



**Western Australian Certificate of Education  
Sample Examination, 2016**

**ENGLISH AS AN ADDITIONAL  
LANGUAGE OR DIALECT**

**Section One: Listening**

**Recording script**

This is the 2016 WACE sample 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.

You may make notes at any time and answer the questions in the spaces provided in your Question/Answer Booklet.

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

(2 minutes silence)

Text 1 is an adapted interview with Kim Scott, reproduced for the purpose of the 2016 WACE English as an Additional Language or Dialect sample examination.

**Text 1: Interview with Kim Scott** (first reading)

*I am the first voice you will hear. I am the presenter.*

*I am the second voice you will hear. I am Sarah, the interviewer.*

*I am the third voice you will hear. I am speaking the words of Kim Scott, the author.*

**Presenter:** Today we visit the home of Aboriginal writer, Kim Scott. Kim is the author of several novels. He won the Miles Franklin Award in 2000, and at the time he was the first Aboriginal writer to win this award. He's also the author of this year's Miles Franklin winner, with his novel "That Deadman Dance".

Kim Scott is a descendant of the West Australian Aboriginal Nyoongar people, and his novels are deeply engaged with Aboriginal culture and language. He lives in Fremantle, south of Perth, a city notorious for its hot summers. But that doesn't stop him from retreating to his non-airconditioned writer's room to start the day's labour. Kim gave Radio National producer, Sarah LeStrange, a tour of this room, out the back of his brick home in Fremantle.

**Kim:** This is where I do the work, such as it is.

**Sarah:** Can you describe the space we're in?

**Kim:** It's a really confined space, very low roof, timber panelling, very thin, like cardboard. And there's rats. You hear them running around but only in the evening. Don't be frightened.

**Sarah:** We've overlooked this corner ...

**Kim:** That's the mobile furniture. There's sleeping bags, some swags which you can sit on, if you are brave enough to come out into the writer's space, and there's an exercise ball which I can sit on because I have a bad back. Fancy being injured from too much sitting around. Isn't that amazing?

**Sarah:** One part is cluttered with papers, paint tins ... And Kim, looking at your table, there's a laptop.

**See next page**

**Kim:** That's the real creative work space, wherever that is.

**Sarah:** And how often do you use this space?

**Kim:** I'm working fulltime at the moment, so I come out here every evening, after seven. It's cooled down then, and up to about lunch time. So early in the mornings, probably not working at the moment though, so every evening I'll sit out here.

**Sarah:** Tapping away?

**Kim:** Tapping away or just reorganising pieces of paper.

**Sarah:** Is that how you start, with pen and paper? With ideas for the novels or non-fiction that you write?

**Kim:** That's how I get the momentum up, with pen and paper. I can really cover some territory, with scribbling.

**Sarah:** Where else do you write?

**Kim:** Oh look, I write anywhere. A motel room sometimes. That can be quite productive. The kitchen table in the house, when no-one's around. This is a retreat. Sometimes to get stuff started, I need to be out here. Once I get some momentum up it can be anywhere.

**Sarah:** By the sliding door that doesn't slide very well these days, Kim Scott has some ochre and ...

**Kim:** Here's some ninyan. They're echidna quills that I came across recently. Someone had eaten an echidna a while ago, and you burn it of course, to get the spikes off. They look pretty, huh? There's some red ochre and some white ochre over by the window sill, very dry, very dried up from an ochre quarry down the south coast, which is a lovely place, but it's also stuff from ancestral country that's very nice to have around.

**Sarah:** And although you can't touch it or see it, something else that Kim Scott likes to have around is his language. He's worked with others on a Nyoongar language regeneration project.

**Kim:** Where we've over a couple of years, had a series of workshops. And generate texts from old archival stuff with a bunch of descendants, and then work out a story from that, and then have an illustration workshop, and then we make up books and a CD with some of us reading aloud in Nyoongar and then we handed them out, a whole bunch of them out, about 50, at a meeting in Albany.

I didn't grow up speaking Nyoongar, but it's a really wonderful thing to get together with a bunch or community of descendants in an ancestral place, or pretty close to it. Ancestral place, the sounds of our country ...

**Sarah:** And there's a whole shelf of tapes, old fashioned cassette tapes.

**Kim:** Yes, there's some DVDs and CDs there as well in Nyoongar language, I've been working with Nyoongar language for quite a while and my nephew's helping me digitise some of these.

**Sarah:** Nyoongar people and heritage is a strong theme in Kim Scott's fiction and non-fiction – the music, the culture, the finding of identity.

**Kim:** My hope is that through knowing more of their language and culture, people will develop a stronger sense of their own unique identity. That's the spirit of my work.

(1 minute silence)

**See next page**

**Text 1: Interview with Kim Scott** (second reading)

**Presenter:** Today we visit the home of Aboriginal writer, Kim Scott. Kim is the author of several novels. He won the Miles Franklin Award in 2000, and at the time he was the first Aboriginal writer to win this award. He's also the author of this year's Miles Franklin winner, with his novel "That Deadman Dance".

Kim Scott is a descendant of the West Australian Aboriginal Nyoongar people, and his novels are deeply engaged with Aboriginal culture and language. He lives in Fremantle, south of Perth, a city notorious for its hot summers. But that doesn't stop him from retreating to his non-airconditioned writer's room to start the day's labour. Kim gave Radio National producer, Sarah Lestrangle, a tour of this room, out the back of his brick home in Fremantle.

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**Kim:** My hope is that through knowing more of their language and culture, people will develop a stronger sense of their own unique identity. That's the spirit of my work.

Now answer the questions for Text 1.

(4 minutes silence)

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

(2 minutes silence)

**Text 2: Australia: No Island** (first reading)

*I am the first voice you will hear. I am the presenter.*

*I am the second voice you will hear. I am Emile Frison, the Director General of Biodiversity International.*

**The year 2010 was nominated by the United Nations as the International Year of Biodiversity. The following presentation was delivered by Mr Emil Frison, the Director General of Biodiversity International.**

**The talk was presented on the program “Perspectives”, broadcast on ABC Radio National on 30<sup>th</sup> January, 2008.**

In agriculture, one of the few things we can be assured of is that circumstances will change: new pests and diseases, new markets, new weather patterns, and even entirely new climates. In this respect, as in most things to do with food and agriculture, no country is an island and certainly not Australia. People have always taken their crops, livestock and foods with them as they criss-crossed the globe, while threats such as climate change and pests and diseases recognise no international boundaries. Luckily, the resources to combat these threats – and rise to the opportunities – are also globally available.

Australia offers two perfect examples. A few weeks ago banana growers in the Northern Territory again drew the attention of the press to the devastating effect of Panama disease. In the 1950s this disease almost wiped out the global commercial banana industry, until one variety – Cavendish – was found to be resistant, and that variety now utterly dominates the market. The bad news about the recent outbreak in the Northern Territory, and several similar ones over the past few years, is that it is a new strain of Panama disease, one that kills Cavendish. It has already decimated much of the industry in the Northern Territory and Western Australia, and in several countries in Asia, and represents a dangerous threat to the main banana growing areas in Queensland. At the moment, there is no cure and if one is to be found, it will come from international research collaboration.

The Australian Centre for International Agricultural Research knows this, which is why it has been funding a project to investigate the fungus that causes Panama disease and how best to manage it. Lessons learned will be useful wherever bananas are grown, but more is needed. The search for resistant varieties requires gene banks, breeders and extensive trials of candidate varieties, all of which could use more support.

There are other diseases, too. UG99 is a new strain of wheat stem rust, isolated in Uganda in 1999. It is making its way eastwards around the world, and all of the widely-grown wheat varieties are susceptible. Eventually, it will reach Australia to add to wheat farmers' woes here. One solution is fungicides, but this is not necessarily a sustainable solution in Australia and certainly not for the hundreds of thousands of small farmers across temperate Asia who grow wheat as their main subsistence and cash crop. For all wheat farmers, the hunt is on for resistant varieties, and as with bananas, the search will require international collaboration and access to biodiversity.

**See next page**

Help is quite likely to come from a wild relative of wheat; it often has done in the past. Again, Australian researchers recognise the need. Two years ago The Grains Research and Development Corporation helped train a young scientist from Georgia to screen the wild wheats of her native country for rust-resistant genes. She gained the experience to use modern molecular tools, and she left behind many samples of wild wheat relatives that could form the basis of a breeding programme here. Similar training exchanges will help address perhaps the most pressing problem facing agriculture in Australia and the rest of the world: and that's climate change.

We can confidently predict that the hottest seasons of recent years will be among the coldest seasons of the next few decades. A detailed forecast, currently being undertaken at Biodiversity International, is mapping the changes in areas suitable for growing the most important crops, and shows there are winners and losers. Australia, especially northern Australian, may well be a net loser. Coping with this is going to require all the ingenuity, and all the diversity, we can come up with.

The recent World Bank report on agriculture, the 2008 World Development Report titled *Agriculture for Development*, pointed out that greater investment in agriculture is the most effective weapon with which to fight poverty in developing countries and that agricultural research is essential for sustainable agriculture. Australia was one of the first big contributors to the Global Crop Diversity Trust, which aims to safeguard the world's most important gene bank collections forever. Australia is also an important contributor to agricultural research for development, but there are also selfish reasons for doing more: it will help Australia's own farmers to deal with the challenges they face.

(1 minute silence)

**Text 2: Australia: No Island** (second reading)

**The year 2010 was nominated by the United Nations as the International Year of Biodiversity. The following presentation was delivered by Mr Emil Frison, the Director General of Biodiversity International.**

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Now answer the questions for Text 2.

This is the end of Section One.

Supervisors, please turn off the sound equipment.

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## ACKNOWLEDGEMENTS

- Text 1** Adapted from: L'Estrange, S. (2011, November 27). *Boyer Lecture two: Inside the writer's studio: Kim Scott*. Retrieved January 8, 2012, from [www.abc.net.au/radionational/programs/bigideas/](http://www.abc.net.au/radionational/programs/bigideas/)
- Text 2** Frison, Emile (January 30, 2010). *Australia. No Island*. Retrieved February 5, 2010 from [www.abc.net.au/rn/perspective/stories/2008/2150181](http://www.abc.net.au/rn/perspective/stories/2008/2150181)

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