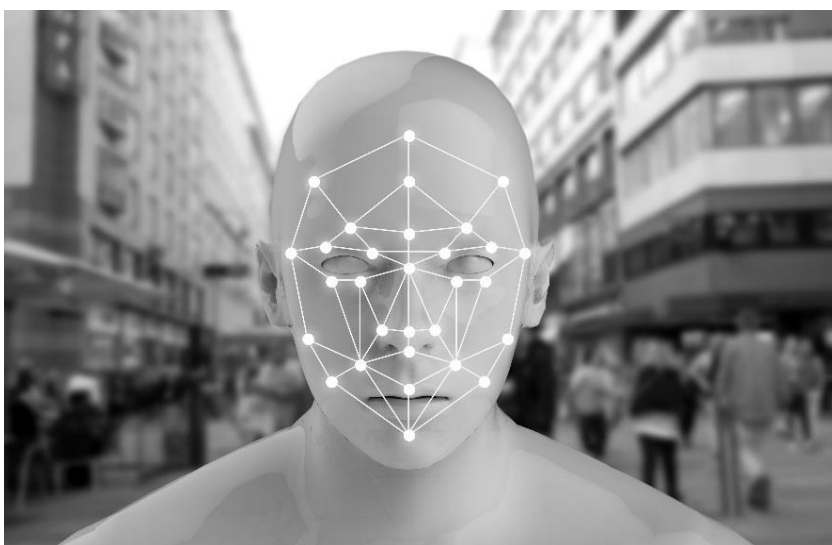
Science journalist Eva Collis published an opinion piece on this issue in *SocialTech Futures*, an online magazine dedicated to discussion of social changes resulting from new technologies. Collis' opinion piece and an online comment from reader Ken Loung are on pages 10 and 11.

SOCIALTECH FUTURES

Facing the future

Eva Collis

The idea of the human face as an essential aspect of identity is centuries old. We think of ourselves as unique, and of our faces as reflecting this uniqueness. Photographs of our faces are used for ID, and we post them on social media to convey something essential about ourselves. Yet we also feel that we can re-create our appearance with new hairstyles, make-up and cosmetic procedures. Our essential selves might remain unchanged, but the world will, we hope, see us in ways that we can shape and control.



Will facial recognition technology reduce our sense of self to a set of data points?

With the growing use of facial recognition technology, this idea of our appearance being something that we own and control is suddenly challenged. Used for a number of years in security systems, this technology has generally been associated with highly regulated environments, such as airports. However, with the release in 2017 of Apple's iPhone X, facial recognition technology is now with us in a mainstream, everyday way.

Of course, the use of this biometric to unlock our phones might seem no more a reason for concern than the use of a fingerprint. Yet the uniqueness of a person's fingerprint is widely accepted and is not tied to our sense of who we are. In contrast, the idea of our facial appearance being set in stone from birth, and able to be captured in a set of data points, challenges our idea of identity as something that can grow and adapt.

Furthermore, photographs of our faces have never been more widely circulated or available. Social media has resulted in a constant stream of images. In addition, the widespread use of CCTV cameras means we are photographed often and that these photographs are stored in databases owned by businesses and governments. As a result, databases of images and identities are becoming bigger than ever before.

SOCIALTECH FUTURES

We don't know where our images are stored – even the ones we know about, such as those we post on Facebook or Instagram – and we don't really know who might be able to access them.

It is therefore this invisibility that makes facial recognition such a sinister development. Unlike other biometrics, such as fingerprint and eye scans, we don't need to 'opt in': a nearly invisible camera high up on a wall can take a photograph of you without your knowledge. The image can also be stored and transferred without your knowledge. Even when we do 'opt in', such as when we get a driver's licence or passport, we don't know where that photograph is going to end up. In China, this technology is now being used in commercial settings that suggest the way things are likely to go here. KFC has rolled out a 'smile to pay' system that scans a customer's face to validate payment.

While improving national security and speeding up purchases are likely to win the approval of most people, there *are* serious concerns around privacy and personal freedoms that need to be considered before facial recognition becomes irreversibly integrated into our everyday lives. How easily can databases of faces and other personal information be hacked into? When identity theft includes the image of a person's face, what protections are in place? We can change a password, but we can't change our face. Identity theft on this scale could harm a person's life. What could terrorists or criminals do with your image?

And how accurate is the software used to match faces? All the latest tests suggest it is *very* accurate – better than 97 per cent, according to Facebook. But what about the other 3 per cent? What if a computer identifies you as a murderer with 97 per cent accuracy, and an image of 'your' face places you – an innocent, law-abiding citizen – at the scene of a horrific crime?

Currently there has been little discussion of the implications of facial recognition or of the limits that might need to be placed on its use. With the instant popularity of the iPhone X, society needs to consider the use of this technology more carefully.

Comment by Ken Loung

The article 'Facing the future' suggests a threat to privacy and freedom from facial recognition technology. But really, there's nothing to be feared in this science and much to be gained from its widespread use. The human eye can't scan hundreds or thousands of faces in a few milliseconds and identify wanted criminals or would-be terrorists. Furthermore, just as fingerprint recognition has enabled police to solve crimes for over a hundred years, this new technology has the potential to solve cold cases. There's nothing special about the data that captures a human face, any more than a fingerprint: it's just more data. Biometrics is here to stay, and I for one won't be sorry to see the end of all the passwords we now need for daily life. A face, after all, is more personal and far more convenient than a PIN.

END OF TASK BOOK