

Victorian Certificate of Education  
2016

ENGLISH AS AN ADDITIONAL LANGUAGE  
(EAL)

Written examination

Wednesday 26 October 2016

Reading time: 9.00 am to 9.15 am (15 minutes)

Writing time: 9.15 am to 12.15 pm (3 hours)

TASK BOOK

<i>Section</i>	<i>Number of questions</i>	<i>Number of questions to be answered</i>	<i>Marks</i>
A – Text response	20	1	40
B – Writing in Context	4	1	30
C – Analysis of language use	2	2	30
			Total 100

- Students are to write in blue or black pen.
- 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**

- Task book of 14 pages, including **examination assessment criteria** on page 14.
- One answer book.

**Instructions**

- Write your **student number** on the front cover of the answer book.
- Complete each of the following in the answer book:
  - Section A: Text response
  - Section B: Writing in Context
  - Section C: Analysis of language use
- Each section should be completed in the correct part of the answer book.
- All written responses must be in English.
- If you write on a multimodal text in Section A, you must not write on a multimodal text in Section B.
- You may ask the supervisor for extra answer books.

**At the end of the task**

- Place all other used answer books inside the front cover of the first 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.**

**SECTION A – Text response****Instructions for Section A**

Section A requires students to complete **one** analytical/expository piece of writing in response to **one** topic (either **i.** or **ii.**) on **one** selected text.

In the answer book, indicate the text selected and whether you are answering **i.** or **ii.**

In your response, you must refer closely to **one** selected text from the Text list below.

For collections of poetry or short stories, **you may choose to write on several poems or short stories, or on one or two in very close detail, depending on what you think is appropriate.**

If you write on a multimodal text in Section A, you must **not** write on a multimodal text in Section B.

Your response will be assessed according to the criteria set out on page 14 of this book.

Section A is worth 40 marks.

**Text list**

1. *All About Eve* ..... Directed by Joseph L Mankiewicz
2. *Brooklyn* ..... Colm Tóibín
3. *Burial Rites* ..... Hannah Kent
4. *Cloudstreet* ..... Tim Winton
5. *Frankenstein* ..... Mary Shelley
6. *I for Isobel* ..... Amy Witting
7. *In the Country of Men* ..... Hisham Matar
8. *Island: Collected Stories* ..... Alistair MacLeod
9. *Mabo* ..... Directed by Rachel Perkins
10. *Measure for Measure* ..... William Shakespeare
11. *Medea* ..... Euripides
12. *No Sugar* ..... Jack Davis
13. *Selected Poems* ..... John Donne
14. *Selected Poems* ..... Gwen Harwood
15. *Stasiland* ..... Anna Funder
16. *The Complete Maus* ..... Art Spiegelman
17. *The Thing Around Your Neck* ..... Chimamanda Ngozi Adichie
18. *The White Tiger* ..... Aravind Adiga
19. *This Boy's Life* ..... Tobias Wolff
20. *Wuthering Heights* ..... Emily Brontë

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

- i. Addison says to Eve: “We have a great deal in common, it seems to me.”  
Do you agree with Addison’s suggestion?

OR

- ii. To what extent is Eve’s success the result of her manipulation and deceit?

2. ***Brooklyn* by Colm Tóibín**

- i. Discuss how Eilis’s idea of home changes throughout the novel *Brooklyn*.

OR

- ii. ‘In the novel *Brooklyn*, the characters find that although America offers freedom, it can be as limiting as Ireland.’  
Discuss.

3. ***Burial Rites* by Hannah Kent**

- i. ‘Agnes’s problem is that she has no place to belong.’  
Do you agree?

OR

- ii. “Everything I said was taken from me and altered until the story wasn’t my own.”  
‘Agnes’s fate is determined by the stories told by others.’  
Discuss.

4. ***Cloudstreet* by Tim Winton**

- i. “There was something wrong with men. They lacked some basic thing and she [Oriel] didn’t know what it was.”  
Are the women in *Cloudstreet* less flawed than the men?

OR

- ii. To what extent are Rose and Quick responsible for uniting their families?

5. ***Frankenstein* by Mary Shelley**

- i. ‘Both Victor and his creature are motivated by revenge.’  
Do you agree?

OR

- ii. ‘The characters in this novel discover that human creativity can be dangerous if there are no controls.’  
Discuss.

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

- i. "I thought I could make my life into a room and choose what came into it."  
'Isobel has no control over her life.'  
Discuss.

**OR**

- ii. 'The characters in *I for Isobel* have suppressed their emotions.'  
Do you agree?

**7. *In the Country of Men* by Hisham Matar**

- i. 'Suleiman's character is influenced more by violence than by love.'  
Do you agree?

**OR**

- ii. To what extent does loyalty rule the lives of the men in Matar's novel?

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

- i. 'In these stories, MacLeod explores how people are affected by the loss of a way of life.'  
Discuss.

**OR**

- ii. 'Family ties dominate the lives of the characters in these stories.'  
Discuss.

**9. *Mabo* directed by Rachel Perkins**

- i. '*Mabo* is not just about land, it is also about equality and acceptance.'  
Discuss.

**OR**

- ii. How does the film's director communicate the power of Eddie's dreams?

**10. *Measure for Measure* by William Shakespeare**

- i. 'Angelo is an honourable man who gives in to temptation.'  
Do you agree?

**OR**

- ii. '*Measure for Measure* is a play that affirms life over laws.'  
Discuss.

**11. *Medea* by Euripides**

- i. 'It is Jason, not Medea, who gains the audience's sympathy.'  
Do you agree?

**OR**

- ii. 'The play *Medea* is more about justice than revenge.'  
Discuss.

**12. *No Sugar* by Jack Davis**

- i. 'In *No Sugar*, it is the women who have little control over their lives.'  
Do you agree?

**OR**

- ii. '*No Sugar* celebrates the strength of the Munday/Millimurra family.'  
Discuss.

**13. *Selected Poems* by John Donne**

- i. 'Love in its many forms is explored in Donne's poems.'  
Discuss.

**OR**

- ii. 'It is Donne's imagery that gives his poetry its power.'  
Discuss.

**14. *Selected Poems* by Gwen Harwood**

- i. "It's years now since I've played a note.  
Children, and housework — well, it's grim."  
'Harwood's poems reveal a complex attitude towards motherhood.'  
Discuss.

**OR**

- ii. 'Harwood's poems show that enthusiasm for life and awareness of death are never far apart.'  
Discuss.

**15. *Stasiland* by Anna Funder**

- i. '*Stasiland* explores how people are affected when individual rights and freedoms are less important than the interests of the State.'  
Discuss.

**OR**

- ii. "... you cannot destroy your past, nor what it does to you."  
To what extent is this true of the people in *Stasiland*?

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

- i. How effective is Spiegelman's use of the graphic novel in showing the complexity of Vladek's story?

**OR**

- ii. 'The people depicted in *The Complete Maus* needed more than inner strength to survive.'  
Discuss.

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

- i. 'In these stories, the characters find they can change their surroundings but not the problems in their lives.'  
Discuss.

**OR**

- ii. 'It is the women in Adichie's stories who show courage.'  
Discuss.

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

- i. 'Balram overcomes the obstacles that have made slaves of others.'  
Discuss.

**OR**

- ii. '*The White Tiger* portrays an India in which immorality and corruption are accepted parts of the system.'  
Do you agree?

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

- i. 'Toby's unhappiness leads him into a world of pretence.'  
Discuss.

**OR**

- ii. How is Toby's understanding of "what a man should be" influenced by his father and other males in his life?

**20. *Wuthering Heights* by Emily Brontë**

- i. '*Wuthering Heights* explores the nature of family relationships.'  
Discuss.

**OR**

- ii. 'The world of *Wuthering Heights* is dominated by cruelty.'  
Discuss.

**SECTION B – Writing in Context****Instructions for Section B**

Section B requires students to complete an extended written response.

In the answer book, indicate the Context and write the title of the text you have selected.

In your writing, you must draw on ideas suggested by **one** of the **four** Contexts.

Your writing must draw directly from the selected text you have studied for this Context and be based on the ideas in the prompt.

Your response may be an expository, imaginative or persuasive piece of writing.

If you write on a multimodal text in Section A, you must **not** write on a multimodal text in Section B.

Your response will be assessed according to the criteria set out on page 14 of this book.

Section B is worth 30 marks.

**Context 1 – The imaginative landscape**

*A Passage to India* ..... Directed by David Lean

*Into the Wild* ..... Jon Krakauer

*Night Street* ..... Kristel Thornell

*The View from Castle Rock* ..... Alice Munro

**Prompt**

**‘Personal experiences can change our relationship with the landscape.’**

**Task**

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text that you have studied for this Context and explore the idea that **‘personal experiences can change our relationship with the landscape’**.

**OR**

**Context 2 – Whose reality?**

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

*Death of a Salesman* ..... Arthur Miller

*Foe* ..... JM Coetzee

*Wag the Dog* ..... Directed by Barry Levinson

**Prompt**

**‘Our ideas of reality are dominated by self-interest.’**

**Task**

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text that you have studied for this Context and explore the idea that **‘our ideas of reality are dominated by self-interest’**.

**OR**

**Context 3 – Encountering conflict**

*A Separation*..... Directed by Asghar Farhadi

*Every Man in this Village is a Liar* ..... Megan Stack

*Life of Galileo* ..... Bertolt Brecht

*The Lieutenant* ..... Kate Grenville

**Prompt**

**‘Our encounters with conflict usually cannot be avoided.’**

**Task**

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text that you have studied for this Context and explore the idea that **‘our encounters with conflict usually cannot be avoided’**.

OR

**Context 4 – Exploring issues of identity and belonging**

*Invictus*..... Directed by Clint Eastwood

*Summer of the Seventeenth Doll* ..... Ray Lawler

*The Mind of a Thief*..... Patti Miller

*Wild Cat Falling*..... Mudrooroo

**Prompt**

**‘We understand who we are when we recognise the people we belong with.’**

**Task**

Complete an extended written response in expository, imaginative or persuasive style. Your writing must draw directly from the selected text that you have studied for this Context and explore the idea that **‘we understand who we are when we recognise the people we belong with’**.

**END OF SECTION B  
TURN OVER**

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**SECTION C – Analysis of language use****Instructions for Section C**

Section C consists of **two** parts.

Parts 1 and 2 are equally weighted.

Carefully read the material on pages 12 and 13 and then complete **both** parts 1 and 2.

Your response will be assessed according to the criteria set out on page 14 of this book.

Section C is worth 30 marks.

**TASK****Part 1**

Write a note-form summary of the Mayor's newspaper column found on page 12 **and** the letter found on page 13.

Your response must be in **note form**. Do not use complete sentences.

**Part 2**

Write a piece of prose that explains how language and visual features have been used by the writers and the cartoonist to attempt to persuade the audience about **three** of the main points of the material on pages 12 and 13.

**Background information**

Lawton is a town of 3000 people. It used to be on a major highway. However, a recent highway diversion has isolated the town, causing a sharp drop in the number of visitors. This has caused concern about the economic future of the town. There is a range of ideas within the community about how to address this problem.

**The local newspaper of Lawton publishes a weekly column written by the Mayor.**

*From the Mayor, Councillor Alexandra Wiley*

Fellow residents,

Our town centre has become very quiet and peaceful since the new highway, which bypasses our town, was opened last year. Since then we have often thought how pleasant it is to be able to cross the street for a chat with a friend without fear that our lives are at risk. How many of us have been glad to leave our windows open without the fear of dust from the road filling our rooms! But there is a disadvantage to this. Our town is at risk of being forgotten, of becoming a ghost town, if this peace is all we have. Of course we no longer want big trucks thundering down the main street, but we do want cars: cars full of people who will eat at our beautiful bakery, socialise at our historic pub, buy our handcrafts and used books – even stay at our comfortable motel. We want tourists and, to be honest, we need their money.

For some time the Council has been considering how to attract travellers back to the town and we think we have the answer – we have stopped thinking small and have started thinking on a grand scale. Our region is famous for the quality and freshness of its fruit and vegetables, and we should make sure everyone knows this. Imagine a spectacular piece of modern architecture, a landmark, a building in which visitors can enjoy our hospitality and in front of which they can take selfies! We would have it created right here by local craftsmen and women. It could be in our own lush, green Centennial Park – rising to a height of 20 metres and visible to all who travel into town. Imagine the events we could hold and all the merchandise we could sell – cuddly toys, cards and gifts, the list is endless!

Although we don't yet know what the structure will look like, already, of course, we can hear the complaints. 'It isn't an original idea! It has been done! A giant attraction – can't we think of something else?' But do you know what – all the towns with giant attractions are prospering! Visitors love them! Research shows that towns with giant attractions receive 20% more visitors. We have been told there are people who plan their holidays driving to see every one of them, to photograph them all, even making a competition of it. We deserve to prosper too.

Fellow residents, this is our chance. We want to protect our rural, wholesome Australian lifestyle in our own unpolluted town with its healthy food, sporting teams and annual Lawton Agricultural Show. We must maintain our caring community where people know each other and look after one another. We want our farmers to have buyers for their crops, our young people to have jobs, our hospital and nursing home to continue. We need to be on the tourist map and your Council believes this is the way to achieve it. Please give this exciting idea all your support.

*Alexandra Wiley*

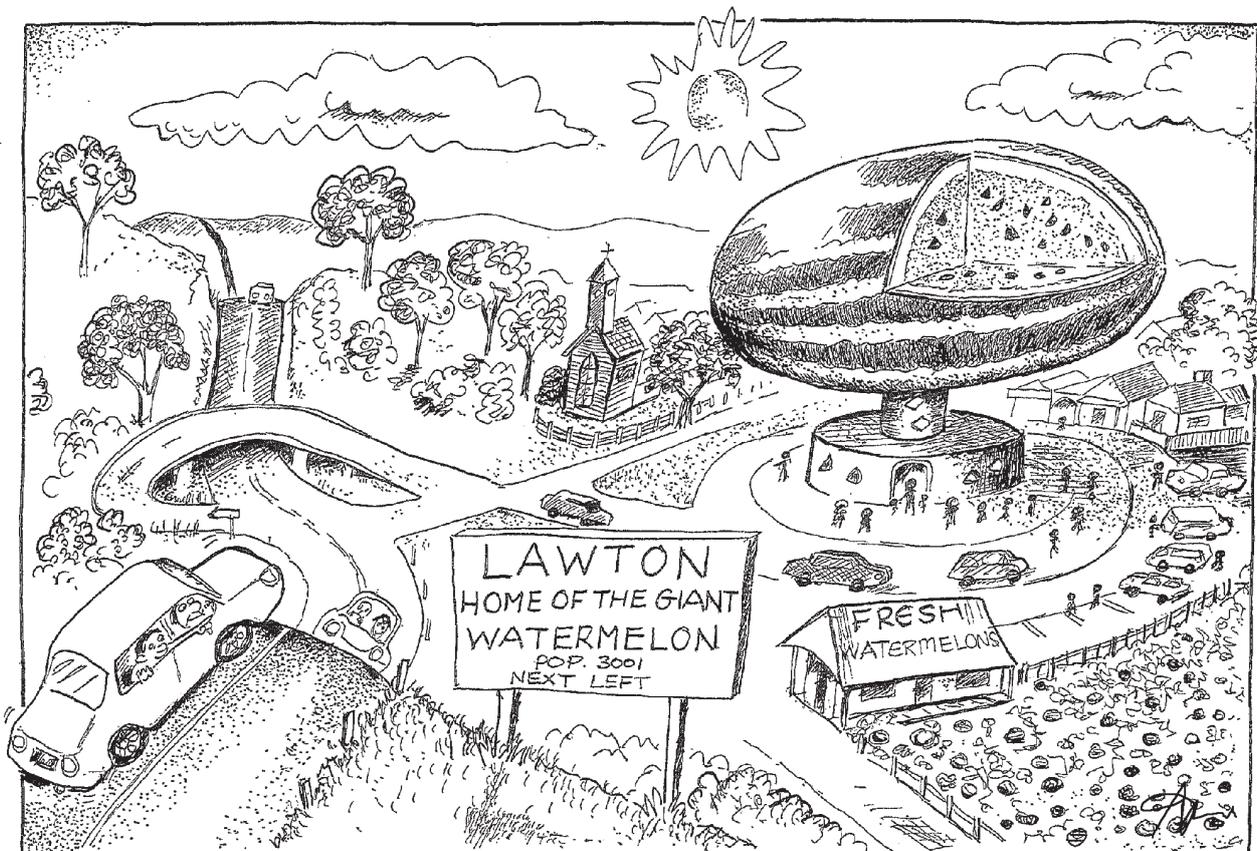
**In the next edition, the local newspaper published the following letter.**

To the Mayor and Councillors,

Of course we share your concern. Of course we want our town to survive. But a giant attraction is not the way to go. As you rightly say, many towns have giant 'attractions'. Can't we be different? Can't we have a cultural focus to attract visitors? Surely an art gallery, an annual music festival, a literary week would be better than an ugly monstrosity. It will just invite graffiti. It will be expensive to build and expensive to maintain. Before we seek prosperity at any price, let us consider what gives value to our lives. Besides, the world already has too many 'selfie' opportunities! Our young people would be better employed as catalogue designers, gallery guides or storytellers. Please think again before committing to this unoriginal idea.

Ian Warwick  
President  
Lawton Progress Association

**The newspaper's cartoonist also contributed to the debate.**



Source: courtesy of Gary Shaw

### **Examination assessment criteria**

The examination will address all the criteria. Student responses will be assessed against the following criteria:

#### **Section A – Text response**

- detailed knowledge and understanding of the selected text, demonstrated appropriately in response to the task
- development in the writing of a coherent and effective structure in response to the task
- control in the use of expressive and effective language appropriate to the task

#### **Section B – Writing in Context**

- understanding of the ideas and/or arguments relevant to the prompt/stimulus material
- effective use of detail from the selected text as appropriate to the task
- development in the writing of a coherent and effective structure in response to the task, and appropriate to the purpose, form and audience
- control in the use of language appropriate to the purpose, form and audience

#### **Section C – Analysis of language use**

- understanding of the ideas and points of view in the material presented
- analysis of ways in which language and visual features are used to present a point of view and to persuade readers
- control of the mechanics of the English language to support meaning