

STUDENT NUMBER  Letter

# ENGLISH AS AN ADDITIONAL LANGUAGE (EAL)

## Aural and written examination

Wednesday 27 October 2021

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 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**

Ali and Wendy are school friends. They are discussing what they will be doing with their families in the holidays.

**Question 1 (10 marks)**

- a. At the beginning of the conversation, how does Ali feel about going on his holiday? In your response, include an example of how Ali shows this feeling through his language use.

2 marks

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- b. Explain why Ali and Wendy need to be quiet at their different holiday locations.

4 marks

	Location	Reason to be quiet
Ali		
Wendy		

You may make notes in this space.

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c. Give a reason why Ali would like to go camping.

1 mark

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d. Tick (✓) the correct box.

Given what Ali says about his preferred type of holiday, which statement would most likely be true for Ali?

1 mark

- He is easily bored.
- He likes to take photographs.
- He loves being outdoors.
- He can ignore flies and sunburn.

e. At the end of the conversation, Wendy shows her enthusiasm for Ali's holiday. Give one example of her language use and one example of her delivery, which show her enthusiasm.

2 marks

Example of language use \_\_\_\_\_

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Example of delivery \_\_\_\_\_

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You may make notes  
in this space.

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SECTION A – continued  
TURN OVER

**TEXT 2**

**Background information**

Cathy and Alex are friends. Alex, who now lives in the bush, tells Cathy about his new hobby – keeping bees to produce honey.

**Question 2 (10 marks)**

You may make notes in this space.

- a. How does Alex feel about Cathy’s response to his new hobby? In your response, include an example of how Alex shows this feeling in his language use. 2 marks

Alex’s feeling \_\_\_\_\_

\_\_\_\_\_

Example of language use \_\_\_\_\_

\_\_\_\_\_

- b. Give two main reasons why Alex thinks that bees are important to humans. 2 marks

1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

- c. Give two benefits that Alex has experienced from keeping bees. 2 marks

1. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

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\_\_\_\_\_

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- d. i. Describe how Cathy's attitude to bees changes during the conversation.

2 marks

Attitude at the beginning \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Attitude by the end \_\_\_\_\_

\_\_\_\_\_

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- ii. Give two of Cathy's comments about bees that show her changed attitude.

2 marks

1. \_\_\_\_\_

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2. \_\_\_\_\_

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You may make notes  
in this space.

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**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.

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

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**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 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.** In your own words, explain why Ava writes that Toppdale’s cinema will be a ‘victim of the streaming revolution’. 2 marks

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**b.** Give two examples from Ava’s post that show what the experience of going to the movies in the past has in common with that of going to the movies today. 2 marks

1. \_\_\_\_\_

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2. \_\_\_\_\_

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**c.** Explain the comparison that Ava makes between going to the cinema and eating out. 2 marks

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**d.** According to Ava, what are two benefits of the cinema to the Toppdale community? 2 marks

1. \_\_\_\_\_

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2. \_\_\_\_\_

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e. In your own words, explain what Ava means by ‘carelessly thrown into history’.

2 marks

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**SECTION C – continued**  
**TURN OVER**







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**SECTION C – Question 2 – continued**  
**TURN OVER**

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### **Assessment criteria**

Section B will be assessed against the following criteria:

- knowledge and understanding of the text, and the ideas and values 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**





**Victorian Certificate of Education  
2021**

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**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.**

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## SECTION B – Analytical interpretation of a text

### *After Darkness* by Christine Piper

- i. ‘In *After Darkness*, silence damages characters and their relationships.’  
To what extent do you agree?

OR

- ii. ‘In *After Darkness*, racism affects everyone’s life.’  
Discuss.

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

- i. ‘*All the Light We Cannot See* highlights that what is most precious is not always easy to see.’  
Discuss.

OR

- ii. ‘All the characters in *All the Light We Cannot See* are trapped in some way.’  
To what extent do you agree?

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

- i. ‘There is more chaos than order in the lives of the Annawadi slum-dwellers.’  
Do you agree?

OR

- ii. Why do the people of Annawadi treat their neighbours badly?

### *Extinction* by Hannie Rayson

- i. “You’ve got to believe in your own species, Piper. In the human capacity to achieve great things.”  
How does the play explore Harry’s idea?

OR

- ii. ‘*Extinction* demonstrates the conflict between the desire to take action and the need to follow rules.’  
Discuss.

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

- i. How does education influence Malala’s values?

OR

- ii. “[...] if you want to achieve a goal, there will be hurdles in your way but you must continue.”  
‘Malala’s greatest strength is her determination.’  
Discuss.

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

- i. To what extent is *In Cold Blood* about the failure of dreams?

**OR**

- ii. ‘The tragedy of the Clutters is that their story becomes less important than the stories of Dick and Perry.’  
Do you agree?

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

- i. ‘Only in times of crisis do the characters truly begin to know themselves.’  
Discuss.

**OR**

- ii. How successful are the characters in finding happiness in their relationships with others?

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

- i. To what extent do characters in the play suffer because they believe what they hear?

**OR**

- ii. ‘In *Much Ado About Nothing*, romantic relationships are more about appearances than about reality.’  
Discuss.

***Nine Days* by Toni Jordan**

- i. ‘In *Nine Days*, some characters can make choices with more freedom than other characters.’  
Discuss.

**OR**

- ii. How does *Nine Days* explore the connections that keep people together?

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

- i. ‘Skrzynecki’s poetry reveals a life well lived.’  
Discuss.

**OR**

- ii. ‘Skrzynecki’s poetry shows his desire to understand both the old world and the new world.’  
To what extent do you agree?

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

- i. How does Satrapi use symbols to understand her changing world?

**OR**

- ii. 'Marji discovers that she cannot trust everything that she is told.'  
Discuss.

***Photograph 51* by Anna Ziegler**

- i. 'Both women and men are disadvantaged by traditional gender roles in *Photograph 51*.'  
Discuss.

**OR**

- ii. Is competition more important than collaboration in *Photograph 51*?

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

- i. 'Women's relationships with other women are important in the world of *Pride and Prejudice*.'  
To what extent do you agree?

**OR**

- ii. 'In *Pride and Prejudice*, a woman's reputation is of the highest importance to her.'  
Discuss.

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

- i. "Neighbours like each other, speak to each other, care if anybody lives or dies. But none of you do!"  
'The characters in *Rear Window* know many details about their neighbours' lives, but they do not care for each other.'  
Do you agree?

**OR**

- ii. 'There's no harm in looking.'  
Is this idea supported by Hitchcock's film?

***Reckoning* by Magda Szubanski**

- i. To what extent does Szubanski's rebellion play a role in establishing her identity?

**OR**

- ii. How are Szubanski and her family affected by changing cultures?

***Runaway* by Alice Munro**

- i. 'In the stories in *Runaway*, life is not always fair.'  
Discuss.

**OR**

- ii. "I don't look cruel. But I was."  
'For the characters in *Runaway*, looks can be deceiving.'  
Do you agree?

***Stasiland* by Anna Funder**

- i. Is there any sense of hope in the world of *Stasiland*?

**OR**

- ii. "Yes, [...] being a blind man is the best way to observe people."  
'For the people in *Stasiland*, watching others and being watched creates a culture of suspicion.'  
Discuss.

***Station Eleven* by Emily St John Mandel**

- i. 'The characters in *Station Eleven* search for ways to give their lives meaning.'  
Discuss.

**OR**

- ii. Discuss the role of theatre and the arts in rebuilding the world in *Station Eleven*.

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

- i. 'In *Stories We Tell*, Polley is searching for herself rather than for her parents.'  
Do you agree?

**OR**

- ii. 'A person's life is often a mystery.'  
How does Polley's film reveal this idea?

***The 7 Stages of Grieving* by Wesley Enoch and Deborah Mailman**

- i. 'In *The 7 Stages of Grieving*, there is always hope.'  
Discuss.

**OR**

- ii. 'Anger motivates the behaviour of the characters in *The 7 Stages of Grieving*.'  
Do you agree?

***The Crucible* by Arthur Miller**

- i. 'In *The Crucible*, the voices of the women are more powerful than the voices of the men.'  
Discuss.

**OR**

- ii. 'John Proctor is overwhelmed by a sense of shame.'  
Do you agree?

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

- i. Discuss the role of poetry and music in the lives of the characters in *The Golden Age*.

**OR**

- ii. How important is human connection as a source of hope in *The Golden Age*?

***The Lieutenant* by Kate Grenville**

- i. 'Grenville's novel examines the dangers of failures in communication.'  
Discuss.

**OR**

- ii. "Every thing is part of every other thing, now and forever."  
How is the importance of connections between people explored in *The Lieutenant*?

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

- i. '*The Queen* explores how loss changes relationships.'  
Discuss.

**OR**

- ii. 'In *The Queen*, leadership is portrayed as a lonely role.'  
Do you agree?

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

- i. 'Euripides's play shows that there are no winners in war.'  
Discuss.

**OR**

- ii. To what extent is Helen treated fairly in *The Women of Troy*?

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

- i. 'Okonkwo's inability to adapt to change leads to his tragic end.'  
Do you agree?

**OR**

- ii. *Things Fall Apart* shows how difficult it can be to maintain culture and family.  
Discuss.

***Tracks* by Robyn Davidson**

- i. 'The people in *Tracks* resist attempts to make them conform to other people's expectations.'  
Discuss.

**OR**

- ii. 'Davidson does not fear isolation.'  
Do you agree?

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

- i. How does Wordsworth use sound and colour to engage readers?

**OR**

- ii. 'In Wordsworth's poetry, the natural world enriches people's lives.'  
Discuss.



## **SECTION C – Argument and persuasive language**

### **Background information**


A cinema in the regional town of Toppdale is struggling to attract customers and is at risk of closing down. To ask for support, Ava, the cinema’s marketing manager, has written a social media post on the *Toppdale Community Voice* page. Members of the page are residents of Toppdale and the surrounding area.


www.toppdalecommunityvoice x +

www.toppdalecommunityvoice/socialmedia

# TOPPDALE COMMUNITY VOICE

Public group 68 220 members

 **Ava @ Toppdale cinema**  
12 September at 19:01



Toppdale's cinema has been part of our town since 1910. Now, after supporting many generations through difficult times by offering the latest, greatest films from around the world, our historic cinema is at risk of closing. Forever! We must remember the value that the cinema adds to the community of Toppdale. It is not just a business. We have no choice but to fight to save Toppdale's cinema!

In the past, our cinema was threatened by television and DVDs. Today, the biggest threat to the cinema's survival is the growing popularity of streaming services. Just a few years ago, we had an estimated 250 000 customers a year. Now we are down to 100 000 customers a year. We are at risk of being overpowered by the online world! Without your support, Toppdale's cinema will be the next victim of the streaming revolution.

A Toppdale cinema experience has always been special. Once, our cinema was the social heart of town, where moviegoers of every age came together to have fun. Just ask your grandparents. They'll tell you about the fun they used to have dressing up for an evening out with friends at the cinema with its cosy darkness and big screen. Everyone delighted in watching a movie and eating the best ice cream in town from the snack bar. Every community, in every age, needs a place where people can meet, relax and enjoy each other's company. What better place than at the movies? Have we forgotten the magic of watching the latest movies on a huge screen and with excellent sound quality? Have we forgotten the magic of music swirling around us as we are transported into imaginary worlds? Have we forgotten the anticipation of that moment when the screen lights up? What an experience: the lights dim, the music plays and ... *action!* You never feel such excitement when you watch a streamed movie at home, on the couch, staring at a small screen, with only your cat for company.

www.toppdalecommunityvoice x +


www.toppdalecommunityvoice/socialmedia

Nowadays, going to Toppdale’s cinema is more than just watching a film. We have created an entertainment experience for everyone, with discounts for senior citizens, baby-friendly sessions for parents and cheap tickets on Tuesdays for students. Our special cinema for kids even has a play area. Think of it like this: we have kitchens at home to cook meals but we still enjoy going out to eat. That’s like going to our cinema. Cinemas provide an experience and an atmosphere that you can’t create at home.

As long as we have our cinema, there will always be something to do in Toppdale. In the future, we see potential for the cinema to offer community events, such as live music, comedy performances and film festivals to support local people. Such events, besides building a sense of community, would possibly provide local employment opportunities. If people say that there is nothing to do in Toppdale, we say that we have the cinema, where people connect with each other, socialise and have fun. When holding a small screen in your hand becomes boring, the cinema must still be there for you.

However, if you don’t get off your device, off the couch and fight for it, Toppdale’s cinema will be just a memory – our favourite meeting place gone. We must fight to save the treasure that is our beautiful cinema – a place to enjoy being with friends, a place to lose ourselves in a mystery or a romance, a place to preserve for the future. Then, just as they did in the past, the movies will take us on adventures into other worlds and other lives.

Share this post, grab your friends, get your popcorn and relax into the comfortable seats. Spread the word before the doors slam shut forever! Save the Toppdale cinema before it is carelessly thrown into history.



The photograph shows the front facade of a cinema building. It features a prominent white marquee with a decorative border above a set of dark, arched double doors. Above the marquee, there are three balconies with ornate metal railings, each with a small window. The building is constructed of dark brick or stone with white window frames and decorative elements.

Sources: world of vector/Shutterstock.com (p. 10, top); Zoran Zeremski/Shutterstock.com (p. 10, bottom); David Gilder/Shutterstock.com (p. 11)

**END OF TASK BOOK**