



Year 11 English Standard Reading to Write Assessment Task 2024

TOPIC: Creative Writing and Reflective Statement	MARKS: 30
SUBMISSION REQUIREMENTS: <ul style="list-style-type: none">• Students are to complete the written task during Period 3, Monday 8th April, 2024.• Students will have 40 minutes to complete this task.• Students will write this task in class under time constraints in the timetabled lesson on this date.• Failure to submit the task on the scheduled date and time will result in a mark of zero being recorded and an 'N' Award warning letter issued. Applications for Illness/Misadventure must be completed using the appropriate form from the Assessment Handbook, accompanied with supporting third-party documentation (e.g. a doctor's certificate).• Students who do not complete the task on the required date and time must complete the task on the next day that they attend school, unless prior arrangements have been made.• A maximum of 1 draft per student may be submitted prior to the assessment task due date. No feedback will be provided after Monday 1st April 2024. Requests for feedback must be in accordance with Camden High School's Drafting Policy as outlined in the Year 11 Assessment Booklet.	WEIGHTING: 30%
OUTCOMES TO BE ASSESSED: <p>EN11-2 uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies</p> <p>EN11-3 analyses and uses language forms, features and structures of texts, considers appropriateness for purpose, audience and context and explains effects on meaning</p> <p>EN11-5 thinks imaginatively, creatively, interpretively and analytically to respond to and compose texts that include considered and detailed information, ideas and arguments</p> <p>EN11-9 reflects on, assesses and monitors own learning and develops individual and collaborative processes to become an independent learner</p>	
DIRECTIONAL VERBS: <p>Evaluate: Make a judgement based on criteria, determine the value of</p> <p>Analyse: Identify components and the relationship between them; draw out and relate implications</p> <p>Use: Employ, to put into practice</p> <p>Reflect: Process by which students develop an understanding and appreciation of their own learning</p> <p>Compose: Arrangement of textual elements to explore and express ideas, emotions and values</p>	
TASK DESCRIPTION: <p>Part A (15 marks): Compose an imaginative piece of writing with a focus on setting. The piece should describe a setting based on one of two images provided, developing an appropriate mood/atmosphere.</p> <p>Part B (15 marks): Reflect on your own writing in response to the following question:</p> <p><i>How have you used your understanding of Winton's work in the construction of your own piece of imaginative writing?</i></p> <p>In your response, refer to the extracts of 'Big World' provided and/or one of the other Winton texts studied in the unit.</p>	

ASSESSMENT CRITERIA:

PART A: In your imaginative writing you should:

- **Compose** a piece of creative writing that develops a particular setting, with the focus on description rather than plot or character.
- **Use** imaginative and evocative language that creates an appropriate atmosphere/mood.
- Reflect elements of Winton's style.
- Spend about 20 minutes writing.

PART B: In your reflective writing you should

- **Reflect** on the process of writing, making an **evaluation** of your choices and how they meet the purpose of the written piece.
- Make detailed reference, including quotes, to your completed imaginative writing piece and one of Winton's stories. You can refer to the extract provided or one of the stories studied in class.
- **Analyse** the effect of language features in both texts, and how the choice of language has shaped the meaning of your writing.
- **Evaluate** the influence of your study of Winton's writing on your own composition skills
- Spend about 20 minutes writing.

Because the stimulus for this task is unseen, students will be provided with a 'like task' in class to prepare for the assessment and seek feedback prior to completing the task.

Part A: Imaginative writing (EN11-3, EN11-5)	Mark	Grade
Skillfully composes a piece of imaginative writing that accurately reflects the style of Tim Winton. <i>There is a perceptive focus on setting, with confident use of language forms and features to evoke an evident and highly detailed atmosphere/mood. There is excellent control of language through the use of a broad range of techniques and structure that simulates Winton's style, and this is highly sustained throughout the piece.</i>	13-15	A
Effectively composes a piece of imaginative writing that accurately reflects the style of Tim Winton. <i>There is a well-developed focus on setting, with consistent use of language of forms and features to evoke an evident and detailed atmosphere/mood. There is effective control of language through the use of a range of techniques and structure that simulates Winton's style, although some aspects of the writing may lack detail and/or depth.</i>	10-12	B
Composes a piece of imaginative writing that reflects the style of Tim Winton. <i>There is a sound focus on setting, with some language forms and features used to evoke an evident atmosphere/mood. There is steady control of language through the attempt to use a range of techniques and structure that simulates Winton's style, and although this is evident in the piece, it may not be sustained throughout.</i>	7-9	C
Composes a piece of imaginative writing that attempts to reflect the style of Tim Winton. <i>There is a basic focus on setting, but focuses on description rather than atmosphere/mood. Character and plot have become a more evident focus throughout the piece. There is inconsistent control of language, with only minimal evidence of the use of techniques and structure that simulates Winton's style.</i>	4-6	D
Composes a piece of imaginative writing has a limited connection to the work of Tim Winton. <i>There is an attempt to describe setting, but may rely on elements of character and plot to complete the task. There is poor control of language, with no real evidence of the use of techniques and structure that simulates Winton's style.</i>	1-3	E

Part B: Reflection (EN11-2, EN11-9)	Mark	Grade
Skillfully reflects on and evaluates their own learning while connecting their work to that of Tim Winton. <i>The reflection statement makes strong and sustained connections between the student's imaginative writing and the work they were emulating, particularly with reference to Tim Winton's use of language forms and features to create evocative settings. There is detailed textual detail within the reflection statement.</i>	13-15	A
Effectively reflects on and evaluates their own learning while connecting their work to that of Tim Winton. <i>The reflection statement makes clear connections between the student's imaginative writing and the work they were emulating, particularly with reference to Tim Winton's use of language forms and features to create evocative settings and engaging characters. There is relevant textual detail within the reflection statement.</i>	10-12	B
Reflects on and evaluates their own learning while connecting their work to that of Tim Winton. <i>The reflection statement makes some connections between the student's imaginative writing and the work they were emulating, particularly with reference to Tim Winton's use of language forms and features to create evocative settings. There is some textual detail within the reflection statement.</i>	7-9	C
Makes some attempt to reflect on and evaluate their own learning while making basic connections between their work and that of Tim Winton. <i>The reflection statement makes little connection between the student's imaginative writing and the work they were emulating, particularly with reference to Tim Winton's use of language forms and features to create evocative settings. There is limited textual detail within the reflection statement.</i>	4-6	D
Attempts to reflect on and evaluate their own learning while making no real connections between their work and that of Tim Winton. <i>The reflection statement makes very little connection between the student's imaginative writing and the work they were emulating, particularly with reference to Tim Winton's use of language forms and features to create evocative settings. There is little textual detail within the reflection statement.</i>	1-3	E

Big World

AFTER FIVE YEARS of high school the final November arrives and leaves as suddenly as a spring storm. Exams. Graduation. Huge beach parties. Biggie and me, we're feverish with anticipation; we steel ourselves for a season of pandemonium. But after the initial celebrations, nothing really happens, not even summer itself. Week after week an endless misting drizzle wafts in from the sea. It beads in our hair and hangs from the tips of our noses while we trudge around town in the vain hope of scaring up some action. The southern sky presses down and the beaches and bays turn the colour of dirty tin. Somehow our crappy Saturday job at the meatworks becomes full-time and then Christmas comes and so do the dreaded exam results. The news is not good. A few of our classmates pack their bags for university and shoot through. Cheryl

Button gets into Medicine. Vic Lang, the copper's kid, is dux of the school and doesn't even stay for graduation. And suddenly there we are, Biggie and me, heading to work every morning in a frigid wind in the January of our new lives, still in jeans and boots and flannel shirts, with beanies on our heads and the horizon around our ears.

The job mostly consists of hosing blood off the floors. Plumes of the stuff go into the harbour and old men sit in dinghies offshore to catch herring in the slick. Some days I can see me and Biggie out there as old codgers, anchored to the friggin place, stuck forever. Our time at the meatworks is supposed to be temporary. We're saving for a car, the V-8 Sandman we've been promising ourselves since we were fourteen. Mag wheels, a lurid spray job like something off a Yes album and a filthy great mattress in the back. A chick magnet, that's what we want. Until now we've had a biscuit tin full of twos and fivers but now we're making real money.

Trouble is, I can't stand it. I just know I won't last long enough to get that car. There's something I've never told Biggie in all our years of being mates. That I dream of escaping, of pissing off north to find some blue sky. Unlike him I'm not really *from* here. It's not hosing blood that shits me off - it's Angelus itself; I'm going nuts here. Until now, out of loyalty, I've kept it to myself, but by the beginning of February I'm chipping away at our old fantasy, talking instead about sitting under a mango tree with a cold beer, walking in a shady banana plantation with a girl in a cheesecloth dress. On our long walks home I bang on about curting our own pineapples and climbing for coconuts. Mate, I say, can't you see yourself rubbing baby oil into a girl's strapless back on Cable Beach? Up north, mate, think north! I know Biggie loves this town and he's committed to the shared vision of the

panel van, but I white-ant him day after day until it starts to pay off.

By the last weeks of February Biggie's starting to come around. He's talking wide open spaces now, trails to adventure, and I'm like this little urger in his ear. Then one grey day he crosses the line. We've been deputised to help pack skins. For eight hours we stand on the line fighting slippery chunks of cow hide into boxes so they can be sold as craybait. Our arms are slick with gore and pasted with orange and black beef-hairs. The smell isn't good but that's nothing compared with the feel of all those severed nostrils and lips and ears between your fingers. I don't make a sound, don't even stop for lunch, can't think about it. I'm just glad all those chunks are fresh because at least my hands are warm. Beside me Biggie's face gets darker and darker, and when the shift horn sounds he lurches away, his last carton half-empty. Fuck it, he says. We're outta here. That afternoon we ditch the Sandman idea and buy a Kombi from a hippy on the wharf. Two hundred bucks each.

We put in two last weeks at the meatworks and collect our pay. We fill the ancient VW with tinned food and all our camping junk and rack off without telling a soul. Monday morning everyone thinks we're off to work as usual, but in ten minutes we're out past the town limits going like hell. Well, going the way a 1967 Kombi will go. Our getaway vehicle is a garden shed on wheels.

It's a mad feeling, sitting up so high like that with the road flashing under your feet. For a couple of hours we're laughing and pointing and shoving and farting and then we settle down a bit. We go quiet and just listen to the Volkswagen's engine threshing away behind us. I can't believe we've done it. If either of us had let on to anybody these past couple of weeks