



ATAR course examination, 2019

Question/Answer booklet

ENGLISH AS AN ADDITIONAL LANGUAGE OR DIALECT

Place one of your candidate identification labels in this box.
Ensure the label is straight and within the lines of this box.

WA student number: In figures

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In words

Time allowed for this paper

Reading time before commencing work: ten minutes

Working time: two and a half hours

Number of additional
answer booklets used
(if applicable):

Materials required/recommended for this paper

To be provided by the supervisor

This Question/Answer booklet

Sound recording

To be provided by the candidate

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener,
correction fluid/tape, eraser, ruler, highlighters

Special items: one print English language dictionary or one print English language learning
dictionary

Note: Dictionaries must not contain any notes or other marks. No bilingual or electronic
dictionary or thesaurus is allowed.

Important note to candidates

No other items may be taken into the examination room. It is **your** responsibility to ensure that
you do not have any unauthorised material. If you have any unauthorised material with you, hand
it to the supervisor **before** reading any further.



Structure of the examination

The English as an Additional Language or Dialect ATAR course examination consists of a written component and a practical (oral) component.

Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of written examination
Section One Listening	15	15	40	29	30
Section Two Reading and viewing	5	5	55	25	35
Section Three Extended writing	5	1	55	25	35
Total					100

Instructions to candidates

1. The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2019*. Sitting this examination implies that you agree to abide by these rules.
2. Write your answers in Standard Australian English in this Question/Answer booklet preferably using a blue/black pen. Do not use erasable or gel pens.
3. You must be careful to confine your answers to the specific questions asked and to follow any instructions that are specific to a particular question.
4. Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

See next page

Section One: Listening**30% (29 Marks)**

This section contains **15** questions. Answer **all** questions in the spaces provided.

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.

Suggested working time: 40 minutes.

Text 1: Emma's story about working on a farm

Space for notes

Question 1 (2 marks)

Why is station life ideal for Emma?

Question 2 (2 marks)

Explain why Emma's mother was such an influence on her life journey.

Question 3 (2 marks)

Name **two** things that inspired Emma to work on a farm.

One: _____

Two: _____

Question 4 (2 marks)

What **two** events led Emma to take up photography?

One: _____

Two: _____

See next page

Question 5

(1 mark)

Space for notes

What does photography mean to Emma? It is a

- (a) way of becoming famous doing something she loves.
- (b) way of sharing the beauty of the place and the people.
- (c) chance for a new career in combination with agriculture.
- (d) way of keeping special memories of bush landscapes.

Answer

Question 6

(2 marks)

What **two** observations does Emma make about the roles of men and women working on farms today?

One: _____

Two: _____

Question 7

(2 marks)

According to Emma, for what **two** reasons should Australian consumers buy food produced in Australia?

One: _____

Two: _____

Text 2: A celebration of art and culture

Space for notes

Question 8**(2 marks)**What **two** aspects of Western Australia inspired Wendy Martin?

One: _____

Two: _____

Question 9**(2 marks)**Identify **two** effects that the event *The Trees Speak* had on its audience.

One: _____

Two: _____

Question 10**(1 mark)**According to the text, repeating the Festival event, *The Trees Speak*, was

- (a) too risky.
- (b) a safe decision.
- (c) a good decision.
- (d) an unpopular decision.

Answer

Question 11**(1 mark)**

What is the story about?

Question 12

(3 marks)

Space for notes

State the **three** powerful messages provided by the show's ending.

One: _____

Two: _____

Three: _____

Question 13

(3 marks)

List the **three** qualities that made Kings Park the chosen venue.

One: _____

Two: _____

Three: _____

Question 14

(3 marks)

Identify **three** problems associated with staging an event such as *The Trees Speak*.

One: _____

Two: _____

Three: _____

Question 15

(1 mark)

What plan does Wendy Martin have for future productions of *The Trees Speak*?

End of Section One

See next page

DO NOT WRITE IN THIS AREA AS IT WILL BE CUT OFF

Section Two: Reading and viewing**35% (25 Marks)**

This section has **five** questions. Answer **all** questions in the spaces provided.

Read the **three** texts and answer the questions that follow. Base your answers on the information in the texts.

Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Suggested time: 55 minutes.

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Text 3: Migrant students share stories through music video

Read this article and answer Question 16.

When Sabra fled war-torn Iraq with her family to start a new life in Australia two years ago, she was apprehensive about her new home.

The 13-year-old had been through so much already yet the thought of moving to a new place intimidated her.

“At first I didn’t want to come here because I thought I wouldn’t make friends”, she said. “Everything was going to change. Community, people, culture, everything. A new life. I was like a new baby here”.

Sabra admits she was shy and it took her a while to settle into her new life and find her feet at school. She certainly never thought she would be singing lead vocals in a music video. She is one of several young students to star in a music video, devised by artist and filmmaker Alberto Rossi and produced after a series of workshops with students from the Intensive English Centre at a Perth senior high school.

The song delivers a strong message to other migrants about embracing life in Australia, while never forgetting about where they come from.

“I think art is an amazing way to connect people and feel a sense of belonging in a new place”, Mr Rossi said. “This project is a unique opportunity for these young people to be leaders in telling their own stories”.

The students worked with a team of professionals to write, record and film the track.

Using art to challenge perceptions

Mr Rossi, who was a teenage migrant himself, said Sabra’s talent had taken everyone by surprise, including her own family.

“Her classroom teacher said, ‘Sabra is a really good singer; ask her to sing, and when she did — acoustic, no microphone — the whole class just went silent.’ She’s just got this hauntingly beautiful voice”, Mr Rossi said.

Sabra was not the only student to step out of her comfort zone for the project. Rapper and lyricist, Faaris, 17, said he became involved in a bid to challenge stereotypes. He said, “The media sometimes shows a really bad side of young migrant people, but this video shows a different side of those kinds of people”.

Mr Rossi said the music video, which is performed in English and three African languages, had brought students from a variety of backgrounds together.

“The first line of the music video says, ‘Don’t forget your culture, teach your kids where they came from’, and I think that’s really beautiful for migrants to know that they don’t have to try to change to fit in here”, he said. “They can still hold onto their history and their culture”.

Question 16**(3 marks)**

List **three** benefits of the music video project for young migrants.

One: _____

Two: _____

Three: _____

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Text 4: What learning music can do for a child's brain development

Read this article and answer Questions 17 and 18. Your answers should be based on information in the text.

When Dr Sara Scott first visited the students at Makan Primary School in one of Perth's poorer suburbs, she found what she expected to find. While they were generally happy, the students had problems with their attention, memory, and impulse control. But Dr Scott, an expert in how learning music can change the developing brain, had gone to Makan on a mission. She wanted to help design a music program that would have positive impacts beyond the students' abilities to sing or play an instrument. The changes she witnessed demonstrate the impact learning music can have on a young child, something research in science has only begun to clarify in the past few years.

How music changes a young brain

"Music and language are an overlapping network in the brain, so we actually use our music-processing network to learn how to speak language", Dr Scott said. Arthur Johnson of the University of Southern California has researched this link between music and language processing. Five years ago, he began a study to investigate the effects of group-based music training in 80 children between the ages of six and seven. Johnson continues to follow them now, to explore the effects of such training on their brain, cognitive, social and emotional development. The findings suggest that music training during childhood, even for a period as brief as two years, can accelerate brain development and sound processing. This can particularly benefit at-risk children in low socioeconomic status neighbourhoods who experience more difficulties with language development.

"We believe that music training may benefit language acquisition in children given that developing language and reading skills engage similar brain areas", Dr Scott said. Another benefit is what Dr Scott calls 'the skills you need to be a grown-up' — paying attention, making plans and understanding your emotions. "Through learning an instrument or singing in a choir, you learn to work in a team and not give up when things get hard".

The 'inequity' of music education in Australia

In Australia, more than 80 percent of independent private schools provide music education compared to about 20 percent of state schools. Many educators, as well as the general public, hold the narrow view that you only study music, or any art, in order to be a musician, or an actor, or to be a visual artist. However, what Johnson's and Scott's studies have shown is that every child should study music to improve their brain development.

The challenge now then, is for our educators and our government to listen to the results of these studies and trust in the power of music.

Question 17**(1 mark)**

What is the connection in the brain between music and learning how to speak a language?

Question 18**(3 marks)**

What are **three** life skills developed through learning music?

One: _____

Two: _____

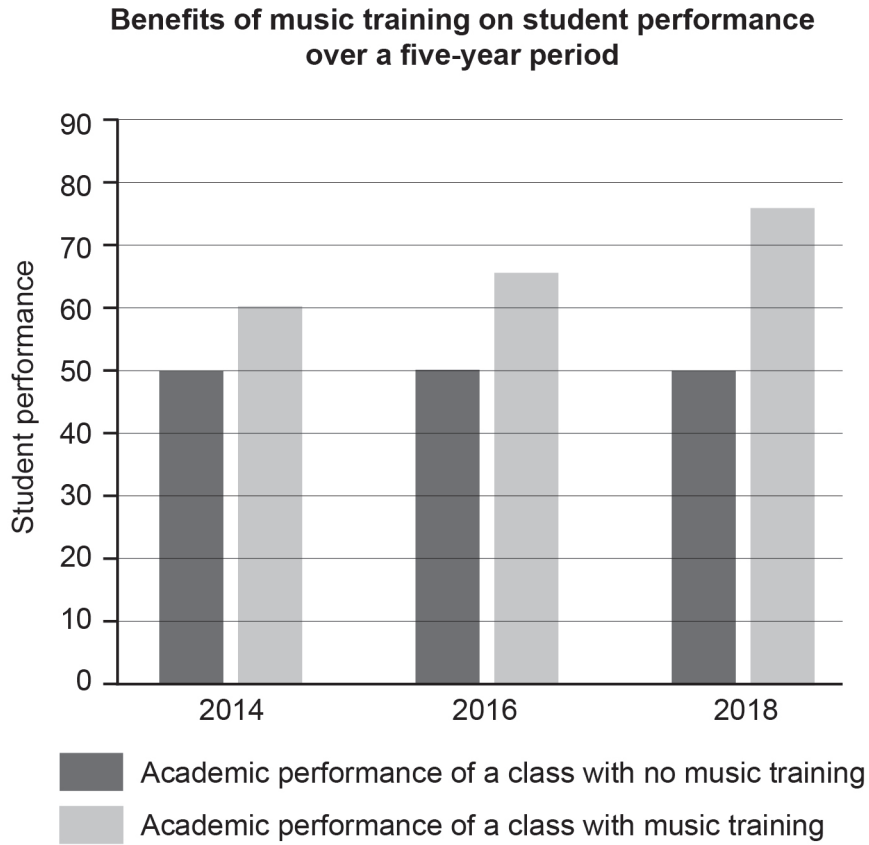
Three: _____

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See next page

Text 5: Benefits of music training on student performance over a five-year period

Consider the following graph and answer Question 19.



Question 19

(3 marks)

What does the graph suggest about the relationship between musical training and academic performance?

See next page

Question 20**(15 marks)**

Texts 3, 4 and 5 explore the value of musical training.

Synthesise **three** main facts and opinions presented in texts 3, 4 and 5 about the value of learning music.

Refer to all **three** texts and to your own knowledge and experience.

You are required to write in your own words.

Suggested length: 250–300 words.

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Section Three: Extended writing

35% (25 Marks)

This section has **five** questions. Answer **one** question only.

Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Suggested working time: 10 minutes planning
 40 minutes producing your writing
 5 minutes proofing your work

55 minutes total.

Question 21

(25 marks)

Write an **essay** discussing the power of language to be a window into other worlds. Refer to at least **two** texts you have read or viewed in this course.

Question 22

(25 marks)

Write a **feature article** for your school's website exploring the influence of reality television on young people.

Question 23

(25 marks)

Write an **essay** in which you discuss how moving between cultural communities can either strengthen or weaken identity. Refer to at least **two** texts you have read or viewed in this course, as well as to your own experience.

Question 24

(25 marks)

Write a **letter** to your school leaders encouraging them to adopt more environmentally-friendly initiatives at your school.

Question 25

(25 marks)

Write a **speech** for your class in which you address the topic: 'Global citizens: Our rights and responsibilities'.

End of questions

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Lined writing area consisting of 24 horizontal lines.

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 3 and 4 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 5, 9 and 11 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 6, 7 and 8 (1st paragraph) 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 8 (paragraph 2, sentence 2) from: 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 10 adapted 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/>
- Text 3** Hamlyn, C. (2018, March 21). *Migrant students share stories through Sam Drum music video*. Retrieved April, 2019, from <https://www.abc.net.au/news/2018-03-21/young-migrants-share-stories-in-same-drum-video/9563346>
- Text 4** Paragraphs 1–7 (sentence 1) and 11–23 adapted from: Donoughue, P. (2018, November 9). *ABC show Don't Stop The Music examines what learning an instrument can do for a child's brain development*. Retrieved April, 2019, from <https://www.abc.net.au/news/2018-11-09/what-learning-an-instrument-can-do-for-a-childs-development/10472320>
- Paragraph 7 (sentence 2) and 8–10 from: Habibi, A. (2016, August 4). *Music training speeds up brain development in children*. Retrieved April, 2019, from <https://theconversation.com/music-training-speeds-up-brain-development-in-children-61491>

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