 **NARROGIN SENIOR HIGH SCHOOL** 

**Year 10 NAEP**

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| **Student: Teacher: Date Due:** Thursday Term 3, Week 2 |
| **Assessment Type:** Writing, Reading & Viewing  **Task 15**  In 40 minutes, respond to the following two prompts in the short answer essay format of 250-300 words per response.  **Time allocation:** 40 minutes  **Conditions:** In class.    **Weighting:** Reading & Viewing 10%  Writing 10%  **Text 1 Mark: /30 Text 2 Mark: /30 Total Mark: /60** |

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| **To be assessed for this task you must submit:** | **Date Due** | **YES** | **NO** |
| Short answer response Text 1 |  |  |  |

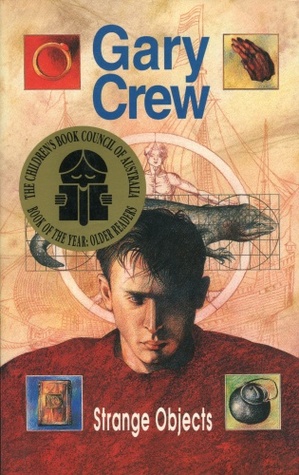
**Teacher Feedback:**

**Text 1: This is one of the many covers of Gary Crew’s novel, *Strange Objects*.**

**Question 1**

Explain how this image uses visual language features to position viewers to respond to its

representation of the novel, *Strange Objects*.



**Question 1**

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| --- | --- |
| **Criteria** | **Marks** |
| **Visual techniques** |  |
| Identifies two or more visual language features and clearly explains how these are used to position viewers | 4 |
| Identifies two visual language features and explains how these are used to position viewers | 3 |
| Identifies one visual language feature and clearly explains how it is used to position viewers | 2 |
| Identifies one visual language feature and attempts to explain how it is used to position viewers | 1 |
| No evidence of this criterion | 0 |
| **Interpreting - representation** |  |
| Identifies a representation of the text and clearly explains how two or more visual language features position viewers | 3 |
| Identifies a representation of the text and explains how one visual language feature positions viewers | 2 |
| Identifies a representation of the text and attempts to explain how one visual language feature positions viewers | 1 |
| No evidence of this criterion | 0 |
| **Use of evidence** |  |
| Selects a range of evidence and explains how it is used to position viewers | 3 |
| Selects an example of evidence and explains how it is used to position viewers | 2 |
| Selects an example of evidence and attempts to explain how it is used to position viewers | 1 |
| No evidence of this criterion | 0 |
| **Structure - Introduction** |  |
| Produces an introduction that begins with a well-articulated contextual sentence and thesis statement (i.e.: it names a representation created of the text and clearly identifies two or more visual language features used to position viewers) | 4 |
| Produces an introduction that attempts to create a clear thesis statement (i.e.: it names a representation of the text and/or one or two visual language features used to position viewers) | 3 |
| Produces an introduction using the key words from the prompt without specifically developing a clear and precise thesis statement (i.e.: it does not name a representation created of the text and/or it does not identify one visual language feature used to position viewers) | 2 |
| Produces an introduction that vaguely rewords the question without specifically developing a clear and precise thesis statement (i.e.: names a representation of the text only or it names a visual language feature only ) | 1 |
| No evidence of this criterion | 0 |
| **Structure – Body Paragraph/s** |  |
| Produces a clearly structured and well-organised explanation with topic sentences and logical paragraphing related to the requirements of the question (representation & visual language feature/s named in topic sentence; examples named, quotes integrated and explanation present, ending with final summative sentence = TREES) | 5 |
| Produces a generally well-structured and organised explanation using topic sentences and logical paragraphing (most of TREES present, as listed above) | 4 |
| Produces a mostly organised explanation with an imprecise topic sentence (vague restatement key words from the question) and logical paragraphing (one example and one explanation offered) | 3 |
| Produces an explanation using paragraphs – no topic sentences address all of the key words from the question. | 2 |
| Attempts some ordering of the answer but the response is unclear and hard to follow – no coherent argument produced | 1 |
| No evidence of this criterion | 0 |
| **Spelling** |  |
| Spelling mostly correct for first draft | 4 |
| Some difficult or challenging words misspelt | 3 |
| Some common words misspelt | 2 |
| Many words misspelt | 1 |
| No evidence of this criterion | 0 |
| **Vocabulary** |  |
| Vocabulary is unambiguous in conveying a clear response to the task and includes some subject-specific terminology | 3 |
| Vocabulary is mostly suited to the task and includes some subject-specific terminology | 2 |
| Vocabulary used does not always suit the task | 1 |
| No evidence of this criterion | 0 |
| **Sentence structure, grammar and punctuation** |  |
| Sentence structure, grammar and punctuation is mostly correct for first draft | 4 |
| Sentence structure, grammar and punctuation contains some errors, but they do not impede meaning | 3 |
| Sentence structure, grammar and punctuation contains many errors, but they do not impede meaning | 2 |
| Errors in sentence structure, grammar and punctuation impeded meaning of response | 1 |
| No evidence of this criterion | 0 |

**Text 2: This is an excerpt from Gary Crew’s novel, Strange Objects.**

**Question 2**

Explain the effect that Gary Crew’s choice of first person point of view has on readers’ response to Messenger and Kratz in the excerpt from Item 14.

Item 14

*Messenger, Midway Roadhouse*

I have already mentioned that Kratz could be moody, and liked to be boss-boy, but the fact was that we still had to catch the same bus to school and back every day, and since we lived so far out of Hamelin we were usually the first on and the last off. If everything was OK we would share the back seat. If there was trouble between him and me, or from other kids when they got on, I would stay up the front near the driver.

After the episode with the shanghai (when Kratz yelled at me), I sat up the front. It took two days for him to come down and apologise. He said he was sorry, but he couldn’t stand to see living things suffer, like the gulls. To listen to him, you’d think he was talking about the world’s rarest bird, like the million-dollar lavender peacock I read about in *Stranger than Fiction*, not the filthy, screeching scavengers that lived on the cliffs.

I didn’t say anything like that to him, and next thing he gave me a coil of wire, beautiful and fine, the best ever, and said, ‘Sit down the back seat.’

Kratz was like that – weird – I could never trust him.

But that didn’t matter. I didn’t want anyone getting too friendly or too close because, since the letter came, I had the feeling that someone knew, or suspected, about the ring. It was the last line ‘should you hear anything about that ring, etc., let me know, won’t you?’

Very nice and concerned. But I wasn’t fooled. Things were happening because of that ring – like how I knew the dead girl’s name even before I read about it in the letter.

There was no way I was going to give that ring back.

The day that letter came I got off the bus after school and went to pick up the mail from the motel desk (that was our mail box) and went on home.

My mother was still at work so I opened the letter in the front room. I read it a couple of times and couldn’t take it in, not there, so I took it up to my place on the headland. Then I read it again.

**Question 2**

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| --- | --- |
| **Criteria** | **Marks** |
| **Point of View** |  |
| Identifies the effect of first person point of view on readers and clearly explains how it positions readers | 3 |
| Identifies the effect of first person point of view on readers and begins to explain how it positions readers | 2 |
| Identifies the effect of first person point of view on readers and confusingly explains how it positions readers | 1 |
| No evidence of this criterion | 0 |
| **Interpreting – reader’s response to Kratz** |  |
| Names reader’s response to Kratz and clearly explains how first person point of view positions readers | 3 |
| Names reader’s response to Kratz and begins to explain how first person point of view positions readers | 2 |
| Names reader’s response to Kratz and confusingly explains how first person point of view positions readers | 1 |
| No evidence of this criterion | 0 |
| **Interpreting – reader’s response to Messenger** |  |
| Identifies a representation of the text and clearly explains how two or more visual language features position readers | 3 |
| Identifies a representation of the text and explains how one visual language feature positions readers | 2 |
| Identifies a representation of the text and attempts to explain how one visual language feature positions readers | 1 |
| No evidence of this criterion | 0 |
| **Use of evidence** |  |
| Selects a range of evidence and explains how it is used to position readers | 3 |
| Selects an example of evidence and explains how it is used to position readers | 2 |
| Selects an example of evidence and attempts to explain how it is used to position readers | 1 |
| No evidence of this criterion | 0 |
| **Structure - Introduction** |  |
| Produces an introduction that begins with a well-articulated contextual sentence and thesis statement (i.e.: it names a representation created of the text and clearly identifies two or more visual language features used to position viewers) | 4 |
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| **Structure – Body Paragraph/s** |  |
| Produces a clearly structured and well-organised explanation with topic sentences and logical paragraphing related to the requirements of the question (representation & visual language feature/s named in topic sentence; examples named, quotes integrated and explanation present, ending with final summative sentence = TREES) | 5 |
| Produces a generally well-structured and organised explanation using topic sentences and logical paragraphing (most of TREES present, as listed above) | 4 |
| Produces a mostly organised explanation with an imprecise topic sentence (vague restatement key words from the question) and logical paragraphing (one example and one explanation offered) | 3 |
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| **Sentence structure, grammar and punctuation** |  |
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| Sentence structure, grammar and punctuation contains some errors, but they do not impede meaning | 3 |
| Sentence structure, grammar and punctuation contains many errors, but they do not impede meaning | 2 |
| Errors in sentence structure, grammar and punctuation impeded meaning of response | 1 |
| No evidence of this criterion | 0 |
| **TOTAL MARK** | /30 |