

**Aboriginal and rural students' comprehension and talk
about image-language relations in reading tests**

VOLUME 2 – APPENDICES

APPENDICES

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STIMULUS TEXTS

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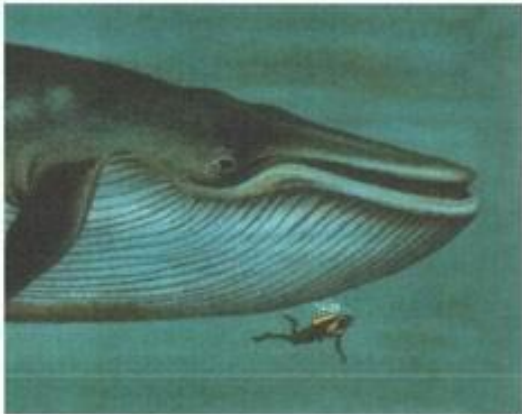
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Appendix a – ‘Water Animal Records’ from 2005 Y3 and 5 BST and 2006 post-tests

Water Anim

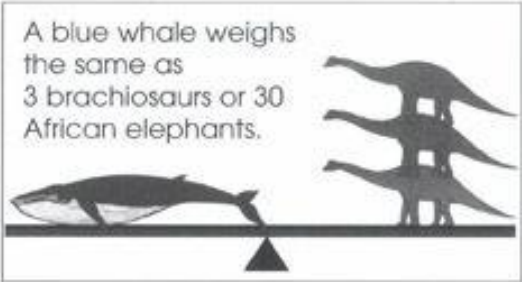
Largest animal

Blue Whale



The largest animal of all time is the blue whale, which is even heavier than the biggest dinosaurs.

A blue whale weighs the same as 3 brachiosaurs or 30 African elephants.



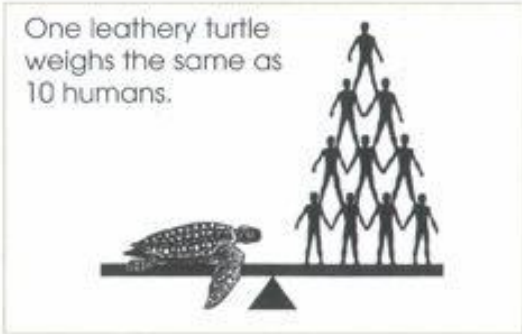
Largest turtle

Leathery Turtle



The world's largest living turtle is the leathery turtle, which is more than 2 metres long and weighs 800 kilograms.

One leathery turtle weighs the same as 10 humans.





al Records

Largest fish

Whale Shark



The world's largest fish is the whale shark, which weighs 43 tonnes. It can grow to 20 metres long but it is a harmless giant that has no teeth.

One whale shark weighs the same as 7 elephants.

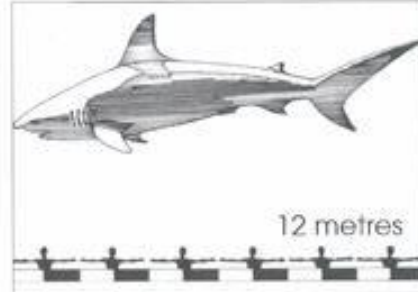


Most dangerous fish

Great White Shark

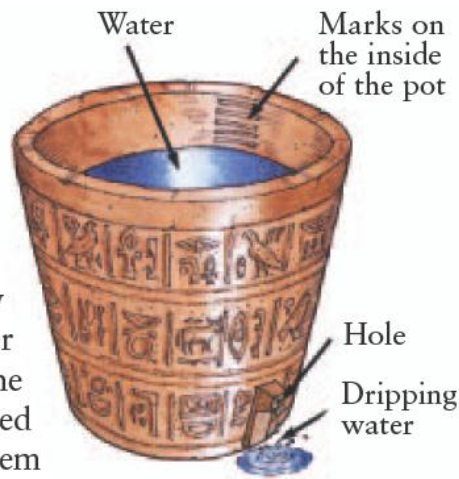


The great white shark or man-eater shark is the world's most dangerous fish and can grow to more than 12 metres.



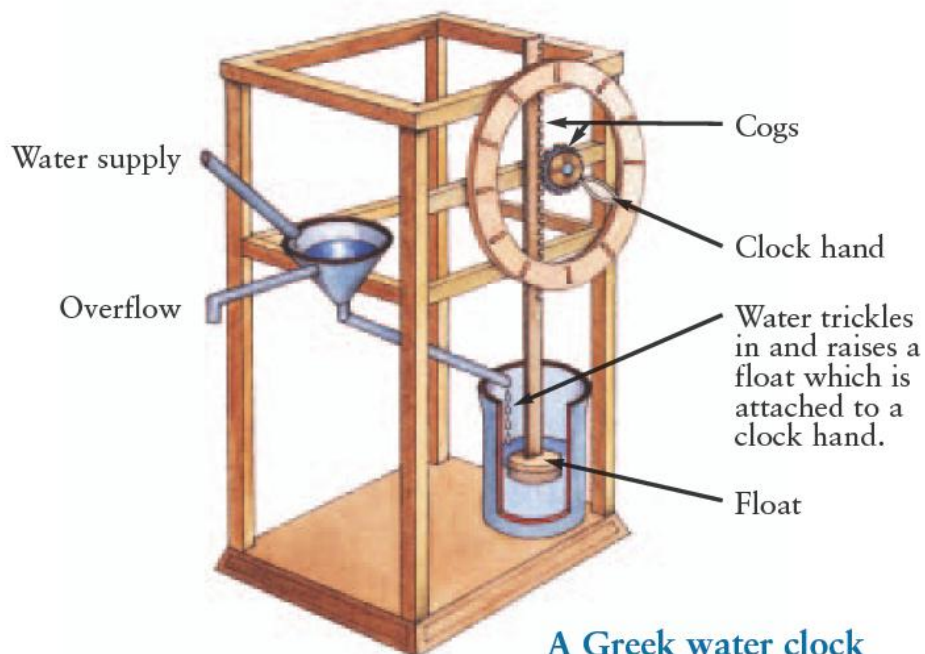
TELLING THE TIME USING WATER

Long ago in a country called Egypt the people used water to help them tell the time. They marked the inside of a pot at measured spaces and made a small hole near the bottom of the pot. Then they filled it with water. As the water dripped through the hole, the water level inside the pot dropped below the marks. This told them how much time had passed.



An Egyptian water clock

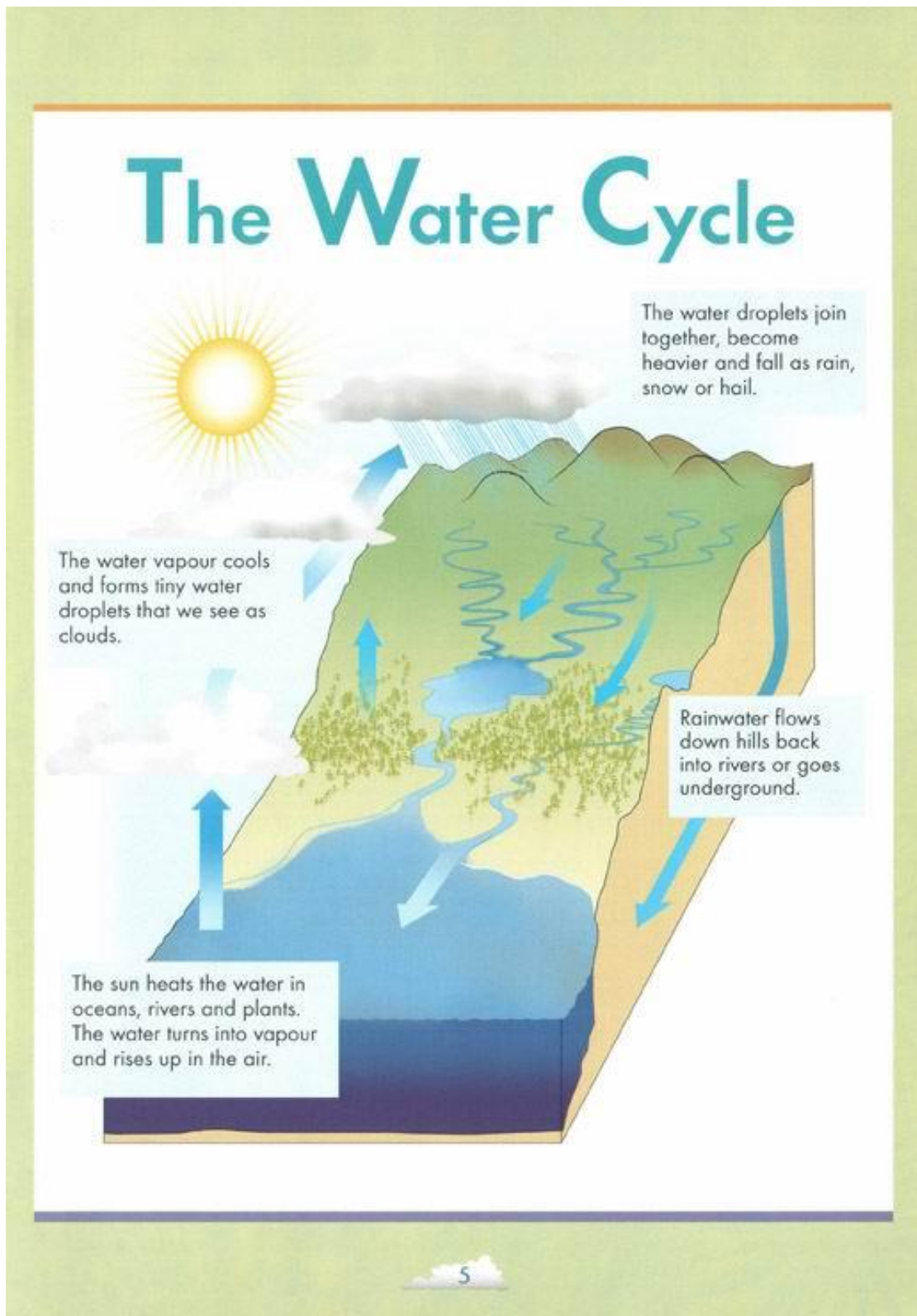
The ancient Greeks also developed a water clock (clepsydra).



A Greek water clock



Appendix c – ‘The Water Cycle’ from 2005 Year 3 BST (not in post-test)



WATER SAFETY AT THE BEACH

If you visit a beach, remember these water safety rules.



Always swim between the red and yellow flags. Lifesavers choose this area because it is the safest place to swim. They patrol it to see if any swimmers there are in trouble and need help.

If caught in a rip, remain calm and don't panic. A rip tide can occur in flat water – there is no noise, no warning. A rip won't pull you under. The worst thing that can happen is that it takes you out to sea.



If you are having difficulties, save your energy to signal for help. Simple things, like waving with one hand only, can prevent drowning. A lot of people scream and splash. They tire quickly and are more likely to drown.

Use flippers when bodyboarding. Bodyboards are easily blown out to sea. Flippers give you extra power and may save your life if you are separated from your board.



Do not swim in the area set aside for surfboard riders.



Appendix e – ‘Don’t Waste Water’ from 2005 Year 3 BST (not in post-test)



Australia has the lowest rainfall out of all the continents, except for Antarctica. Recently, much of the country has been in drought. As Australia's population grows, our need for water increases. We have to think carefully about how we can use less water.

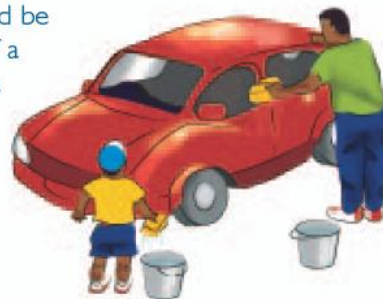
The average family in Australia uses over 4 full bathtubs of water a day. That's around 700 litres every day.

There are lots of ways you and your family can save water and protect one of our most important resources.

Paths should be swept with a broom, not hosed.

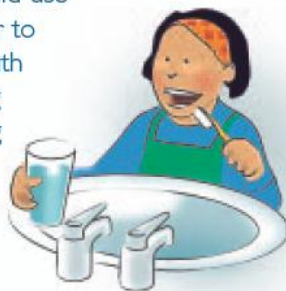


A bucket should be used instead of a hose to wash a car as this can save hundreds of litres of water.



You should have short showers or shallow baths.

When you brush your teeth, you should use a glass of water to rinse your mouth because leaving the tap running can waste 70 bathtubs of water a year.

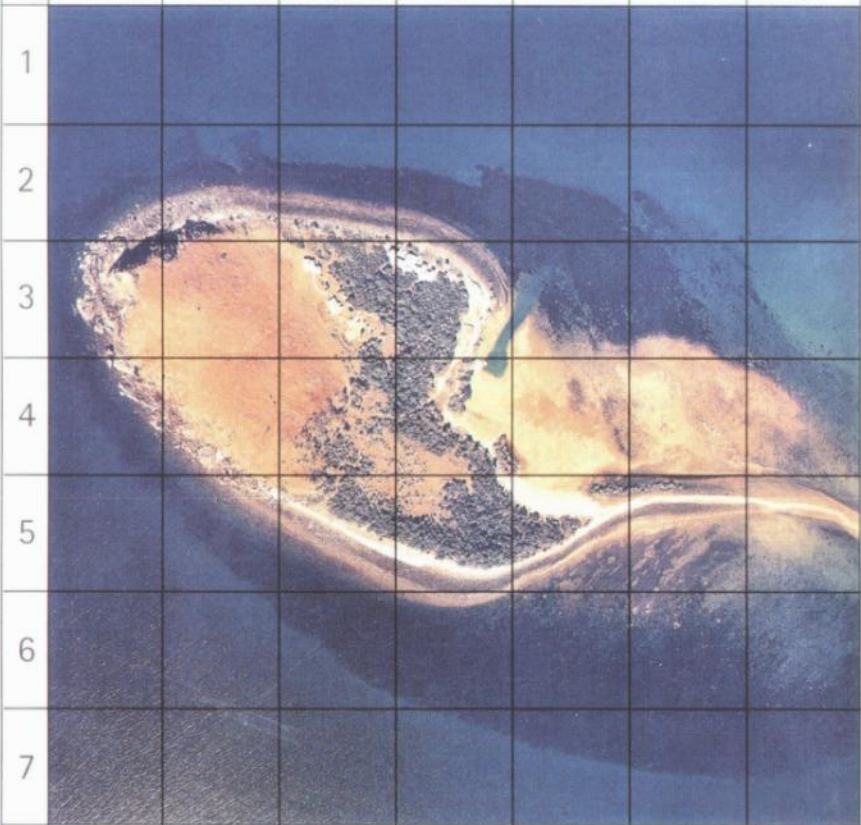


Remind your family not to waste water and tell them that you are saving them money as well as saving the planet.



Appendix f – ‘Mapping Islands’ from 2005 Year 5 BST and 2006 Year 6 post-test

Mapping

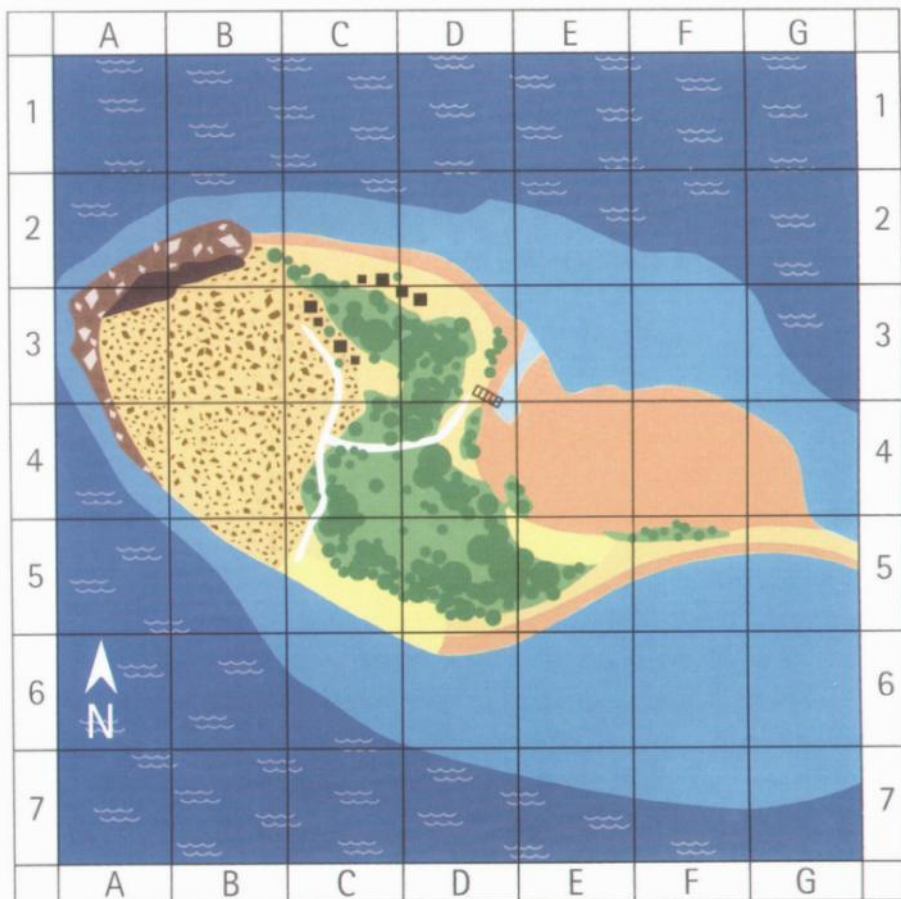
	A	B	C	D	E	F	G	
1								1
2								2
3								3
4								4
5								5
6								6
7								7
	A	B	C	D	E	F	G	

This is a photo of Camp Island in the Great Barrier Reef, taken from the air. The map (opposite) shows the same area.

Maps are often drawn from aerial photos, which give a bird's eye view of a place. You can use the grid to locate features on the map and photo. The symbols below the map tell you what the features are.

2

Islands



- | | | | | | | | |
|--|--------------|--|---------------|--|-------|--|----------|
| | rocky cliffs | | steep cliffs | | sea | | jetty |
| | sandy beach | | rocky ground | | reef | | building |
| | trees | | coastal flats | | track | | harbour |

from **Two Summers** by John Heffernan and Freya Blackwood

Rick is coming to stay again. It takes him seven hours on the train from the city. He's staying for a whole week ...



Last summer we went swimming almost every day in the big dam where Dad keeps his old boat.

We tried fishing, but Rick wanted to see how far we could rock the boat before it tipped.

After that we swam in the river. There's a deep bit near the house.

That's what Rick will miss most this year – the river. But we can still have mud fights in the dam.

Dad says Rick will be in for a bit of a shock.



Water Movement in Plants

You probably know that plants absorb water through their roots. Have you ever wondered how this water gets to the rest of the plant?

You will need:

a celery stick
a knife
a small glass of water
a few drops of food dye

THE EXPERIMENT

1. Put the food dye into the water.
(Use enough dye to brightly colour the water.)
2. Cut about 1 centimetre off the bottom of the stalk of celery.
3. Put the celery in the glass of water, cut side down. Leave the celery in the water for about half an hour.
4. Use the knife to cut a section away from the outer skin of the celery stalk.

How does the water travel up the celery?

There are tunnels in the celery, which are called capillary tubes. Water travels through these tubes because of transpiration pull. Transpiration happens when plants give off water vapour through the surface of leaves. As the water evaporates from the top of the plant, more water rises through the capillary tubes to take its place.



Tobwabba Art Gallery

The artists from the Tobwabba Art Gallery often use vibrant colours that are not considered “traditional”. They prefer to use colours which represent the life that surrounds them, such as the sea and lakes, which they combine with traditional symbols of their ancestry.



Escaping the Nets

Artist: Moe Cunningham

Medium: Acrylic on Canvas

Size: 60 cm x 90 cm

The sailfish is believed to be a cunning fish, able to feed amongst the various fish traps and nets shown by the dark areas, without being caught. This art highlights the use of long lines and nets that are destroying our coastal fish.



Koori Food Source

Artist: Terry Johnstone

Medium: Acrylic on Canvas

Size: 60 cm x 90 cm

The landscape in its many forms shows life at all times. The goanna has a feed of witchetty grubs, the echidna feeds on white ants and the platypus searches along the creek bottom for yabbies – a favourite food. The kangaroos are feeding on the fresh grass after the rain.

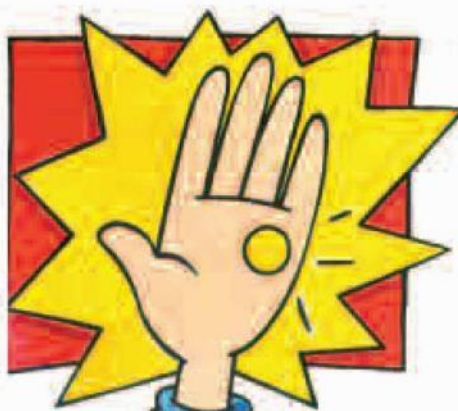
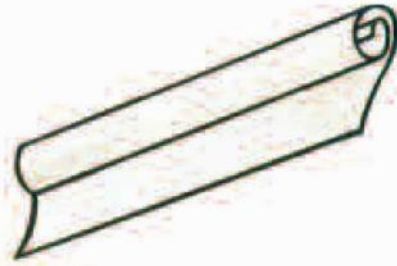
A Hole in Your Hand

Sometimes our eyes play tricks on us. We see things that can't really be there. Or are they? Later, you can try to create this illusion for yourself.

Roll up a sheet of paper into a tube. The tube should be about as wide as a 20 cent piece. Use tape to stop the tube from coming undone.

Hold the tube over your right eye with your right hand, as if it were a telescope. Open your left hand, with the palm facing you. Place the side of your hand against the tube, about halfway along it. Keep both eyes open.

You will see a hole in your hand. You can even see straight through it to the other side. Now that's scary!



From *A Hole in Your Hand* by Meredith Costain and Alan Horsfield in *Comet Magazine*, 2, 2004, Pearson Education Australia. www.pearson.com.au/schools/magazines. Text reproduced with permission.

Tangrams

A tangram is a Chinese puzzle that is thousands of years old. It is made up of seven separate pieces (5 triangles, 1 square and 1 parallelogram). When they are put together correctly they form a square. The pieces can also be moved around to make pictures. Many Australian children throughout the years have enjoyed this ancient game.

It is fun to try to give names to tangram pictures.



Horse



Candle



Boot



Watering can



Chair



Kangaroo



Factory

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MR ARCHIMEDES' BATH

by Pamela Allen

Mr Archimedes' bath always overflowed.

And Mr Archimedes always had to clean up the mess.



"Can anyone tell me where all this water came from?"

Mr Archimedes decided to find out.

He put just a little water in the bath, as he always did, and this time he measured the depth.



But the water rose.

"Where did all this water come from?" bellowed Mr Archimedes.

"I don't know," said Kangaroo.

"It's not my fault," said Goat.

"I didn't do it," said Wombat.

But when Mr Archimedes measured it again, he found the water had gone down. Mr Archimedes was puzzled.

"Somebody must be doing this," he shouted.

"Where's it gone?"



Mr Archimedes' Bath by Pamela Allen, copyright Pamela Allen 1980, Angus & Robertson Australia, an imprint of HarperCollins, Australia.

Big

This story is about how Jen's older brother and his friend Diep helped Jen face a big dog.



'The dog,' said Diep. 'It's out of the yard. It's on the footpath.'

Jen started to cry. She tried to turn around but she was stuck under the huge sheet.

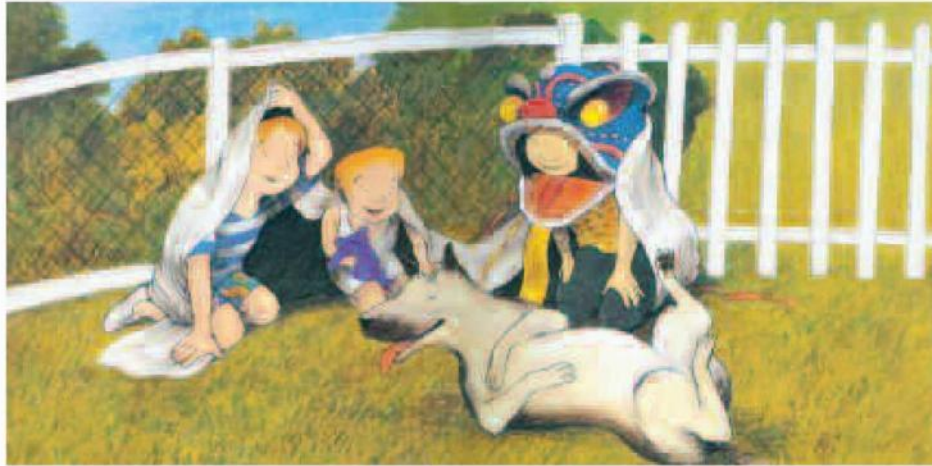


'It's coming towards us,' said Diep. I felt a bit nervous myself. 'Keep still,' said Diep. 'It's almost here.'

The dog sniffed her feet. Then sniffed Jen's, then mine.

Dog

by Libby Gleeson



'Pat it,' said Diep. She knelt on the grass and put her hand out to the dog. I peeped through a hole in the sheet. The dog lay on the footpath and let her stroke its forehead. I touched its back.

It put out its wet, pink tongue and licked the lion's face and made a happy, gurgly sound. After a minute, Jen stretched out her hand and gently touched the top of its head. The dog rolled over and rubbed its back against the grass. We tickled its tummy.



When we got home, Mum said,
'Well, did you scare that old dog?'
Jen nodded.
'We sure did,' she said.

From *Big Dog* by Libby Gleeson and Armin Greder. Text copyright Libby Gleeson, 1991. Illustrations copyright Armin Greder, 1991. First published by Scholastic Press, an imprint of Scholastic Australia Pty Limited. Reproduced by permission of Scholastic Australia Pty Limited.

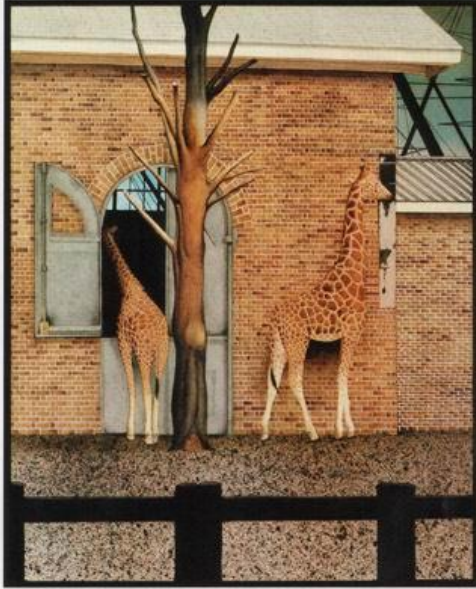
Appendix k – extract from 'Zoo' by Anthony Browne – 2007 Year 5 BST

ZOO

by Anthony Browne



2

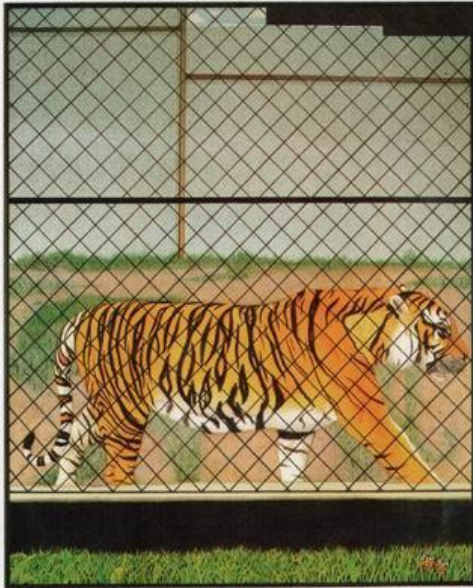


Harry, his brother and their Mum and Dad were visiting the zoo.

Mum had brought some chocolate and Harry and I were starving. "Can we have it now?" I asked.
 "No, not yet," said Dad.
 "Why not?" whined Harry.
 "Because," said Dad.
 "Because what?" I asked.
 "Because I say so," said Dad.
 It seemed he was in one of his moods.



3



Then we saw the tigers. One of them was just walking along a wall of the cage, then turning round and walking all of the way back. Then it would start again.
 "Poor thing," said Mum.
 "You wouldn't say that if it was chasing after you," snorted Dad. "Look at those nasty teeth!"

From Zoo by Anthony Browne, published by Red Fox, London, 1992. Reproduced by permission of The Random House Group Ltd.

Appendix 1 – 'Puddles' by Raymond Briggs from 2007 Year 5 BST



DRAGON QUEST

*This is an extract from the beginning of the picture book *Dragon Quest* by Allan Baillie.*

Hey, you!

Yes, yes, you with the book!

Up, up, we have deeds to do!

Bold deeds, deeds so daring that songs
will be sung for a thousand years.

Come on! You'll be a hero, a great
warrior, an epic knight ...

Here, carry my lance, my shield, my
stewpot.



Our quest?

Ah, yes. But first we must pass many perils out there. Awful perils, dangers to set your
teeth chattering, to turn your hair white.

And after we have fought through them all?

Then we must face the worst of terrors – green ice gleaming in the eye, claws
flashing in the smoky sun, fire curling from its mouth ...

Now there's a grand quest!

Waiting for us is the last dragon.

From *Dragon Quest* by Allan Baillie and Wayne Harris. Text copyright Allan Baillie, 1996. Illustrations copyright Wayne Harris, 1996. First published by Scholastic Press, an imprint of Scholastic Australia Pty Limited 1996. Reproduced with permission Scholastic Australia Pty Limited.

Appendix n – ‘Eggs’ in 2005 Y5 BST and post-test

Eggs

A quick check for freshness is to pop a raw egg in its shell in a glass of water. If it sinks to a completely horizontal position it's very fresh; if it tilts slightly it's probably around a week old and if it floats it's not very fresh.



Why does this happen? It's to do with the air pocket at the end of the egg. In a really fresh egg it's very small but as the egg gets older the air pocket becomes larger. This air pocket can be clearly seen at the wide end of a hard-boiled egg when you remove the shell.

Adapted from 'The egg case cracked wide open' in CHANCE Jan/Feb, 2001. Text reproduced with the permission of CHANCE.

Appendix o – ‘Mirror, Mirror’ part of Drama Games text (2007 Y5 BST)

A photograph of two children, a girl and a boy, both wearing white shirts. They are standing opposite each other, facing each other. The girl on the left is smiling and has her hands raised in a gesture. The boy on the right is looking at her, also with his hands raised, mirroring her movement. The photo is set within a rounded rectangular frame on a red background.

Mirror, Mirror

Two players stand opposite each other, with one being the leader and the other being the mirror. As the leader makes slow and controlled movements, the mirror copies them. Then swap roles.

© 2007 Games Development in Schools Foundation. Reproduced.

Appendix p – ‘Double, treble or not’ (2007 Y5 BST)

Double, treble or not

Rules and how to play

In this game, two players are aiming to place four of their counters in a straight line. The line can be horizontal, vertical or diagonal. The anchor square stands for any number.

The first player to get four counters in a line is the winner.

Player 1 enters the answer for the provided number sentence into the answer box and clicks the 'Check answer' box. If the answer is correct, player 1 can then choose to take that number on the game board (if it is available) by dragging the shell counter over the number on the board and dropping it there. However, the player can decide to double or treble the answer to make another number on the board instead.

Player 2 continues in the same way with the fish counters.

24	20		5	12	22
27	6	30	10	9	15
7	3	16	33	18	4
	11	2	21	14	36

Current player is:
Shell



Skip a turn

Check answer

3 + 6 = Enter answer here

9

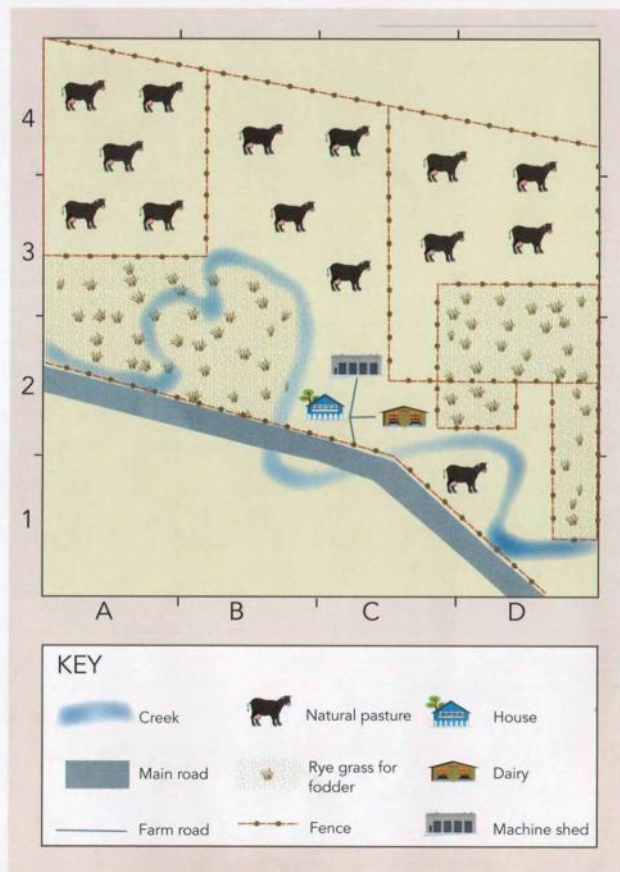
Appendix q – Multimodal texts in 2007 Y7 ELLA

Dairy Farm

The map shows a dairy farm in the north of NSW. A creek runs through the property.

The farmer grows rye grass for fodder. The dairy cattle graze on the natural pasture.

The farmer breeds dairy cows to produce fresh milk, as well as milk for dairy products such as cream, cheese and yoghurt.



Secret Life

In the centre of Australia lies a strange desert wilderness.
 There are huge waves, not of water, but of fiery red sand.
 There are lakes of glittering salt and rivers of cracking clay.
 Spiky grass grows in circles, like giant sea urchins.
 Scorching plains of polished stones stretch out forever, like a shimmering ocean.
 At first glance, nothing moves.
 It is hard to believe that anything could live in this harsh place.
 The centre of Australia is mostly hot, dry desert.
 Many call it the 'Dead Heart', for that is what it seems.
 But the 'Dead Heart' has a secret life.
 Some Aboriginal tribal groups have known about this secret life for thousands of years.
 To live in the desert, they had to discover and understand its plants and hidden creatures.



Wakati (P)
 Portulaca seed for damper



Merne utyerrke (A)
 Desert fig



Merne alangkwe (A)
 Bush banana



Merne pmerlpe (A)
 Quandong

(P) Pitjantjatjara language



Tjanpi (PIN)
 Desert lemon grass

(A) Arrernte language

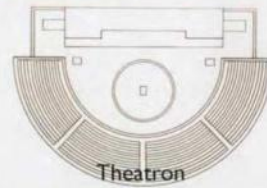


Merne anaty (A)
 Bush potato

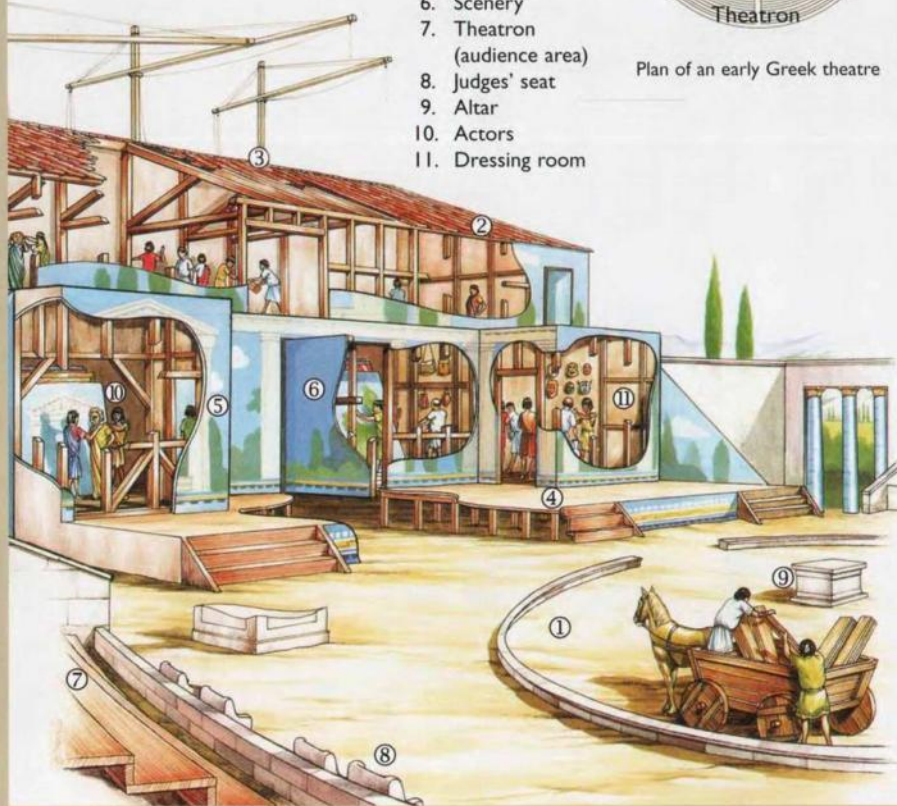
(PIN) Pintubi language

EARLY GREEK THEATRE

1. Orchestra
2. Skene
3. Crane
4. Proskenion
5. Movable panel
6. Scenery
7. Theatron (audience area)
8. Judges' seat
9. Altar
10. Actors
11. Dressing room



Plan of an early Greek theatre



The first ancient Greek theatres were little more than bare hillsides, but as time went by theatres became more elaborate. In the open air, without stage and curtains, scene changes were very limited. Scenery was painted canvas hung on the wooden stage building, or *skene*. The action took place in the circular *orchestra*, or on a platform in front of the *skene*, called the *proskenion*. There were no women actors; men played women's roles. This was one reason that all the actors wore masks, which also helped to project the actors' voices to the audience. A chorus of singers and dancers always played an important part in any play. There were many competitions for the best play, with judges awarding prizes to the writers.

JAPANESE NOH THEATRE



Noh theatre began in Japan around AD 1300 in the Emperor's court. The language used in performances today dates back to that period. A Noh play is not meant to be realistic – it is more like a ritual storytelling using movement and mime. Two or three masked actors, plus a chorus of ten singers and four musicians (flute and drums), perform on a stage in front of a backdrop of a pine tree. One actor watches while another tells some past event or tragedy.

About 2000 Noh scripts survive, and one of the most famous is *Matsukaze (Wind in the Pines)* by Kan'ami, written in AD 1360. Like western classical ballet, a Noh performance is an elegant and formal kind of stage art. It is much admired by audiences in the Japanese cities, Kyoto and Tokyo.



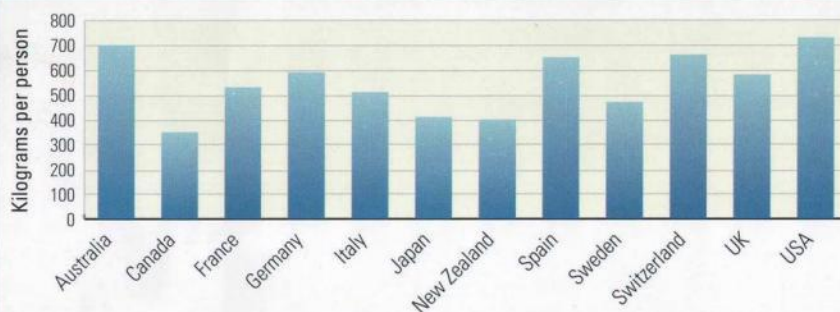
Ten Years of Recycling

The Good, the Bad and the Ugly

Ten Years of Recycling – The Good, the Bad and the Ugly is a report released by Australian environment group Planet Ark in 2005. It has revealed that although most Australians support recycling, Australia is still one of the most wasteful countries in the world. The reason for this is a combination of laziness and confusion about what can be thrown into bins.

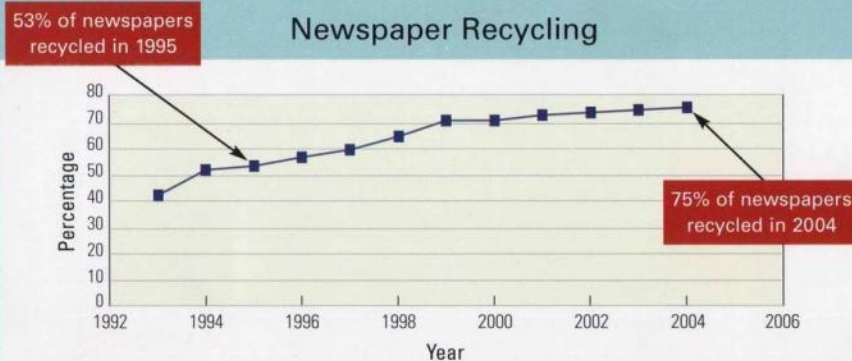
In 2004, Australia produced 690 kilograms of municipal waste per person. This was more than in any other country in this study, except the USA.

Municipal Waste in 2004



On the positive side, 42% of Australians compost or use worm farms to recycle vegetable scraps, and newspaper and aluminium can recycling rates have risen dramatically since 1993. Australians recycle almost 2 billion newspapers and 2.3 billion aluminium cans every year. Every can that is recycled saves enough energy to power a TV set for 3 hours.

Newspaper Recycling



On the negative side, Australians still throw out material that could be easily recycled. Only 11% of Australia's office paper is recycled. On average, Australians replace their mobile phones (usually in good working order) every 18 to 24 months.

Appendix A1 – Stage 1 Interview Protocol used in 2006

INTERVIEW PROTOCOL

A. INTRODUCTION / REQUEST CONSENT TO RECORD

Can I record you while we speak?

B. ASK S TO READ OUT TEXT; ELICIT THINK ALOUD – COMPREHENSION

Could you read this text out loud and after you read each part could you tell me what it means / say aloud what you think it means

and /or

Could you tell me what this picture shows/ is about

(S reads text section by section & and explains meaning as she/he goes OR where there is an image, explains the image)

C. ASK S TO READ OUT AND ANSWER EACH QUESTION

Can you read out the questions and then answer them one at a time.

(S reads questions and fills out answers on answer sheet).

D. ELICIT THINK ALOUD – ANSWERS AND STRATEGIES

Now I'd like you to tell me about how you got your answers. Can you do that?

Tell me if you got it from the text or picture, or if you just knew the answer in your head or even if you just guessed

AFTER ATTEMPTING TEST ITEMS

For each test item, use these questions to prompt think aloud:

1a. Where did you find the answer for Qx?

b. Can you find the answer anywhere else? (Where else could you find the answer?)

2a. Why did you choose this answer?

b. How did you know this was the correct answer?

c. Did you find this item easy or hard?

3a. Which item/s were the easiest? Why?

b. Which item/s were the hardest? Why?

E. ELICIT FURTHER RESPONSE TO READING IMAGES & CROSS-MODAL RELATIONS

At the end after responding to test items for each stimulus text

4a. What does this picture show?

b. How do you know this?

5a. What is hard to understand in the picture/s?

b. Why?

6a. Is the information in the picture the same or different from the information you get from the text?

b. What is different? What is the same?

Use additional prompts to draw out extended, specific responses. Eg. *Which part? What information did you get from this part of the text/picture? Can you see anything in this picture that isn't in the text?*

COMPARISON OF ALL STIMULUS IMAGES (WITHIN AND ACROSS TEXTS)

7a. Which picture was easiest to understand? Why? > Next easiest? > Hardest?

8a. Which text/s did you like / find interesting? b. Why?

Appendix A2 - INTERVIEW PROTOCOL 2007 Year 5 BST post-test

A. INTRODUCTION / REQUEST CONSENT TO RECORD

Can I record you while we speak?

For each stimulus text,

B. ASK S TO READ TEXT AND ANSWER THE QUESTIONS

Could you read this text silently and then answer the questions on the answer sheet.

(S reads text and fills out answers on answer sheet).

C. ELICIT THINK ALOUD – TEXT COMPREHENSION

1. What is this text about? / Explain what you think this text is about.

AND

2. What does this picture show? / Explain what you think this picture is about.

(S explains text meaning AND where there is an image, explains the image)

D. ELICIT THINK ALOUD – ANSWERS AND STRATEGIES

For each test item, prompt think aloud:

1a. How did you get the answer for Q#? (Where did you find it?)

b. Can you find the answer anywhere else? (Where else could you find the answer?)

2a. Why did you choose this answer?

b. Did you find any of these items hard?

c. If yes, why?

E. ELICIT FURTHER RESPONSE TO READING IMAGES & CROSS-MODAL RELATIONS

[questions for each stimulus text on pages to follow]

After completing test items and think aloud D for each stimulus text

1. Ask additional questions where relevant.

2. Think aloud D for each additional question.

AND

1a. Is the information in the picture the same or different from the information you get from the text?

b. What is different? / What is the same?

Use additional prompts to draw out extended, specific responses. Eg. *Which part? What information did you get from this part of the text/picture? Can you see anything in this picture that isn't in the text?*

2a. Is there anything hard to understand in this picture/s?

b. If yes, WHAT(was difficult to understand)?

c. And WHY (was it difficult to understand)?

ZOO

1	In the first picture, what image is intended by the clouds either side of Dad's head?	a b c d	mt/st/ms	mti/sti	i	oth	h0 h1
2	What was the tiger doing at the wall of the cage?	a b c d	mt/st/ms	mti/sti	i	oth	h0 h1
4	One of the pictures suggests that the chocolate was eaten by	a b c d	mt/st/ms	mti/sti	i	oth	h0 h1
5	This text suggests that life for the tiger is	a b c d	mt/st/ms	mti/sti	i	oth	h0 h1

Q. What does picture #2 (giraffes) show?

R1. Is the information in the picture the same or different from the information you get from the text?

same	diff
------	------

R2. What is different? / What is the same?

Use additional prompts to draw out extended, specific responses.

R3. Is there anything hard to understand in this text or pictures?

no	yes
	language image

Use additional prompts to draw out extended, specific responses.

If yes, a. What?
b. Why?

PUDDLES

7	Who says <i>Oh, good. He's such a little dear?</i>	a b c d	mt/st/ms	mti/sti	i	oth	h0 h1
8	What is the man trying to do?	a b c d	mt/st/ms	mti/sti	i	oth	h0 h1
9	The speech bubble is drawn like this (zig zag) to show the speaker is	a b c d	mt/st/ms	mti/sti	i	oth	h0 h1
11	How many characters are in this text?	a b c d	mt/st/ms	mti/sti	i	oth	h0 h1

Q. Who is speaking in the last frame?

a. *There won't be...* [grandpa]

0

1 2

b. *The fresh air...* [grandma]

0

1 2

R1. Is the information in the picture the same or different from the information you get from the text?

same	diff
------	------

R2. What is different? / What is the same?

Use additional prompts to draw out extended, specific responses.

R3. Is there anything hard to understand in this text or pictures?

no	yes
	language image

Use additional prompts to draw out extended, specific responses.

If yes, a. What?
b. Why?

EGGS

14	Below is a picture of an egg that has been divided into three parts. Shade the part where you would find the air pocket.	a b c	mt/st/ms	mti/sti	i	oth	h0	h1
----	--	-----------	----------	---------	---	-----	----	----

Q. Point to the egg that is stale/not fresh? [right]
0 1 2

R1. Is the information in the picture the same or different from the information you get from the text?

same	diff
------	------

R2. What is different? / What is the same?

Use additional prompts to draw out extended, specific responses.

R3. Is there anything hard to understand in this text or pictures?

no	yes	
	language	image

Use additional prompts to draw out extended, specific responses.

If yes, a. What?
b. Why?

DRAMA GAMES (Mirror Mirror only)

17	What are the students doing in this picture? (image 2)	a b c d	mt/st/ms	mti/sti	i	oth	h0	h1
----	--	---------	----------	---------	---	-----	----	----

R1. Is the information in the picture the same or different from the information you get from the text?

same	diff
------	------

R2. What is different? / What is the same?

Use additional prompts to draw out extended, specific responses.

R3. Is there anything hard to understand in this text or pictures?

no	yes	
	language	image

Use additional prompts to draw out extended, specific responses.

If yes, a. What?
b. Why?

DOUBLE TREBLE OR NOT

29	Which of the following is a counter?	a b c d	mt/st/ms	mti/sti	i	oth	h0 h1
30	When playing this game you are supposed to	a b c d	mt/st/ms	mti/sti	i	oth	h0 h1

Q. Where would you be able to find this game? [internet / given www address] 0 1 2

R1. Is the information in the picture the same or different from the information you get from the text?

same	diff
------	------

R2. What is different? / What is the same?

Use additional prompts to draw out extended, specific responses.

--

R3. Is there anything hard to understand in this text or pictures?

no	yes	
	language	image

Use additional prompts to draw out extended, specific responses.

If yes, a. What?
b. Why?

DRAGON QUEST

32	Who is the narrator speaking to when he writes <i>Hey, you!</i> ?	a b c d	mt/st/ms	mti/sti	i	oth	h0 h1
----	---	---------	----------	---------	---	-----	-------

R1. Is the information in the picture the same or different from the information you get from the text?

same	diff
------	------

R2. What is different? / What is the same?

Use additional prompts to draw out extended, specific responses.

--

R3. Is there anything hard to understand in this text or pictures?

no	yes	
	language	image

Use additional prompts to draw out extended, specific responses.

If yes, a. What?
b. Why?

Appendix B - 2005 Year 3 BST questions in 2006 post-test

START OF READING ASSESSMENT

Read *Water Animal Records* on pages 2 and 3 of the magazine,
then answer questions 1 to 6.

1. What is the largest animal of all time?

- ☐ a blue whale
- ☐ a brachiosaur
- ☐ a whale shark
- ☐ an African elephant

2. One leathery turtle weighs the same as

- ☐ 3 brachiosaurs
- ☐ 7 elephants
- ☐ 10 humans
- ☐ 30 African elephants

3. Which picture shows the whale shark? Colour in a bubble to show your answer.



☐



☐



☐



☐

4. In the last diagram of the text, the length of a fully grown great white shark is about

- ☐ 2 metres
- ☐ 12 metres
- ☐ 20 metres
- ☐ 43 metres

5. In the diagrams, what does this triangle represent?



- ☐ the centre of the balance
- ☐ the shape of stacked animals
- ☐ the end of the animal being weighed
- ☐ the length of the animal being weighed

6. Humans are included in three of the pictures at the top of the text to show

- ☐ how they swim
- ☐ how to ride the animal
- ☐ how the animal is measured
- ☐ how large the animal is next to them

Read ***Telling the Time Using Water*** on page 10 of the magazine,
then answer questions 29 to 32.



29. What did the ancient Egyptians look at to tell how much time had passed?

☐ a float
☐ a clock hand
☐ the dripping water
☐ the water level inside the pot

30. The water in the Greek water clock makes

☐ marks on a pot
☐ the clock hand turn
☐ marks on a clock face
☐ the clock hand balance

31. Order these steps to show how a Greek water clock works. Write a number from 1 to 4 in each box to show the order.

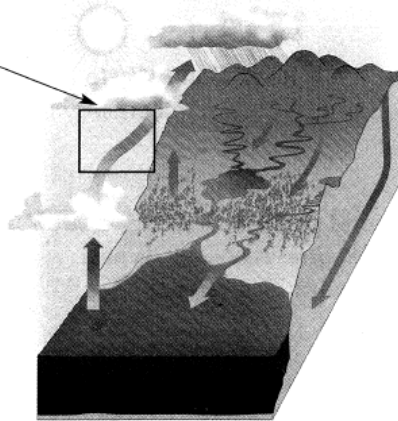
☐ water drips into a container
☐ a float rises in the rising water
☐ cogs moving up turn a clock hand
☐ the float makes cogs move upwards

Appendix C - 2005 Y3 BST items about image-language relations (not in post-test)

Read **The Water Cycle** on page 5 of the magazine,
then answer questions 11 and 12.

11. What is happening to water vapour in this part of the diagram?

- ☐ It is being heated.
- ☐ It is falling as rain.
- ☐ It is going underground.
- ☐ It is cooling and forming clouds.



12. What is the purpose of this diagram?

- ☐ to recount events
- ☐ to explain something
- ☐ to entertain the reader
- ☐ to argue a point of view

Don't Waste Water!

20. What is the writer's point of view in this text?

- ☐ We need to save water.
- ☐ We should use more water.
- ☐ It is impossible to reduce our use of water.
- ☐ It is more important to save money than water.

Water Safety at the Beach

24. Which picture shows the sign for the area set aside for surfboard riders?



☐



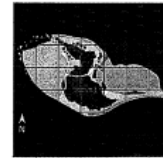
☐



☐

Appendix D - 2005 Year 5 BST questions in 2006 post-test

Read **Mapping Islands** on pages 2 and 3 of the magazine, then answer questions 1 to 5.



1. Which symbol shows the jetty?

- ☐ 
☐ 
☐ 
☐ 

2. The photograph was taken from

- ☐ a cliff
☐ a jetty
☐ a boat
☐ a plane

3. What is in the middle of the island?

- ☐ cliffs
☐ trees
☐ buildings
☐ rocky ground

4. What feature surrounds the island?

- ☐ reefs
☐ trees
☐ rocky cliffs
☐ sandy beaches

5. The shortest way from the jetty to the buildings is

- ☐ along the track
☐ through the trees
☐ over rocky ground
☐ across coastal flats

Read **Two Summers** on page 6 of the magazine, then answer questions 15 to 17.



15. What happened when the boys went fishing?

- ☐ They tipped the boat.
☐ They had a mud fight.
☐ They caught some fish.
☐ They played with the dog.

16. Rick will *be in for a bit of a shock* because

- ☐ there are more sheep on the farm
☐ the farm is so far away from the city
☐ the farm is dry and there is not much water
☐ they won't be able to have any more mud fights

17. What do you predict the book *Two Summers* will mainly be about?

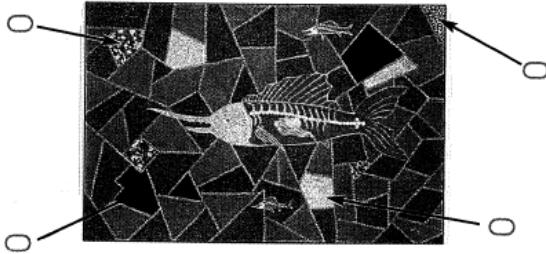
- ☐ going fishing
☐ swimming every day
☐ travelling by train to the country
☐ changes from one year to another

Read **Tobwabba Art Gallery** on page 11 of the magazine,
then answer questions 27 to 30.

27. In the text, the sailfish is described as *cunning*, which means

☐ bony
☐ clever
☐ coastal
☐ dangerous

28. In this artwork which shape shows a fish trap or net?



29. What is a *favourite food* of the platypus?

☐ grass
☐ yabbies
☐ white ants
☐ witchetty grubs

30. In the artwork called *Koori Food Source*, where has the artist painted the fresh grass?

Colour a bubble to show your answer.



Read **Telling the Time Using Water** on page 13 of the magazine,
then answer questions 35 to 38.

35. What did the ancient Egyptians look at to tell how much time had passed?

☐ a float
☐ a clock hand
☐ the dripping water
☐ the water level inside the pot

36. The water in the Greek water clock makes

☐ marks on a pot
☐ the clock hand turn
☐ marks on a clock face
☐ the clock hand balance

37. Order these steps to show how a Greek water clock works. Write a number from 1 to 4 in each box to show the order.

☐ water drips into a container
☐ a float rises in the rising water
☐ cogs moving up turn a clock hand
☐ the float makes cogs move upwards

38. What is a *clepsydra*?

☐ a water mark
☐ a water clock
☐ a pot of water
☐ a drip of water

Read **Water Movement in Plants** on page 10 of the magazine,
then answer questions 22, 24 and 25.



22. In this text, the word *absorb* means

- ☐ take in
- ☐ give out
- ☐ evaporate
- ☐ disappear

24. According to the text, in what order should these steps be followed? Write a number from 1 to 4 in each box to show the order.

- ☐ put the celery in water
- ☐ cut the bottom off the celery
- ☐ put the food dye into the water
- ☐ cut away a section of the outer skin of the celery stalk

25. The celery is left in the water for half an hour to allow time for

- ☐ the celery to grow
- ☐ the celery to soften
- ☐ the food dye to colour the water
- ☐ the water to travel up through the celery

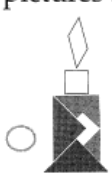
Appendix E - 2007 Year 3 BST questions about image-language relations

Read *A Hole in Your Hand* on page 3 of the magazine,
then answer questions 5 to 8.



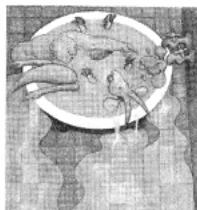
- | | |
|--|---|
| <p>5 What do you roll to make a tube?</p> <p>☐ a telescope</p> <p>☐ a piece of tape</p> <p>☐ a 20 cent piece</p> <p>☐ a sheet of paper</p> | <p>7 When looking through the tube, you must keep both</p> <p>☐ eyes open</p> <p>☐ eyes closed</p> <p>☐ hands open</p> <p>☐ hands closed</p> |
| <p>6 In this text, the tube is compared to</p> <p>☐ a hole</p> <p>☐ a hand</p> <p>☐ a telescope</p> <p>☐ a sheet of paper</p> | <p>8 When you look through the tube you should see</p> <p>☐ a roll of tape</p> <p>☐ a 20 cent piece</p> <p>☐ your right hand</p> <p>☐ a hole in your hand</p> |

Read *Tangrams* on page 5 of the magazine,
then answer questions 13 to 16.

- | | |
|---|--|
| <p>13 What is a tangram?</p> <p>☐ a trick</p> <p>☐ a circle</p> <p>☐ a puzzle</p> <p>☐ a drawing</p> | <p>16 Which of the following tangram pictures shows a factory?</p> <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">  </div> <div style="text-align: center;">  </div> </div> <div style="display: flex; justify-content: space-around; align-items: flex-start; margin-top: 20px;"> <div style="text-align: center;">  </div> <div style="text-align: center;">  </div> </div> |
| <p>14 Tangrams are made up of</p> <p>☐ 1 triangle, 5 squares and 1 parallelogram</p> <p>☐ 7 triangles, 1 square and 1 parallelogram</p> <p>☐ 5 triangles, 1 square and 1 parallelogram</p> <p>☐ 1 triangle, 1 square and 5 parallelograms</p> | |

Read **Mr Archimedes' Bath** on page 6

19



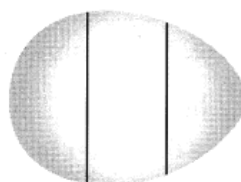
In this picture, Mr Archimedes is

- ☐ enjoying his bath
- ☐ measuring the water level
- ☐ angry because kangaroo is splashing
- ☐ annoyed because the water is overflowing

Read **Eggs** on page 7 of the magazine

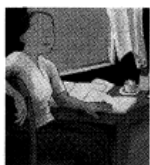
- 23 Below is a picture of an egg that has been divided into three parts.

Shade the part where you would find the air pocket.



Read **Big Dog** on pages 8 and 9 of the magazine,
then answer questions 25 to 28.

- 25 Who is telling the story?



- 27 What happened when the children finally got close to the dog?

- ☐ The dog ran away.
- ☐ The dog got scared.
- ☐ The dog was friendly.
- ☐ The dog barked fiercely.

- 28 What is the main message in this story?

- ☐ Children should not pat strange dogs.
- ☐ Children should dress up to scare people.
- ☐ Sometimes it is okay to be nervous and cry.
- ☐ Some things turn out to be less scary than we imagine.

Appendix F – 2007 Year 5 BST post-test questions



START OF READING ASSESSMENT

Read **Zoo** on pages 2 and 3 of the magazine,
then answer questions 1 to 6.

- 1 In the first picture, what image is intended by the clouds either side of Dad's head?

☐ horns
☐ steam
☐ a moon
☐ a banana

- 2 What was the tiger doing at the wall of the cage?

☐ sleeping
☐ baring its teeth
☐ chasing after people
☐ walking back and forth

- 4 One of the pictures suggests that the chocolate was eaten by

☐ Dad
☐ Mum
☐ the boys
☐ the giraffes

- 5 This text suggests that life for the tiger is

☐ boring
☐ exciting
☐ enjoyable
☐ dangerous



Read **Puddles** on page 4 of the magazine,
then answer questions 7 to 11.

- 7 Who says *Oh, good. He's such a little dear?*

☐ the boy
☐ children
☐ the man
☐ Grandma

- 8 What is the man trying to do?

☐ go for a walk
☐ watch television
☐ make a cup of tea
☐ read the newspaper

- 9 The speech bubble is drawn like this



to show that the speaker is

☐ thinking
☐ whispering
☐ feeling pain
☐ feeling excited

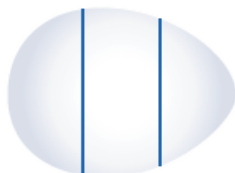
- 11 How many characters are in this text?

☐ one
☐ two
☐ three
☐ four

Read **Eggs** on page 5 of the magazine,
then answer questions 12 to 15.

- 14 Below is a picture of an egg that has been
divided into three parts.

Shade the part where you would find the
air pocket.



Read **Drama Games** on page 6 of the magazine,
then answer questions 16 to 19.

- 17 What are the students doing
in this picture?

- ☐ fighting each other
- ☐ one is pushing the other
- ☐ one is copying the other
- ☐ defending another player



Read **Double, treble or not** on page 9 of the magazine,
then answer questions 28 to 31.

- 29 Which of the following is a counter?



- 30 When playing this game you are
supposed to

- ☐ add and divide
- ☐ add and multiply
- ☐ subtract and divide
- ☐ multiply and subtract

Read **Dragon Quest** on page 10 of the magazine,
then answer questions 32 to 35.

- 32 Who is the narrator speaking to when he
writes *Hey, you!*?

- ☐ the boy
- ☐ the dragon
- ☐ the old man
- ☐ the illustrator

Appendix G - 2007 Year 7 ELLA questions about image-language relations

Read *DAIRY FARM* on page 2 of the magazine,
then answer questions 1 to 4.

1. The dairy is located at

- ☐ A2
- ☐ B2
- ☐ C2
- ☐ D2

2. Why has this picture been used?



- ☐ to show the land use of part of the farm
- ☐ to show how many cows are on the farm
- ☐ to show what kind of cows are on the farm
- ☐ to show which direction the cows face on the farm

3. Why has a key been included with the map?

- ☐ to explain where milk comes from
- ☐ to show how to recognise a dairy farm
- ☐ to identify the meaning of the symbols used
- ☐ to show the relative size of things on the farm

4. Which statement correctly describes the farm shown on the map?

- ☐ There is no creek on the dairy farm.
- ☐ A fence separates the farm buildings from the main road.
- ☐ The natural pasture is all located on the same side of the creek.
- ☐ On the farm there is more rye grass fodder than natural pasture.

Read *SECRET LIFE* on page 3 of the magazine,
then answer questions 5 to 7.

7.



This is a picture of

- ☐ desert fig
- ☐ quandong
- ☐ bush potato
- ☐ bush banana

Read **EARLY GREEK THEATRE** on page 4 of the magazine,
then answer questions 8 to 11.

9. Where did the judges sit?

- ☐ with the actors
- ☐ behind the skene
- ☐ on the proskenion
- ☐ in front of the audience

Here are some more questions on **JAPANESE NOH THEATRE**.

17. The Noh actors' costumes are

- ☐ plain
- ☐ modern
- ☐ western
- ☐ traditional

18. The musicians in the picture are

- ☐ wearing masks
- ☐ behind the pine tree
- ☐ seated behind the actors
- ☐ standing at the front of the stage

Read **TEN YEARS OF RECYCLING** on page 8 of the magazine,
then answer questions 22 to 24.

22. The only country in the study that produced more waste per person than Australia was

- ☐ UK
- ☐ USA
- ☐ France
- ☐ Canada

24. Between 1993 and 2004, the rate of recycling of newspapers has

- ☐ increased
- ☐ decreased
- ☐ not changed
- ☐ increased then decreased

Appendix H - Logits of difficulty for items involving image-language relations

The following tables show the types of image-language relations that needed to be comprehended for each item, the Rasch logits of difficulty and the resultant band levels of difficulty (starting at one for easy items and up to six for difficult items).

TEXT	ITEM No.	Image -Language RELATION	Logit (d)	Band
Water Animal Records	1	Concurrence: exposition	-1.78	1
Water Animal Records	2	Concurrence: equivalence; complete	-1.84	1
Water Animal Records	3	Concurrence: equivalence; partial	-1.39	2
Water Animal Records	4	Concurrence: equivalence; complete	-2.02	1
Water Animal Records	5	Concurrence: exposition	0.17	4
Water Animal Records	6	Concurrence: exposition	0.22	4
The Water Cycle	11	Complementarity: distribution	-0.3	3
The Water Cycle	12	Complementarity: distribution	-0.17	3
Don't Waste Water	19	Concurrence: equivalence; partial	-1.21	2
Water Safety at the Beach	24	Concurrence: equivalence; partial	-1.29	2
Telling the Time Using Water	29	Complementarity: distribution	0.71	4
Telling the Time Using Water	30	Complementarity: distribution	0.84	4
Telling the Time Using Water	31	Complementarity: distribution	1.55	5

2005 Year 3 BST Image-Language Relations and Logits of Difficulty

TEXT	ITEM No.	Image -Language RELATION	Logit (d)	Band
Mapping Islands	1	Concurrence: equivalence; complete	-2.92	1
Mapping Islands	2	Concurrence: equivalence; complete	-1.22	2
Mapping Islands	3	Concurrence: equivalence; complete	-0.91	2
Mapping Islands	4	Concurrence: equivalence; complete	-0.1	3
Mapping Islands	5	Concurrence: exposition	1.53	5
Two Summers	15	Complementarity: distribution	-1.38	2
Two Summers	16	Complementarity: distribution	0.69	4
Two Summers	17	Complementarity: distribution	1.17	5
Water Movement in Plants	24	Concurrence: equivalence; partial	0.61	4
Water Movement in Plants	25	Concurrence: exposition	-0.35	3
Tobwabba Art Gallery	28	Complementarity: augmentation	2.01	6
Tobwabba Art Gallery	30	Concurrence: exposition	0.87	4
Telling the Time Using Water	35	Complementarity: distribution	0.71	4
Telling the Time Using Water	36	Complementarity: distribution	0.84	4
Telling the Time Using Water	37	Complementarity: distribution	1.55	5

2005 Year 5 BST Image-Language Relations and Logits of Difficulty

TEXT	ITEM No.	Image -Language RELATION	Logit (d)	Band
A Hole in Your Hand	5	Concurrence: equivalence; partial	-0.608	3
A Hole in Your Hand	6	Concurrence: exposition	1.036	5
A Hole in Your Hand	7	Concurrence: equivalence; partial	-1.358	2
A Hole in Your Hand	8	Concurrence: exposition	-1.012	2
Tangrams	13	Concurrence: equivalence; partial	-1.907	1
Tangrams	14	Concurrence: equivalence; complete	-0.575	3
Tangrams	16	Concurrence: equivalence; complete	-1.769	1
Mr Archimedes' Bath	19	Complementarity: distribution	0.246	4
Eggs	23	Complementarity: augmentation	1.022	5
Big Dog	25	Complementarity: augmentation	1.905	6
Big Dog	27	Concurrence: exposition	-0.724	3
Big Dog	28	Concurrence: exposition	0.35	4

2007 Year 3 BST Image-Language Relations and Logits of Difficulty

TEXT	ITEM No.	Image -Language RELATION	Logit (d)	Band
Zoo	1	Concurrence: exposition	-1.74	1
Zoo	2	Concurrence: equivalence; partial	-2	1
Zoo	4	Complementarity: augmentation	0.67	4
Zoo	5	Concurrence: equivalence; partial	-0.18	3
Puddles	7	Complementarity: augmentation	1.79	5
Puddles	8	Complementarity: distribution	-1.33	2
Puddles	9	Concurrence: equivalence; partial	-0.33	3
Puddles	11	Complementarity: augmentation	2.04	6
Eggs	14	Complementarity: augmentation	1.02	5
Drama Games	17	Concurrence: equivalence; partial	-1.92	1
Double treble or not	29	Concurrence: equivalence; partial	-0.14	3
Double treble or not	30	Complementarity: distribution	1.04	5
Dragon Quest	32	Complementarity: augmentation	1.56	5

2007 Year 5 BST Image-Language Relations and Logits of Difficulty

TEXT	ITEM No.	Image -Language RELATION	Logit (d)	Band
Dairy Farm	1	Concurrence: equivalence; complete	-1.435	2
Dairy Farm	2	Complementarity: distribution	1.071	5
Dairy Farm	3	Concurrence: equivalence; partial	0.337	4
Dairy Farm	4	Concurrence: exposition	1.491	5
Secret Life	7	Concurrence: equivalence; complete	-1.264	2
Early Greek Theatre	9	Concurrence: exposition	0.143	4
Japanese Noh Theatre	17	Complementarity: augmentation	1.027	5
Japanese Noh Theatre	18	Concurrence: exposition	0.594	4
10 Years of recycling	22	Concurrence: equivalence; complete	-1.792	1
10 Years of recycling	24	Concurrence: equivalence; complete	-0.423	3

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Appendix I – ANOVA between difficulties of different image-text relations

Univariate Analysis of Variance

Between-Subjects Factors

		N
I-T RELATION	augmentation	9
	distribution	15
	equiv_comp	12
	equiv_part	13
	exposition	14

Tests of Between-Subjects Effects

Dependent Variable: Logit (d)

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	53.367 ^a	4	13.342	18.182	.000
Intercept	.353	1	.353	.480	.491
ITRELATION	53.367	4	13.342	18.182	.000
Error	42.560	58	.734		
Total	97.073	63			
Corrected Total	95.928	62			

a. R Squared = .556 (Adjusted R Squared = .526)

Estimated Marginal Means

I-T RELATION

Dependent Variable: Logit (d)

I-T RELATION	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
augmentation	1.449	.286	.878	2.021
distribution	.482	.221	.040	.925
equiv_comp	-1.356	.247	-1.851	-.861
equiv_part	-.876	.238	-1.351	-.400
exposition	-.080	.229	-.538	.378

Post Hoc tests

Image-Text (I-T) Relation

Multiple Comparisons

Dependent Variable: Logit (d)

LSD

(I) I-T RELATION	(J) I-T RELATION	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
augmentation	distribution	.9669*	.36118	.010	.2439	1.6899
	equiv_comp	2.8050*	.37773	.000	2.0489	3.5611
	equiv_part	2.3252*	.37145	.000	1.5816	3.0687
	exposition	1.5295*	.36599	.000	.7969	2.2622
distribution	augmentation	-.9669*	.36118	.010	-1.6899	-.2439
	equiv_comp	1.8381*	.33177	.000	1.1740	2.5022
	equiv_part	1.3583*	.32460	.000	.7086	2.0081
	exposition	.5627	.31833	.082	-.0745	1.1999
equiv_comp	augmentation	-2.8050*	.37773	.000	-3.5611	-2.0489
	distribution	-1.8381*	.33177	.000	-2.5022	-1.1740
	equiv_part	-.4798	.34292	.167	-1.1663	.2066
	exposition	-1.2755*	.33699	.000	-1.9500	-.6009
equiv_part	augmentation	-2.3252*	.37145	.000	-3.0687	-1.5816
	distribution	-1.3583*	.32460	.000	-2.0081	-.7086
	equiv_comp	.4798	.34292	.167	-.2066	1.1663
	exposition	-.7956*	.32994	.019	-1.4561	-.1352
exposition	augmentation	-1.5295*	.36599	.000	-2.2622	-.7969
	distribution	-.5627	.31833	.082	-1.1999	.0745
	equiv_comp	1.2755*	.33699	.000	.6009	1.9500
	equiv_part	.7956*	.32994	.019	.1352	1.4561

Based on observed means.

*. The mean difference is significant at the .05 level.

Appendix J – ANOVA between item difficulties for levels of text complexity

Univariate Analysis of Variance Verbal Complexity

Between-Subjects Factors

		N
Verbal_Complexity	H	13
	L	29
	M	22

Tests of Between-Subjects Effects

Dependent Variable: Logit

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	9.913 ^a	2	4.956	3.412	.039
Intercept	.021	1	.021	.014	.905
Verbal_Complexity	9.913	2	4.956	3.412	.039
Error	88.617	61	1.453		
Total	99.296	64			
Corrected Total	98.530	63			

a. R Squared = .101 (Adjusted R Squared = .071)

Estimated Marginal Means

Verbal_Complexity

Dependent Variable: Logit

Verbal Complexity	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
H	.538	.334	-.130	1.207
L	-.488	.224	-.936	-.041
M	.007	.257	-.507	.521

Post Hoc Tests

Verbal_Complexity

Multiple Comparisons

Dependent Variable: Logit
LSD

(I) Verbal_Complexity	(J) Verbal_Complexity	Mean Difference (I-J)	Std. Error	Sig.
H	L	1.0266*	.40230	.013
	M	.5316	.42164	.212
L	H	-1.0266*	.40230	.013
	M	-.4949	.34078	.152
M	H	-.5316	.42164	.212
	L	.4949	.34078	.152

Based on observed means.

Multiple Comparisons

Dependent Variable: Logit
LSD

(I) Verbal_Complexity	(J) Verbal_Complexity	95% Confidence Interval	
		Lower Bound	Upper Bound
H	L	.2221	1.8310
	M	-.3115	1.3748
L	H	-1.8310	-.2221
	M	-1.1763	.1865
M	H	-1.3748	.3115
	L	-.1865	1.1763

Based on observed means.

*. The mean difference is significant at the .05 level.

Univariate Analysis of Variance Image Complexity

Between-Subjects Factors

	N
Image_Complexity H	4
L	18
M	42

Tests of Between-Subjects Effects

Dependent Variable: Logit

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	3.754 ^a	2	1.877	1.208	.306
Intercept	.003	1	.003	.002	.965
Image_Complexity	3.754	2	1.877	1.208	.306
Error	94.776	61	1.554		
Total	99.296	64			
Corrected Total	98.530	63			

a. R Squared = .038 (Adjusted R Squared = .007)

Estimated Marginal Means

Image_Complexity

Dependent Variable: Logit

Image_Complexity	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
H	.438	.623	-.809	1.684
L	-.456	.294	-1.044	.131
M	-.013	.192	-.397	.372

Post Hoc Tests

Image_Complexity

Multiple Comparisons

Dependent Variable: Logit
LSD

(I) Image Complexity	(J) Image Complexity	Mean Difference (I-J)	Std. Error	Sig.
H	L	.8938	.68901	.199
	M	.4504	.65224	.492
L	H	-.8938	.68901	.199
	M	-.4435	.35115	.211
M	H	-.4504	.65224	.492
	L	.4435	.35115	.211

Based on observed means.

Multiple Comparisons

Dependent Variable: Logit
LSD

(I) Image Complexity	(J) Image Complexity	95% Confidence Interval	
		Lower Bound	Upper Bound
H	L	-.4839	2.2716
	M	-.8539	1.7546
L	H	-2.2716	.4839
	M	-1.1456	.2587
M	H	-1.7546	.8539
	L	-.2587	1.1456

Based on observed means.

Univariate Analysis of Variance Text Complexity Combined

Between-Subjects Factors

	N
Text_ Complexity1 H	19
L	25
M	20

Tests of Between-Subjects Effects

Dependent Variable: Logit

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	14.167 ^a	2	7.083	5.122	.009
Intercept	.186	1	.186	.135	.715
Text_Complexity1	14.167	2	7.083	5.122	.009
Error	84.363	61	1.383		
Total	99.296	64			
Corrected Total	98.530	63			

a. R Squared = .144 (Adjusted R Squared = .116)

Estimated Marginal Means

Text_Complexity1

Dependent Variable: Logit

Text_Complexity1	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
H	.470	.270	-.069	1.010
L	-.655	.235	-1.125	-.185
M	.021	.263	-.504	.547

Post Hoc Tests

Text_Complexity_Combined

Multiple Comparisons

Dependent Variable: Logit

LSD

		Mean Difference (I-J)	Std. Error	Sig.
(I) Text_Complexity1	(J) Text_Complexity1			
H	L	1.1252*	.35792	.003
	M	.4489	.37675	.238
L	H	-1.1252*	.35792	.003
	M	-.6763	.35280	.060
M	H	-.4489	.37675	.238
	L	.6763	.35280	.060

Based on observed means.

Multiple Comparisons

Dependent Variable: Logit

LSD

		95% Confidence Interval	
(I) Text_Complexity1	(J) Text_Complexity1	Lower Bound	Upper Bound
H	L	.4095	1.8409
	M	-.3044	1.2023
L	H	-1.8409	-.4095
	M	-1.3818	.0292
M	H	-1.2023	.3044
	L	-.0292	1.3818

Based on observed means.

*. The mean difference is significant at the .05 level.

Univariate Analysis of Variance 'Essential' Text Complexity

Between-Subjects Factors

	N
Text_Complexity2 H	13
L	31
M	20

Tests of Between-Subjects Effects

Dependent Variable: Logit

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	30.738 ^a	2	15.369	13.829	.000
Intercept	1.112	1	1.112	1.001	.321
Text_Complexity2	30.738	2	15.369	13.829	.000
Error	67.792	61	1.111		
Total	99.296	64			
Corrected Total	98.530	63			

a. R Squared = .312 (Adjusted R Squared = .289)

Estimated Marginal Means

Text_Complexity2

Dependent Variable: Logit

Text_Complexity2	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
H	1.025	.292	.440	1.609
L	-.750	.189	-1.128	-.371
M	.146	.236	-.325	.617

Post Hoc Tests

'Essential' Text Complexity

Multiple Comparisons

Dependent Variable: Logit

LSD

(I) Text Complexity2	(J) Text Complexity2	Mean Difference (I-J)	Std. Error	Sig.
H	L	1.7744*	.34834	.000
	M	.8784*	.37557	.023
L	H	-1.7744*	.34834	.000
	M	-.8960*	.30235	.004
M	H	-.8784*	.37557	.023
	L	.8960*	.30235	.004

Based on observed means.

Multiple Comparisons

Dependent Variable: Logit

LSD

(I) Text Complexity2	(J) Text Complexity2	95% Confidence Interval	
		Lower Bound	Upper Bound
H	L	1.0779	2.4710
	M	.1274	1.6294
L	H	-2.4710	-1.0779
	M	-1.5006	-.2914
M	H	-1.6294	-.1274
	L	.2914	1.5006

Based on observed means.

*. The mean difference is significant at the .05 level.