



ENGLISH AS AN ADDITIONAL LANGUAGE OR DIALECT

ATAR course examination 2019

Recording transcript

This is the 2019 ATAR examination in English as an Additional Language or Dialect, Section One: Listening.

You will hear **two** texts. Each text will be played twice. There will be a short pause between the first and second readings. After the second reading, there will be time to answer the questions.

You may make notes at any time. Your notes will not be marked. You may come back to this section at any time during the working time for this paper.

Text 1 will begin in **two** minutes. Use this time to read the Questions for Text 1.

(2 minute silence)

Text 1: Emma's story about working on a farm (First reading)

Listen to this radio talk and answer Questions 1 to 7.

I am the voice you will hear, representing Emma Moss.

My name is Emma. I am 18 years old and I live and work on a remote farm in the far north of Western Australia. I was born in a small country town and have always lived on farms. My main passions in life are agriculture and photography. Living on a cattle or sheep station is perfect for me because I can combine my love for the land and animals with my love for photography.

People often ask me where my enthusiasm for farming comes from. I always explain that my Mum has been a big influence on my journey. She spent her teen years living and working on a sheep station and then went to study agriculture. So she is my role model, because she paved the way, not just for me, but for women in general to study and work in agriculture.

Hearing my Mum's stories and visiting a sheep farm when I was about 13 first sparked my desire to work in agriculture. After school, in 2015, I worked on a cattle station in Western Australia for a season and even though it was such hot and dusty work, I really enjoyed it and worked hard. That's how I managed to get a job on the cattle station for the next season.

The 55 hours' drive up to the cattle station first triggered my love for the landscape, openness and isolation of station life. The landscape was so beautiful and there were so many 'I wish I had a camera, this would be a great photo' moments. So I managed to buy a second-hand camera from our station cook and now I carry it with me wherever I go. It's a brilliant way for me to capture all the things I love about working in such a wonderful part of our country. At first I didn't even consider what people might think about my pictures. I thought I would just take photos and have them on my computer to look back on as memories, but I've ended up being followed on Instagram. Taking photos now is a way for me to share the beauty of the place where I live and work and the incredible people who surround me. The more photos I take, the more it makes me appreciate the beauty of the Western Australian landscape.

As a young woman working in farming, I'm happy to tell my story. When my mother was my age, the industry was very male dominated, and there were very few women working in agriculture. But I have grown up in an environment where women do exactly the same farm work as men do; our jobs are based on our skills rather than our sex. I hope my photos help shine a light on the women that work on the stations, because we work hard, are passionate about our industry and care deeply about our impact on animals and the environment.

My future plans are to go to university and get a degree in agriculture. Part of the reason for this is that it's my goal to help people become educated about how their food is produced. I would love to see more consumers making educated decisions about the food they buy and about

supporting the people who are actually producing their food, so that they actively choose to buy more food that is produced in Australia. I believe agriculture is going to continue to be a hugely significant contributor to Australia's economy and being part of this dynamic industry makes me excited about getting up every morning. At the end of the day, it's important to me to know that I am making my small contribution to help make the world a more sustainable place.

(1 minute silence)

Text 1: (Second reading)

My name is Emma. I am 18 years old and I live and work on a remote farm in the far north of Western Australia. I was born in a small country town and have always lived on farms. My main passions in life are agriculture and photography. Living on a cattle or sheep station is perfect for me because I can combine my love for the land and animals with my love for photography.

People often ask me where my enthusiasm for farming comes from. I always explain that my Mum has been a big influence on my journey. She spent her teen years living and working on a sheep station and then went to study agriculture. So she is my role model, because she paved the way, not just for me, but for women in general to study and work in agriculture.

Hearing my Mum's stories and visiting a sheep farm when I was about 13 first sparked my desire to work in agriculture. After school, in 2015, I worked on a cattle station in Western Australia for a season and even though it was such hot and dusty work, I really enjoyed it and worked hard. That's how I managed to get a job on the cattle station for the next season.

The 55 hours' drive up to the cattle station first triggered my love for the landscape, openness and isolation of station life. The landscape was so beautiful and there were so many 'I wish I had a camera, this would be a great photo' moments. So I managed to buy a second-hand camera from our station cook and now I carry it with me wherever I go. It's a brilliant way for me to capture all the things I love about working in such a wonderful part of our country. At first I didn't even consider what people might think about my pictures. I thought I would just take photos and have them on my computer to look back on as memories, but I've ended up being followed on Instagram. Taking photos now is a way for me to share the beauty of the place where I live and work and the incredible people who surround me. The more photos I take, the more it makes me appreciate the beauty of the Western Australian landscape.

As a young woman working in farming, I'm happy to tell my story. When my mother was my age, the industry was very male dominated, and there were very few women working in agriculture. But I have grown up in an environment where women do exactly the same farm work as men do; our jobs are based on our skills rather than our sex. I hope my photos help shine a light on the women that work on the stations, because we work hard, are passionate about our industry and care deeply about our impact on animals and the environment.

My future plans are to go to university and get a degree in agriculture. Part of the reason for this is that it's my goal to help people become educated about how their food is produced. I would love to see more consumers making educated decisions about the food they buy and about supporting the people who are actually producing their food, so that they actively choose to buy more food that is produced in Australia. I believe agriculture is going to continue to be a hugely significant contributor to Australia's economy and being part of this dynamic industry makes me excited about getting up every morning. At the end of the day, it's important to me to know that I am making my small contribution to help make the world a more sustainable place.

Now answer Questions 1 to 7.

(4 minutes silence)

Text 2 will begin in **two** minutes. Use this time to read the Questions for Text 2.

(2 minute silence)

Text 2: A celebration of art and culture (First reading)

Listen to this interview and answer Questions 8 to 15.

I am the first voice you will hear. I am the interviewer.

I am the second voice you will hear, representing Wendy Martin.

Interviewer: Good evening listeners. Our special guest is Perth Festival Artistic Director, Wendy Martin. Welcome to our program, Wendy.

Martin: Thank you ... it's always wonderful to be here.

Interviewer: How long have you been involved with the Perth Festival?

Martin: Over four years. Four years ago, I celebrated my first Perth Festival program. As a newcomer, from Sydney, I felt privileged to be welcomed into this city. Since my first year as director, I have been so inspired by Western Australia's distinctive sense of place and its people, and my goal has always been to celebrate this incredible corner of the world and the stories that make it unique. For each of the 2016 to 2019 Festivals I have wanted to bring a commitment to community, learning and participation.

Interviewer: That's quite a commitment.

Martin: Yes. That commitment began with our 2016 Opening event called *Home* and it closed for me as Artistic Director in 2019 with the return of our arts display titled *The Trees Speak*. This event transformed Kings Park into a real nocturnal wonderland and our visitors were so delighted by the expression of Indigenous culture, which also served as a reminder to care for the earth beneath our feet.

Interviewer: It sounds quite spectacular. It was first produced in 2017. Were you ever worried about repeating such a big event?

Martin: It can be risky — even unheard of — to repeat the opening event for a major arts festival just two years after its first outing. But Perth Festival's decision to restage this monumental sound and light projection at night on the tree canopy of Kings Park was a very good decision. For the first two nights of *The Trees Speak* in 2019 the audience number exceeded the 110,000 who turned out to see it over the four nights in 2017.

Interviewer: So, tell us what *The Trees Speak*, is about.

Martin: The show is actually a 1.5 kilometre walk through Kings Park. It presents a story about the six seasons experienced by south-west Australia and is firmly rooted in local Noongar, Aboriginal culture. The light show urges greater use of Aboriginal land care traditions to preserve Australia's biodiversity.

Interviewer: You have mentioned previously that the community was involved in the production. So how did they contribute?

Martin: Thousands of school students made seedpod paper lanterns for the ending of the show, which represented the students' promises to protect the environment. When all these lanterns were lit at the end, there was such a feeling of hope about the power of individuals and ordinary people to make a difference.

Interviewer: And so, why was Kings Park used for this event?

Martin: Finding a suitable venue is always difficult. But in this case, Kings Park was perfect. It is one of the world's largest and most beautiful inner city parks and for thousands of years, Kings Park has provided shelter for plants, animals and humans.

Interviewer: Yes, it definitely is beautiful. Were there any difficulties in staging an event such as *The Trees Speak* over four evenings?

Martin: Certainly. The biggest difficulty was the cost. The management of street closures and crowd control made it quite expensive, but, luckily with a lot of hard work and determination, we managed to pull it off – twice!

Interviewer: What do you hope the audience has taken away with them after being part of this event?

Martin: I hope that people will look at their own environment differently and think more carefully about how important it is to protect what we have.

Interviewer: Have you any plans for future events in Perth?

Martin: The success and positive audience response have really inspired me, so I am now working towards turning this production into an annual event during wildflower season.

Interviewer: Well, we wish you the best of luck with those plans, Wendy, and thank you for sharing your Perth Festival experiences with us.

(1 minute silence)

Text 2: (Second reading)

Interviewer: Good evening listeners. Our special guest is Perth Festival Artistic Director, Wendy Martin. Welcome to our program, Wendy.

Martin: Thank you ... it's always wonderful to be here.

Interviewer: How long have you been involved with the Perth Festival?

Martin: Over four years. Four years ago, I celebrated my first Perth Festival program. As a newcomer, from Sydney, I felt privileged to be welcomed into this city. Since my first year as director, I have been so inspired by Western Australia's distinctive sense of place and its people, and my goal has always been to celebrate this incredible corner of the world and the stories that make it unique. For each of the 2016 to 2019 Festivals I have wanted to bring a commitment to community, learning and participation.

Interviewer: That's quite a commitment.

- Martin:* Yes. That commitment began with our 2016 Opening event called *Home* and it closed for me as Artistic Director in 2019 with the return of our arts display titled *The Trees Speak*. This event transformed Kings Park into a real nocturnal wonderland and our visitors were so delighted by the expression of Indigenous culture, which also served as a reminder to care for the earth beneath our feet.
- Interviewer:* It sounds quite spectacular. It was first produced in 2017. Were you ever worried about repeating such a big event?
- Martin:* It can be risky — even unheard of — to repeat the opening event for a major arts festival just two years after its first outing. But Perth Festival's decision to restage this monumental sound and light projection at night on the tree canopy of Kings Park was a very good decision. For the first two nights of *The Trees Speak* in 2019 the audience number exceeded the 110,000 who turned out to see it over the four nights in 2017.
- Interviewer:* So, tell us what *The Trees Speak*, is about.
- Martin:* The show is actually a 1.5 kilometre walk through Kings Park. It presents a story about the six seasons experienced by south-west Australia and is firmly rooted in local Noongar, Aboriginal culture. The light show urges greater use of Aboriginal land care traditions to preserve Australia's biodiversity.
- Interviewer:* You have mentioned previously that the community was involved in the production. So how did they contribute?
- Martin:* Thousands of school students made seedpod paper lanterns for the ending of the show, which represented the students' promises to protect the environment. When all these lanterns were lit at the end, there was such a feeling of hope about the power of individuals and ordinary people to make a difference.
- Interviewer:* And so, why was Kings Park used for this event?
- Martin:* Finding a suitable venue is always difficult. But in this case, Kings Park was perfect. It is one of the world's largest and most beautiful inner city parks and for thousands of years, Kings Park has provided shelter for plants, animals and humans.
- Interviewer:* Yes, it definitely is beautiful. Were there any difficulties in staging an event such as *The Trees Speak* over four evenings?
- Martin:* Certainly. The biggest difficulty was the cost. The management of street closures and crowd control made it quite expensive, but, luckily with a lot of hard work and determination, we managed to pull it off – twice!
- Interviewer:* What do you hope the audience has taken away with them after being part of this event?
- Martin:* I hope that people will look at their own environment differently and think more carefully about how important it is to protect what we have.
- Interviewer:* Have you any plans for future events in Perth?
- Martin:* The success and positive audience response have really inspired me, so I am now working towards turning this production into an annual event during wildflower season.

Interviewer: Well, we wish you the best of luck with those plans, Wendy, and thank you for sharing your Perth Festival experiences with us.

Now answer Questions 8 to 15.

(4 minute silence)

This is the end of Section One.

Supervisors, please turn off the sound equipment.

ACKNOWLEDGEMENTS

Text 1

Adapted from: Moss, E. (2017, July 11). *Life on a Station: my experiences of being an 18-year-old Jillaroo in the Pilbara (Western Australia)*. Retrieved April, 2019, from <https://invisiblefarmer.net.au/blog/2017/7/6/k8cun4ht8khz7554zkbe0uof10cxyj>

Text 2

Martin's replies 2 and 3 adapted from: Perth Festival. (2018, November 1). *Dive Into Perth Festival 2019*. Retrieved April, 2019, from <https://www.perthfestival.com.au/dive-into-perth-festival-2019>

Martin's replies 4, 8 and 10 adapted from: Boland, M. (2019, February 11). *Perth Festival director Wendy Martin seals legacy with return of opening night spectacular Boorna Waanginy*. Retrieved April, 2019, from <https://www.abc.net.au/news/2019-02-11/perth-festival-opening-weekend-boorna-waanginy-kings-park/10798726>

Martin's replies 5 and 6 adapted from: Shepherd, B. (2018, December 29). *Perth Festival opening of Boorna Waanginy: The Trees Speak puts student talent on display*. Retrieved April, 2019, from <https://www.abc.net.au/news/2018-12-29/school-kids-take-centre-stage-in-perth-festival-opening/10640188>

Martin's reply 7 (sentence 3) adapted from:

Botanic Gardens and Parks Authority. (2019). *Kings Park and Botanic Garden*. Retrieved August, 2019 from <https://www.bgpa.wa.gov.au/kings-park>, and

Harper, H. & Mackenzie, M. (2019, February 8). *Perth throngs to witness night time display from inside bio diversity [sic] hotspot*. Retrieved April, 2019, from <https://www.abc.net.au/radionational/programs/lifematters/perth-festival/10792590>

Martin's reply 9 concept from: MacNaughton, T. (2018, December 11). Theatre designer Zoe Atkinson speaks Boorna Waanginy and A Ghost in My Suitcase. *The Eastern Reporter*. Retrieved April, 2019, from <https://www.communitynews.com.au/eastern-reporter/lifestyle/theatre-designer-zoe-atkinson-speaks-boorna-waanginy-and-a-ghost-in-my-suitcase/>

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