

***YEAR 12 Trial Exam Paper***

**2017**

**ENGLISH AS AN ADDITIONAL  
LANGUAGE (EAL)**

**Aural and written examination**

**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

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

- i. ‘The characters in *All About Eve* find that success cannot be achieved without the help of others.’

Discuss.

**OR**

- ii. ‘The male characters are just as important as the female characters in this film.’

Discuss.

### 2. *Behind the Beautiful Forevers* by Katherine Boo

- i. ‘The lives of the individuals in *Behind the Beautiful Forevers* are all severely limited by poverty.’

Discuss.

**OR**

- ii. ‘The way in which Boo uses narrative voice in *Behind the Beautiful Forevers* suggests that there is always more than one side to a story.’

Discuss.

### 3. *Black Diggers* by Tom Wright

- i. ‘Wright suggests that Indigenous Australians gained nothing through their military service in World War I.’

Discuss.

**OR**

- ii. How does Wright depict the effects of racism and discrimination on the Indigenous Australians in *Black Diggers*?

### 4. *Bombshells* by Joanna Murray-Smith

- i. ‘The female characters in *Bombshells* are unhappy because they refuse to accept their limitations.’

Do you agree?

**OR**

- ii. “I *want* to be possessed. I want to be held, nurtured, nestled, owned.”  
‘The characters struggle to balance their need for love with their desire for independence.’

Discuss.

**SECTION B – continued**  
**TURN OVER**

**5. *Burial Rites* by Hannah Kent**

- i. 'In the novel *Burial Rites*, prejudice is a stronger force than truth.'  
Discuss.

**OR**

- ii. Margrét says, "No one is all bad."  
How is this idea explored in *Burial Rites*?

**6. *Cloudstreet* by Tim Winton**

- i. '*Cloudstreet* celebrates people's ability to adapt to unexpected circumstances.'  
Discuss.

**OR**

- ii. 'In this novel, the characters' lives are shaped by larger forces as well as by their own choices and actions.'  
Discuss.

**7. *Frankenstein* by Mary Shelley**

- i. 'In this novel, Shelley explores the consequences that follow when people refuse to recognise and accept their limitations.'  
Discuss.

**OR**

- ii. 'Frankenstein's greatest flaw is his fear of death.'  
To what extent do you agree?

**8. *I Am Malala* by Malala Yousafzai with Christina Lamb**

- i. "Yet still so few people spoke out."  
'Although Malala is an inspirational example to others, she cannot achieve change on her own.'  
Discuss.

**OR**

- ii. 'This text shows that discrimination against a group impacts on everyone in a society.'  
Discuss.

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

- i. ‘The characters in *I for Isobel* are too focused on their own needs to form meaningful relationships.’

Discuss.

**OR**

- ii. “... the word factory was such a menace.”  
‘*I for Isobel* shows the power of words to cause happiness as well as pain.’

Discuss.

**10. *Invictus* directed by Clint Eastwood**

- i. ‘The similarities between Pienaar and Mandela are more important than their differences.’

Discuss.

**OR**

- ii. ‘*Invictus* suggests that effective leadership requires successful teamwork.’

Discuss.

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

- i. ‘For the characters in these stories, happiness is less important than survival.’

Discuss.

**OR**

- ii. ‘The places where these characters live are of central importance in their lives.’

Discuss.

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

- i. ‘Holding on to cultural knowledge and traditions is very important for the migrants in *Joyful Strains*.’

Discuss.

**OR**

- ii. “... my life has been more successful than I would ever have imagined ... But I’d needed to leave home to make it happen.”

‘*Joyful Strains* suggests that the opportunities offered by migration are greater than the challenges.’

Do you agree?

**13. *Mabo* directed by Rachel Perkins**

- i. “They will find a way to silence you.”  
‘*Mabo* explores the ways in which society attempts to silence dissent.’  
Discuss.

**OR**

- ii. ‘Eddie Mabo is caught between his love for his family and his love for his heritage.’  
Discuss.

**14. *Measure for Measure* by William Shakespeare**

- i. ‘The Duke seeks to achieve justice, but it is the women who show him the way.’  
Do you agree?

**OR**

- ii. ‘In this play, the characters find they must put the needs of others ahead of their own desires.’  
Discuss.

**15. *Medea* by Euripides**

- i. ‘The real tragedy of *Medea* is that none of the characters are capable of changing their attitudes or behaviour in order to resolve conflict.’  
Discuss.

**OR**

- ii. ‘Jason, like Medea, is an admirable yet selfish individual.’  
Discuss.

**16. *No Sugar* by Jack Davis**

- i. ‘This is a play about survival and resilience, rather than prejudice and oppression.’  
Do you agree?

**OR**

- ii. ‘In *No Sugar*, the relationship between Joe and Mary is the one source of hope for the future.’  
Discuss.

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

- i. What role does the Australian landscape play in Skrzynecki's poetry?

**OR**

- ii. 'Skrzynecki explores the power of the past to shape a person's life.'  
Discuss.

**18. *Selected Poems* by John Donne**

- i. 'The eternal and the momentary sit side by side in Donne's poetry.'  
Discuss.

**OR**

- ii. 'Donne's use of form and structure gives the reader a sense that there is an underlying order in a changeable world.'  
Discuss.

**19. *Stasiland* by Anna Funder**

- i. Funder states that she is "working against forgetting".  
How is the importance of remembering the past explored in *Stasiland*?

**OR**

- ii. "For anyone to understand a regime like the GDR, the stories of ordinary people must be told."  
'*Stasiland* demonstrates the power of telling one's own story.'  
Discuss.

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

- i. 'The reader learns much more about Vladek than they do about Art.'  
Discuss.

**OR**

- ii. 'The characters in *The Complete Maus* are able to make connections with others despite the destructive forces in their lives.'  
Discuss.

**21. *The Crucible* by Arthur Miller**

- i. 'Abigail is not the only villain in *The Crucible*.'  
Discuss.

**OR**

- ii. 'The characters in *The Crucible* are victims of circumstances beyond their control.'  
Do you agree?

**22. *The Golden Age* by Joan London**

- i. "Suddenly it came back to him, he tells Jack, the beauty that was there."  
What makes the children's experiences at the Golden Age so memorable?

**OR**

- ii. 'It is Elsa, rather than Frank, who gains the reader's sympathy.'  
To what extent do you agree?

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

- i. 'This novel explores the challenges as well as the rewards of accepting others as they are.'  
Discuss.

**OR**

- ii. 'It is only because of Estraven's loyalty and resourcefulness that Genly Ai is able to succeed in his mission.'  
Do you agree?

**24. *The Lieutenant* by Kate Grenville**

- i. "Understanding went in both directions."  
'This is a novel about the possibilities of communication – and the dangers when communication fails.'  
Discuss.

**OR**

- ii. 'The friendship between Rooke and Tagaran is the most important relationship in this novel.'  
Do you agree?



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

- i. 'Adichie's narrators present personal perspectives on wider social and political issues.'

Discuss.

**OR**

- ii. "... Nwamgba called her Afamefuna, 'My Name Will Not Be Lost' ..."

'All the characters in these stories are defined by loss.'

Discuss.

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

- i. 'In the end, the reader sees Balram as neither entirely good nor completely bad.'

Discuss.

**OR**

- ii. 'In *The White Tiger*, the "new" India is no better than the "old" India.'

Discuss.

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

- i. '*This Boy's Life* is about the optimism of youth as well as its wasted opportunities.'

Discuss.

**OR**

- ii. 'Dwight is not solely responsible for the hardships of Toby's youth.'

Do you agree?

**28. *Tracks* by Robyn Davidson**

- i. 'Davidson's journey is an emotional one as much as a physical one.'

Discuss.

**OR**

- ii. 'Davidson's most important relationships are with animals, rather than with other people.'

Do you agree?

**END OF SECTION B  
TURN OVER**

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

### **Background information**

‘Climatarian’ refers to a diet with the primary aim of reversing climate change. The diet involves eating locally produced food (to reduce energy spent in transportation), choosing pork and poultry instead of beef and lamb (to limit gas emissions) and using every part of a food item (apple cores, cheese rinds and so on) to limit waste.

The following article by Hannah Lyong appeared on the ‘Less Meat Less Heat’ website in November 2016.

Lyong is a climate change activist and volunteer for Less Meat Less Heat, an Australian non-profit organisation dedicated to reducing the consumption of the kinds of meat products that are most damaging to the climate. The mission of this organisation is to educate the public, and especially young adults, about the substantial carbon emissions of beef and lamb that contribute to global warming and climate change. The group also aims to provide people with ways to monitor and vary their diets in order to reduce their meat consumption.



## In Favour of a ‘Climatarian’ Diet

By now we are all well aware that climate change is one of the greatest threats facing our planet. We’re also well aware of the importance of ‘going green’, and we have changed our lifestyles to reduce our carbon emissions.

However, a 2016 study by Britain’s Chatham House – a non-profit, non-governmental organisation whose mission is to analyse and promote the understanding of major issues – found that animal agriculture (in particular the production of red meat) is a major driver of climate change, accounting for 15% of global carbon emissions. This figure is equivalent to the exhaust emissions from all the vehicles in the world, and suggests that if we want to solve the problem of climate change, then we must – as a matter of urgency and necessity – change our diets.

These figures should be particularly alarming to us here in Australia. There has, of course, been some very clever advertising by Meat and Livestock Australia in recent years, which has suggested it is ‘un-Australian’ not to eat red meat. This advertising has helped to strengthen Australia’s love affair with red meat. In fact, as it stands, we are currently the biggest consumers of meat in the world, eating an average of 250 grams per person per day. Additionally, 50% of our greenhouse gas emissions in Australia now come from livestock agriculture.

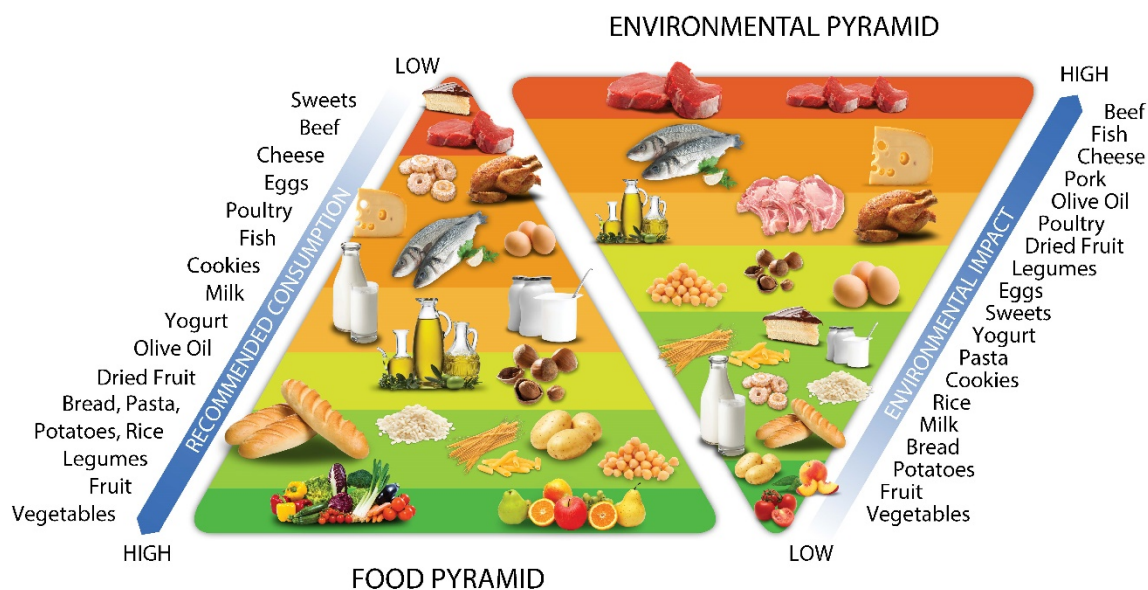
The Chatham House study suggests that, even if we take significant steps to limit global warming in other ways, the average global temperature will still rise to a very dangerous level if we fail to curb our meat consumption. A 2015 CSIRO survey found that over 75% of Australians are concerned about climate change, and this figure jumped to 85% among those aged 18 to 34. It is time to turn this concern into action – put your money where your mouth is, so to speak – by adopting what some are calling a ‘climatarian’ diet, which involves making food choices based on environmentally sustainable principles. We are all to blame for this situation, and it is up to us to solve it.

## The climatarian challenge

This climatarian challenge calls for us to eat in a carbon-conscious way for 30 days. There are several steps you can take that will help you along the way, and as each day passes you’ll know that you are doing your part to save the planet. You can use our app on your smartphone to help you.

### *Eat less red meat*

Becoming a climatarian requires a basic knowledge of the carbon emitted by each type of meat and dairy product. Beef and lamb are the worst offenders. Therefore, like generations before us and like people from many other cultures, we should eat them only on special occasions. Specifically, consumption of red meat should be limited to 65 grams or less per person per week. According to the Chatham House study, simply limiting your intake of red meat in this way would have a considerable impact on the health of the planet – even if no other steps were taken to address climate change. On a practical level, cutting down on red meat could simply involve incorporating more vegetarian options into your weekly dinner rotation. It couldn't be easier.



### *Get rid of the dairy*

Dairy products (particularly cheese) have considerable carbon emissions. Thankfully, with so many alternatives to dairy products, such as soy or almond milk, readily available in many local supermarkets, it's never been easier to cut back on our consumption of dairy.

### *Eat local*

Remember that the more processing, packaging and transport that are involved in the production of a particular food, the more that product will contribute to greenhouse gas emissions. Fruits and vegetables that have been grown in a greenhouse and transported across the world in refrigerated vehicles, for example, could very well have a greater carbon emission than a serve of beef or lamb. How hard is it to buy locally produced products?

The climatarian challenge is one small step in changing the way we think about the food we eat and the impact we have on the environment. While the scale of the task of reducing global warming is enormous, adopting an environmentally ethical diet such as climatarianism is a strong step in the right direction. Only an un-Australian person would refuse to participate in the climatarian challenge.

## **END OF TASK BOOK**