

# English Level 10

## Chapter 1 — Language: aligning readers, architecting texts

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## Inclusive and exclusive language: how language empowers and disempowers

**Curriculum trace** — Victorian Curriculum 2.0 English, Level 10 · Strand: Language · Sub-strand: Language for interacting with others

**Owens** VC2E10LA01 (verbatim): *understand how language can have inclusive and exclusive social effects, and how it can empower or disempower people*

**Draws on** — VC2E10LA01.E01 identifying language that seeks to align the audience or reader, for example ‘of course’, ‘obviously’ and ‘as you can imagine’ ·

VC2E10LA01.E02 discussing the use of first person (‘I’, ‘we’) and second person (‘you’) pronouns to distance or involve the audience · VC2E10LA01.E03 identifying language used to reference or indicate shared assumptions · VC2E10LA01.E04

identifying language that appeals to shared cultural knowledge, values and beliefs ·

VC2E10LA01.E05 exploring examples of language that are inclusive or marginalising

**Builds on** — Level 9 VC2E9LA01 (language strengthens relationships and roles).

**Achievement-standard hook** — Speaking and Listening: “students use an expanded vocabulary and distinguish inclusive and exclusive language”.

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### Theory

#### 1. The circle every text draws

**Defining our terms.** The Victorian Curriculum uses the terms *inclusive language*, *exclusive language*, *empower* and *disempower*, but it does not define them. This section therefore treats them as follows, and every question here is answerable on these definitions alone:

- **Inclusive language** — word choices that widen the circle: they tell readers or listeners that they belong, are respected, and count.
- **Exclusive language** — word choices that narrow the circle: they mark some people as outsiders, as less important, or as invisible.
- **Empower** — to give someone standing, voice, or confidence; to make it easier for them to act and to be heard.
- **Disempower** — to take standing, voice, or confidence away; to make it harder for someone to act or to be heard.

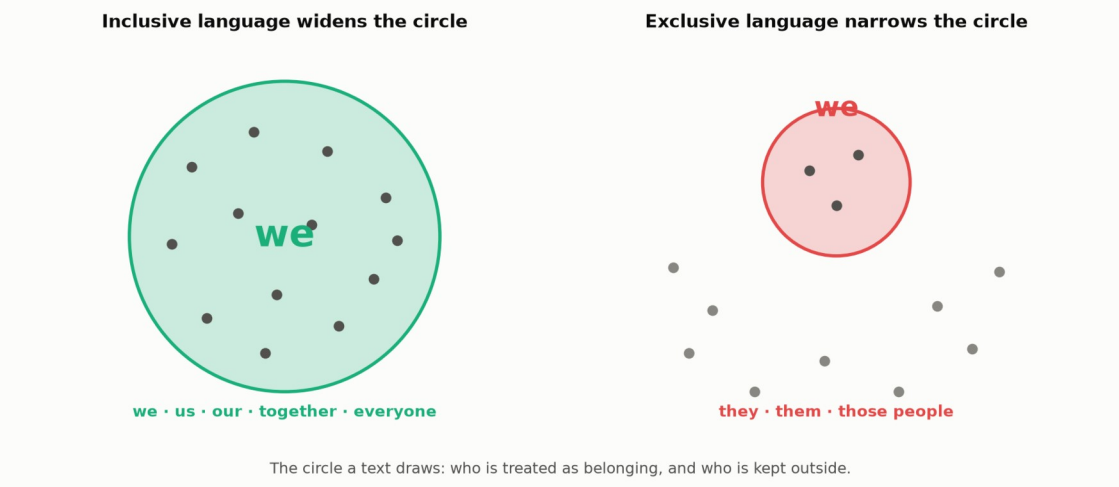
Other definitions exist and are not the same as these. Notice also the frame: whether a word includes or excludes depends on who is speaking, who is listening, and who is inside the circle being drawn. The same word can do either job in a different frame. (The *frame* here is the stated situation of use — once the frame is stated, “does this word include?” has a definite answer, instead of a vague one.)

Every text — a speech, a letter, a notice, a post — draws an imaginary circle around people. Inside the circle sit the people the text treats as belonging: *we*, *us*, *our*, *everyone*, *together*. Outside it sit the people the text treats as different: *they*, *them*, *those people*. Some texts widen

the circle on purpose. Some narrow it. Some do both at once, pulling one group in while pushing another out.

This is why language is a form of power. Being named inside the circle is empowering: your standing rises, and your voice is treated as part of the group’s voice. Being pushed outside — or never named at all — is disempowering: it is harder to speak, to be heard, or to be treated as if you matter once the words have already decided where you stand.

Two terms you will use throughout this section: the **audience** of a text is the people it is made for; to **position** an audience is to place them somewhere in relation to an idea — inside or outside the circle, on one side or the other.



Two panels comparing the wide circle drawn by inclusive language with the narrow circle drawn by exclusive language

2. Pronouns: small words, big circles (VC2E10LA01.E02)

A **pronoun** is a word that stands in for a noun — *I, we, you, they*. Pronouns carry three **persons**:

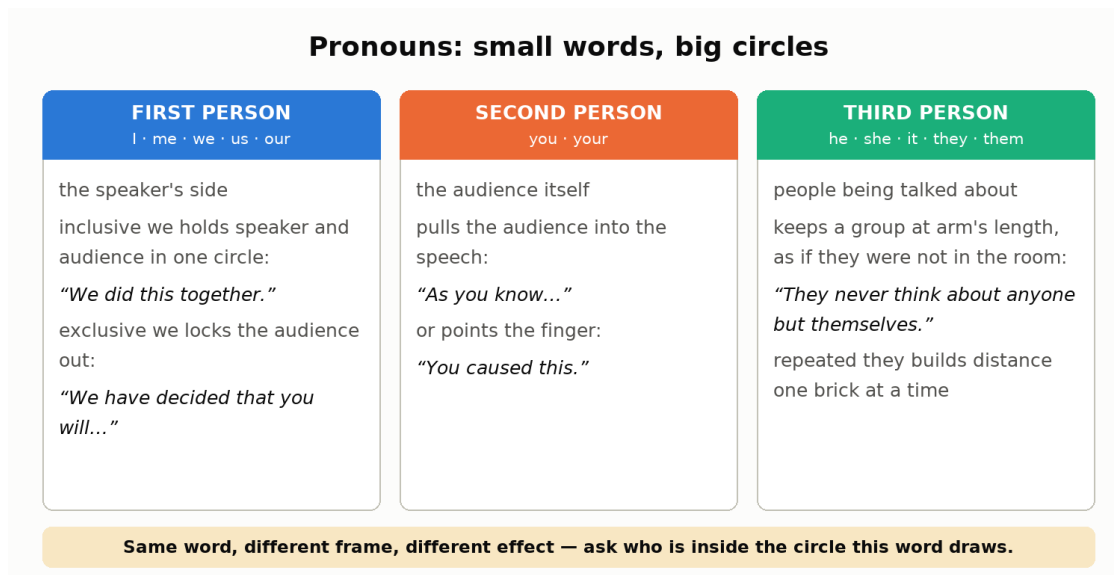
- **First person** — the speaker’s side: *I, me, we, us, our*.
- **Second person** — the audience: *you, your*.
- **Third person** — people being talked about: *he, she, it, they, them*.

Each person can include or distance, depending on the frame:

| Pronoun choice | What it can do                                                                                | Watch the frame                                                       |
|----------------|-----------------------------------------------------------------------------------------------|-----------------------------------------------------------------------|
| Inclusive we   | Holds speaker and audience in one circle: <i>We did this together.</i>                        | The audience must actually be inside the we, or the word rings false. |
| Exclusive we   | The speaker’s group only, with the audience shut out: <i>We have decided that you will...</i> | The audience is being told about a decision, not included in it.      |
| You            | Pulls the audience into the                                                                   | It can also point the finger:                                         |

| Pronoun choice                    | What it can do                                                                                                | Watch the frame                                                                      |
|-----------------------------------|---------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| <i>They / them / those people</i> | speech: <i>As you know...</i><br>Keeps a group at arm's length, talked about as if they were not in the room. | <i>You caused this.</i><br>Repeated <i>they</i> builds distance one brick at a time. |

A warning: *we* is not always inclusive, and *they* is not always hostile. A captain saying *we* to her own team unites the room. The question is never *which word?* but *who is inside the circle this word draws?*



Map of first person, second person and third person pronouns with their inclusive and distancing effects

### 3. Alignment markers: claiming agreement in advance (VC2E10LA01.E01)

Some phrases do not argue a point — they claim the audience has already agreed with it. These are **alignment markers**: phrases that try to bring (align) the audience onto the speaker's side before the argument has been made. Common ones:

*of course · obviously · clearly · naturally · it goes without saying · as you can imagine · as we all know*

Each marker says two things at once. On the surface: *this point is settled*. Underneath: *disagreeing would be awkward — you would be the odd one out*.

That double message is why alignment markers are a favourite tool of persuasive texts — and why they deserve your suspicion. Used gently, they build comfort and shared ground. Used hard, they pressure: anyone who does not already hold the view is made to feel strange for doubting it.

Consider: *Of course, no single student can fix everything overnight*. The phrase *of course* agrees on the audience's behalf that nobody expects miracles — which makes it harder for anyone in that audience to demand them.

#### 4. Shared assumptions: what the sentence takes for granted (VC2E10LA01.E03)

An **assumption** is something taken as true without being stated. Texts often build an assumption into their wording and then argue from it as if it had already been agreed:

- *Real students care about their school.* — assumes there is a test for being a “real” student, and that this test is it.
- *Everyone knows what these centres become after dark.* — assumes the audience shares a “knowledge” that has had no evidence given for it; anyone who does not share it is marked as ignorant.
- *Hard-working families deserve a quiet street.* — assumes the audience is a hard-working family, and that quiet is a reward for work.

The detection move is always the same two questions: **what must already be true for this sentence to work? Who might not fit?**

Shared assumptions exclude quietly. Nobody is named and attacked; instead, anyone outside the assumption simply finds there is no place for them in the sentence.

#### 5. Appeals to shared knowledge, values and beliefs (VC2E10LA01.E04)

One step beyond assumptions are appeals to what the writer supposes the audience already knows, values, or believes:

- *At Riverview High, we have always believed that sport builds character.*
- *In this town, we look after our own.*
- *Generations of students have worn our colours on Saturday mornings.*

Such appeals flatter the audience — *you are the kind of person who knows this, believes this* — and bind them to the speaker’s side. Once the appeal lands, refusing the point starts to feel like leaving the group.

Read from outside the circle, though, the same move excludes. Anyone new to the school, anyone who does not play sport, anyone whose family has not been in the town for “generations” discovers that the circle was drawn before they arrived. Appeals to shared knowledge are therefore a test of the writer’s awareness: **who, exactly, do they picture in the room?**

#### 6. Word choices that include and marginalise (VC2E10LA01.E05)

To **marginalise** is to push a group to the margin — the edge — of a text, so that they seem less important than they are. Marginalising is often quiet, and that is what makes it hard to spot:

- **Labels standing for whole people.** *The slower learners can come on Fridays* reduces students to one measured result. Person-first wording — *students who want extra practice* — puts the person back in front of the label. One note of care: some communities prefer identity-first wording for themselves (many Deaf people say *Deaf*, not *person who is deaf*). The working rule is to follow the group’s own preference where it is known. The error is always the same one: letting a single trait speak for a whole person without asking.

- **Assumed defaults.** *Each student must bring his own laptop* assumes every student is a boy. *Parents should make sure...* assumes every student lives with parents. *The kids mustn't play up* assumes young people are about to misbehave. The word **connotation** — the feeling a word carries beyond its literal meaning — is useful here: *kids* is warmer but less respectful than *students*; *play up* belongs to talk about small children. Inclusive wording spreads wider: *their, students, families*.
- **Invisibility.** The quietest exclusion is never being named at all. A notice about access around the school that never once mentions students who use wheelchairs has decided, without saying so, who it was written for. Being named wrongly disempowers; never being named at all disempowers too.

#### Text C, before and after: marginalising wordings rewritten

from the homework club notice in Example 3

| Marginalising wording                                   | Inclusive rewrite                                            | What changes                                                   |
|---------------------------------------------------------|--------------------------------------------------------------|----------------------------------------------------------------|
| "Normal students will attend on Mondays and Wednesdays" | "The new homework club is open to every student"             | removes a label that sorts students into "normal" and the rest |
| "the slower learners can come on Fridays"               | "any student who wants extra practice is welcome on any day" | offers help by need, not by ranking                            |
| "Each student must bring his own laptop"                | "Students must bring their own laptops"                      | no longer assumes every student is a boy                       |
| "the kids mustn't play up"                              | "settle in ready to work"                                    | register shifts from scolding to trusting                      |
| "Parents should make sure..."                           | "Families, please help..."                                   | fits every home, not one shape of home                         |

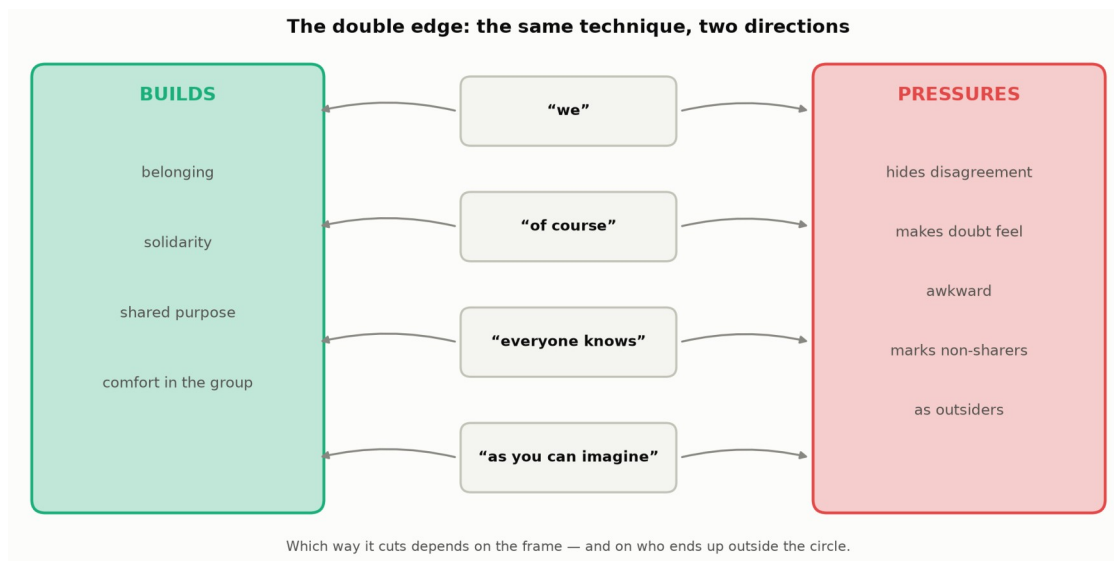
Table of marginalising wordings rewritten as inclusive wordings with notes on what changes

### 7. The double edge

Inclusive and exclusive are not moral labels glued to particular words. They describe what a word **does** in a frame. Two consequences follow:

- **Inclusive-style language can pressure.** *We are all one big family here* can be said to silence a complaint — after all, who speaks up against a family? A *we* that papers over real disagreement shuts the doubter out every bit as much as a *they* does.
- **Exclusive language can bond.** A team's *us against the world* strengthens the people inside the circle; drawing a line — *that kind of talk is not who we are* — uses exclusion to protect a standard the group agrees to live by.

Analysis in this section is therefore not a word-hunt with a good list and a bad list. The test is always: **what does this choice do to the circle, and who gains or loses as a result?**

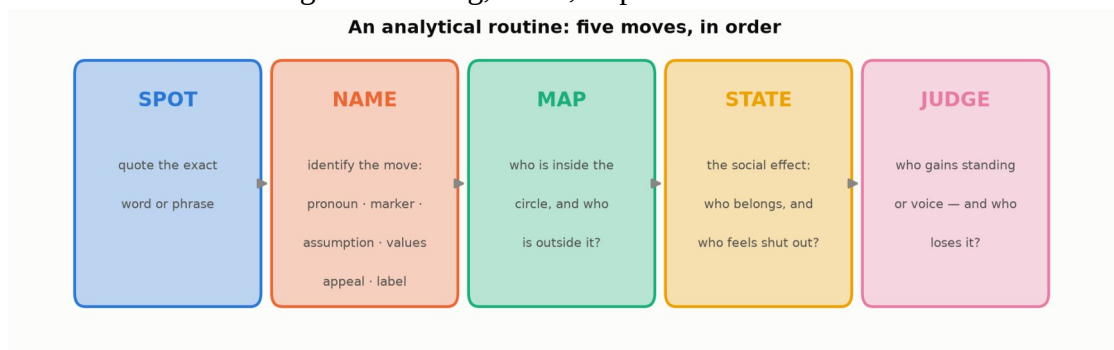


*Diagram showing how the same language technique can build solidarity on one side and pressure agreement on the other*

### 8. An analytical routine

Five moves, in order:

1. **SPOT** — quote the exact word or phrase.
2. **NAME** — identify the move: inclusive or exclusive pronoun, alignment marker, shared assumption, values appeal, label, or invisibility.
3. **MAP** — who is inside the circle now, and who is outside it?
4. **STATE** — the social effect: who feels they belong, and who feels shut out or pushed down?
5. **JUDGE** — who gains standing, voice, or power from this choice — and who loses it?



*Flow diagram of the five step analytical routine: spot, name, map, state, judge*

### 9. Two texts to watch

The worked examples and many of the practice questions use the two texts below. Both were written for this section.

**Text A — extract from a school captain campaign speech (original)**

Good morning, everyone. I am not going to promise things I cannot deliver. But I do promise this: I will listen.

Last year we raised money for new library chairs because we decided that our reading space mattered. We did that together — every class, every year level.

Of course, no single student can fix everything overnight. But as you can imagine, a lot of small actions add up to something big.

If you give me your vote, I will keep doing what we have always done best at Riverside College: listening to each other and acting together. Thank you.

### Text A — campaign speech, annotated

extract from a school captain campaign speech (written for this section)

Good morning, everyone. I am not going to promise things I cannot deliver. But I do promise this: I will listen.

Last year we raised money for new library chairs because we decided that our reading space mattered. We did that together — every class, every year level.

Of course, no single student can fix everything overnight. But as you can imagine, a lot of small actions add up to something big.

If you give me your vote, I will keep doing what we have always done best at Riverside College: listening to each other and acting together. Thank you.

words that draw the audience in (we, our, you, your, everyone)  
alignment markers — agreement claimed in advance

*Annotated campaign speech with inclusive pronouns highlighted in green and alignment markers highlighted in amber*

### Text B — a letter to the editor of a local newspaper (original)

Dear Editor,

The proposal to build a youth centre beside the town oval is, of course, well meant. But everyone knows what these centres become after dark. They arrive with their loud music and their graffiti, and they never leave the place as they found it. Real ratepayers are tired of paying for facilities they will never use. You will agree that our town should put families first?

B. Thornton, Hillgrove

### Text B — letter to the editor, annotated

a letter to a local newspaper (written for this section)

Dear Editor,

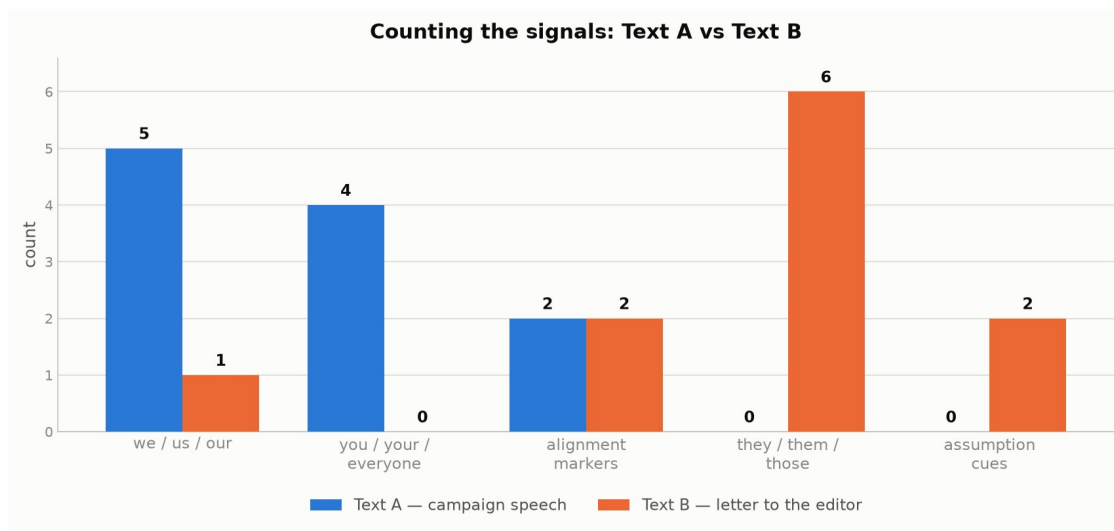
The proposal to build a youth centre beside the town oval is, of course, well meant. But everyone knows what these centres become after dark. They arrive with their loud music and their graffiti, and they never leave the place as they found it. Real ratepayers are tired of paying for facilities they will never use. You will agree that our town should put families first?

B. Thornton, Hillgrove

- distancing pronouns (they, them, their)
- shared assumptions ("everyone knows", "real ratepayers")
- pressured alignment ("of course", "you will agree")
- the one inclusive word ("our") — note how little of it there is

*Annotated letter to the editor with distancing pronouns highlighted in red, shared assumptions in amber and pressured agreement in violet*

**Counting the signals.** Judging by eye is a start; counting is a check. The bar chart below sorts both texts' language into five signal types. Text A's weight sits in the inclusive columns; Text B's weight sits in the distancing ones. Notice the assumption cues in Text B: nobody is attacked by name, yet two groups — young people and anyone who is not a "real ratepayer" — have been placed outside the letter's circle all the same.



*Bar chart comparing counts of five language signal types in the two model texts*

And one honest note about Text B: its writer has real concerns — cost, noise, and how a new place will be kept. Analysis asks whether the letter’s language invites the town to solve those concerns, or just pushes young people out of the circle before the solving starts.

## Worked examples

### *Example 1 — scaffolded*

Find three inclusive signals in Text A. For each: quote the evidence, name the move, and explain how it draws the audience into the circle.

| Evidence                                             | Name the move                                 | Effect on the circle                                                                             |
|------------------------------------------------------|-----------------------------------------------|--------------------------------------------------------------------------------------------------|
| “we decided that our reading space mattered”         | Inclusive pronouns ( <i>we</i> , <i>our</i> ) | Puts speaker and audience in one group, sharing ownership of last year’s project.                |
| “as you can imagine”                                 | Alignment marker                              | Claims the audience already sees the point, so agreement feels like the normal position to hold. |
| “what we have always done best at Riverside College” | Appeal to shared values and identity          | Flatters the school community and invites every listener inside its proudest habit.              |

A fourth, for practice: “We did that together — every class, every year level” names every group on purpose, so that no year level can feel left out of the credit.

### Example 2 — scaffolded

Find three exclusive signals in Text B, then state the writer’s real concern in one fair sentence.

| Evidence                                                                                                | Name the move                                         | Effect on the circle                                                                                          |
|---------------------------------------------------------------------------------------------------------|-------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|
| “They arrive with their loud music and their graffiti, and they never leave the place as they found it” | Repeated third-person pronouns ( <i>they, their</i> ) | Keeps every young person at arm’s length, and blames one whole group for what a few might do.                 |
| “everyone knows what these centres become after dark”                                                   | Shared assumption                                     | Claims damaging “knowledge” as if it were already agreed; anyone who doubts is marked as naive.               |
| “Real ratepayers are tired of paying for facilities they will never use”                                | Exclusive label plus assumption                       | Sets a test for who counts — “real” ratepayers — and assumes young people pay nothing and so deserve nothing. |

**The real concern, fairly stated:** the writer worries about cost, noise, and how a new place will be kept. Those are fair questions that deserve evidence and answers. The exclusive wording, though, turns a planning question into an us-versus-them fight — and that makes the concerns harder to solve, not easier. Marks in this book follow the reasoning — moves named, evidence quoted, effects explained, limits admitted — not which side you land on.

### Example 3 — unscaffolded

Text C is a notice from a school newsletter. Rewrite it to be inclusive, then explain three of your changes.

#### Text C — homework club notice (original)

##### HOMEWORK CLUB — STARTS WEEK 3

The new homework club is open to all students. Normal students will attend on Mondays and Wednesdays, and the slower learners can come on Fridays to catch up. Each student must bring his own laptop. Parents should make sure their kids arrive on time, and the kids mustn’t play up.

#### Model rewrite

##### HOMEWORK CLUB — STARTS WEEK 3

The new homework club is open to every student. Sessions run on Mondays, Wednesdays and Fridays, and any student who wants extra practice is welcome on any day. Students must bring their own laptops. Families, please help students arrive on time and settle in ready to work.

Three changes explained:

1. *Normal students and the slower learners* disappear. The rewrite offers days by need (*any student who wants extra practice*), not by ranking students into “normal” and the rest. Labels that sort people into worthier and less worthy groups are the clearest marginalising move in the original.
2. *His own laptop* becomes *their own laptops*. The rewrite no longer assumes every student is a boy.
3. *The kids mustn’t play up* becomes *settle in ready to work*. The register — the tone and level of respect in the wording — shifts from scolding small children to trusting students, which is how language gives standing instead of taking it. (A fourth change worth naming: *Parents* becomes *Families*, so the notice fits every home, not one shape of home.)

#### Example 4 — unscaffolded

Text D is an editorial in a school magazine. Identify two appeals to shared knowledge, values or beliefs. Explain how each positions the reader. Then name two readers who may feel on the outside, and say why.

#### Text D — school magazine editorial (original)

At Riverview High, we have always believed that sport builds character. Generations of students have worn our colours on Saturday mornings, and that tradition is worth protecting. Cutting the Saturday program would save money, but some things matter more than money. Anyone who has ever cheered from the sidelines knows the feeling of belonging to something bigger than themselves.

#### Model answer

Two appeals: (1) *we have always believed that sport builds character* appeals to a shared value — sport as character-building — and treats it as the school’s standing belief; (2) *Generations of students have worn our colours* appeals to shared history, and *Anyone who has ever cheered from the sidelines knows...* appeals to shared feeling. Each positions the reader inside a long, proud “we” — agreeing with the editorial becomes the same thing as belonging to the school.

Two readers on the outside: a student new to the school, who has no part in “generations” yet and is shown the circle with the door shut; and a student who does not play or watch sport, for whom the “feeling” the editorial claims everyone knows is one they have never had.

**The strongest case for Text D:** traditions like this one genuinely bind a community, and naming a shared history is one way a school says *you belong to something*. The analytical point is not that the appeal is wrong — it is that the appeal has edges. A stronger editorial would widen its circle, inviting newcomers into the tradition, rather than celebrating only the people already inside it.

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## Practice questions

### Scaffolded

**Q1.** For each sentence, give the person (first, second, third) of the bolded pronoun, and say whether the pronoun pulls the audience into the circle or keeps them outside it.

- (a) **We** should be proud of what **we** have built together.
- (b) **You** probably remember the storm of 2023.
- (c) **They** never think about anyone but **themselves**.
- (d) **I** am asking **you** to stand with **me**.

**Q2.** Each alignment marker below claims something about the audience's view. Complete the table: what does each phrase claim?

| Marker             | What it claims |
|--------------------|----------------|
| of course          | ?              |
| obviously          | ?              |
| as you can imagine | ?              |
| everyone knows     | ?              |
| naturally          | ?              |

**Q3.** What assumption is hiding inside each sentence?

- (a) Real students care about their school.
- (b) As any sensible person knows, the canteen prices are fair.
- (c) When we all sit down to dinner, phones have no place at the table.
- (d) Hard-working families deserve a quiet street.

**Q4.** For each statement, say who is inside the circle and who is outside it.

- (a) Our club has always welcomed newcomers.
- (b) People like them don't belong on our team.
- (c) Anyone who has ever worn the green and gold knows what loyalty means.
- (d) The council will decide what is best for you.

**Q5.** State whether each claim is true or false. If false, correct it.

- (a) A word like *we* is always inclusive.
- (b) Alignment markers like *obviously* can make disagreement feel awkward.
- (c) Exclusive language only ever appears in angry texts.
- (d) Inclusive-style language can never be used to pressure people.
- (e) Labelling a group is always a neutral description of it.

**Q6.** Match each marginalising wording (i–iv) with its inclusive rewrite (A–D).

- (i) *normal students* — (ii) *the slower learners* — (iii) *each student must bring his own laptop* — (iv) *the kids mustn't play up*

(A) *students who want extra practice* — (B) *students are expected to settle in ready to work*  
— (C) *every student* — (D) *students must bring their own laptops*

**Q7.** Use the bar chart that counts the signals in Text A and Text B.

- (a) Which text uses more distancing pronouns, and how many?
- (b) Which text uses more alignment markers?
- (c) Can a text be inclusive without ever using *they*? Use the chart to justify your answer.

**Q8.** Each sentence below appeals to shared knowledge, values or beliefs. Name the value, belief or knowledge being appealed to.

- (a) In this town, we look after our own.
- (b) As students of Riverbank, you know we never give up.
- (c) Australians believe in a fair go.
- (d) Sport teaches us discipline.

### *Un scaffolded*

For the open questions below, marks follow the reasoning — moves named, evidence quoted, effects explained, limits admitted — not the side you land on.

**Q9.** Rewrite Text C (the homework club notice) to be inclusive. Then explain two of your changes, naming the marginalising move each one fixes.

**Q10.** Speaking and listening, in pairs. One student reads Text A aloud while the other listens and tallies every inclusive signal they can hear (pronouns, alignment markers, appeals). Swap roles with Text B. Compare: what did each text's choices do to the sound of the voice — did it warm, harden, hurry, or slow? Report one observation each to the class.

**Q11.** Here is a short paragraph written from the inside. Rewrite it, changing every *we*, *us* and *our* to *they*, *them* and *their*. Then explain what the swap does to the reader's position.

We built the garden beds ourselves, and our teachers helped us find the seedlings. Now we water the beds each morning before class. We hope our project makes the school grounds brighter for everyone.

**Q12.** The double edge, in your own examples. Write one sentence where *of course* builds comfortable agreement, and one sentence where *of course* pressures a reader who doubts. Explain in two or three sentences how the same two words do opposite jobs.

**Q13.** Write an analysis paragraph of five to seven sentences on Text B, following the routine: spot, name, map, state, judge. Then add one sentence stating the writer's real concern fairly, and one sentence on whether the letter's language helps or hurts that concern.

**Q14.** In Text D, identify two appeals to shared knowledge, values or beliefs, and explain how each positions the reader. Then name two readers who might feel on the outside, and say why.

**Q15.** Write the opening of a speech (60–80 words) for one of these situations:

- (a) you are welcoming the first members of a brand-new club;

(b) you are thanking volunteers after a school working bee.

Use at least one alignment marker and inclusive *we*, and underline the places you used them.

**Q16.** Write two versions of the same notice — the lift at school will be out of service on Friday — one inclusive and one exclusive. Underline three differences and annotate what each one does to the circle.

**Q17.** Listening extension. Listen to a speech or address from school life (an assembly item, a captain's speech, a teacher's welcome — your teacher can provide one if needed). Identify two inclusive language choices and one exclusive or pressuring choice, and report the effect of each in one sentence.

**Q18.** Write four to six sentences responding to Text D from this position: you joined the school this year and you do not play sport. Keep a respectful register. Point to one inclusive move the editorial could make to bring you inside its circle.

**Q19.** Assumption audit. Choose any two sentences from Text B. For each: state what the sentence assumes, and name someone who might not share that assumption.

**Q20.** The substitution test. Take Text B and swap *youth centre* for *community garden*, reading the letter again with the change.

- (a) Does the letter still work — do sentences like *everyone knows what these gardens become after dark* still sound natural?
  - (b) What does your answer reveal about where the writer's worry really sits: with places, or with the people they picture using this one?
  - (c) Does the test prove the writer is wrong about cost or noise? Explain what the test can show, and what it cannot.
-

## Answers

**Q1.** (a) First person plural; pulls the audience into the circle — the speaker and audience share one *we* and one achievement. (b) Second person; pulls the audience in — it speaks to them directly and assumes a shared memory. (c) Third person; keeps the group outside the circle, talked about as if they were not in the room. (d) First person singular with second person; the speaker and audience are named separately but pulled to the same side — *stand with me* invites the audience in without pretending they are already the same group.

**Q2.** *of course* — the point already deserves everyone's agreement; disagreement would be odd. *obviously* — the point needs no argument at all; doubting it would be silly. *as you can imagine* — the audience already pictures and accepts what is being described. *everyone knows* — the point is shared knowledge; anyone outside it is marked as ignorant. *naturally* — the point simply follows, as normal; the alternative would be strange.

**Q3.** (a) That caring about the school is the test of being a “real” student — and that every reader wants to pass that test. Critical or disengaged students are pushed out of the category. (b) That the prices are fair, and that agreeing is the same thing as being sensible — so disagreeing is marked as stupidity. (c) That every listener's home has a sit-down dinner, and that phones are the problem at it. (d) That the audience is made of hard-working families, and that quiet streets are a reward for work — shift workers, students and households that are not families sit outside the sentence.

**Q4.** (a) Inside: club members with a welcoming identity, and the newcomers being welcomed. Outside: nobody is named — though *has always* quietly claims a spotless past. Effect: inclusive. (b) Inside: *our team*. Outside: *people like them* — a whole group shut out by a label. Effect: exclusive. (c) Inside: past players and members. Outside: anyone new or never involved — and the sentence implies only insiders can know loyalty. Effect: inclusive for the old guard, exclusive for newcomers. (d) Inside: the council, acting. The audience is placed as the receiver — *for you* can read as care (we are looking after you) or as exclusion (the decision is not yours). Credit either reading if the frame is stated.

**Q5.** (a) False — *we* includes only the people inside the *we*; an exclusive *we* shuts the listener out. (b) True. (c) False — calm, polite texts can exclude too; the circle is drawn by wording, not by temperature. (d) False — inclusive-style wording can pressure (see the double edge: *we are all one big family here*). (e) False — a label can reduce a whole person to one trait.

**Q6.** (i)–C; (ii)–A; (iii)–D; (iv)–B.

**Q7.** (a) Text B, with six distancing pronouns against Text A's zero. (b) Both texts use two alignment markers each — but Text A's build comfort (*of course*, *as you can imagine*), while Text B's add pressure (*of course*, *you will agree*). (c) Yes. Text A never uses *they* and is strongly inclusive: inclusion is mostly about who is drawn in, not only about who is pushed out. (The chart also shows the reverse is true: zero distancing words alone would not make a text inclusive — it would still need the inclusive columns filled.)

**Q8.** (a) Loyalty — the value of looking after your own community. (b) School identity and persistence — the belief that Riverbank students never give up. (c) Fairness — the belief in “a fair go”. (d) Discipline — the belief that sport builds it.

**Q9–Q20 (what to look for).** **Q9** — rewrite removes *normal students*, *slower learners*, gendered *his*, *kids/play up*; explanations name the moves (label, assumed default, register). **Q10** — tally shows Text A rich in *we/our/you*, Text B rich in *they/their*; observations link choices to tone. **Q11** — swap completed consistently; effect states the reader moves from inside the group to outside it. **Q12** — both sentences work grammatically with *of course*; explanation names comfort versus pressure. **Q13** — paragraph quotes evidence, names moves, maps the circle, states effects, judges who gains and who loses; the fair-concern sentence is generous, and the final sentence weighs the wording against the concern. **Q14** — two appeals identified with positioning explained; two outside readers named with reasons. **Q15** — 60–80 words, alignment marker and inclusive *we* present and marked. **Q16** — both versions present; three differences annotated by effect on the circle. **Q17** — three choices identified from a real spoken text, one sentence of effect each. **Q18** — respectful register; response speaks from the given position and proposes one widening move. **Q19** — two sentences audited; assumptions stated; non-sharers named. **Q20** — (a) answered honestly, (b) distinguishes place from people, (c) admits the limit: the test shows where the worry sits, but cost and noise questions still need evidence either way.

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## Fully-worked solutions

**Q9.** Model rewrite (one of many):

### **HOMEWORK CLUB — STARTS WEEK 3**

The new homework club is open to every student. Sessions run on Mondays, Wednesdays and Fridays, and any student who wants extra practice is welcome on any day. Students must bring their own laptops. Families, please help students arrive on time and settle in ready to work.

Change 1: *normal students* and *the slower learners* — a label that ranks students into worthier and less worthy groups — is replaced by an offer sorted by need, *any student who wants extra practice*. The circle keeps everyone inside it. Change 2: *the kids mustn't play up* — a wording that assumes misbehaving — becomes *settle in ready to work*, which trusts students and gives them standing.

**Q10.** Reports will vary. A strong observation links a specific choice to a tone: for example, “Text A sounded warmer because almost every second sentence had a *we* or *our*, so it felt like the speaker was standing beside us; Text B sounded colder because *they* kept appearing, like the speaker was pointing at someone over our shoulders.”

**Q11.** Swapped paragraph:

They built the garden beds themselves, and their teachers helped them find the seedlings. Now they water the beds each morning before class. They hope their project makes the school grounds brighter for everyone.

The swap moves the reader from inside the group to outside it. In the first version the reader stands among the builders; in the second the reader watches another group from a distance. The facts are unchanged — only the circle has moved — which is the whole point: pronoun choice decides where the reader stands even when nothing else does.

**Q12. Model pair:**

- Building: *Of course, everyone wants the footy season to start.* — the marker simply relaxes the reader into a feeling they probably already have.
- Pressuring: *Of course, nobody wants to waste money on students who won't try.* — the marker takes a contestable claim and presents it as settled, so that anyone who doubts it feels marked as the odd one out.

The two words do opposite jobs because of their frame: in the first, the “agreement” being claimed is real and harmless; in the second, the claimed agreement is doing the argument’s work before any evidence has appeared.

**Q13. Model paragraph:**

Text B pushes young people outside its circle before it argues a single point. The repeated *they* and *their* — “They arrive with their loud music and their graffiti” — keep every young person at arm’s length and charge one whole group with what a few might do. The shared assumption “everyone knows what these centres become after dark” presents damaging “knowledge” as agreed fact, marking anyone who doubts it as naive. “Real ratepayers” then sets a test for who counts, placing young people — who may pay nothing in rates — outside the town’s decision. These choices disempower the letter’s own subject: people talked about as *they* find it harder to answer back. The writer’s real concern is fair — cost, noise, and how a new place will be kept. But the letter’s wording turns a planning question into an us-versus-them fight, which makes those concerns harder, not easier, to solve.

**Q14. Model answer:**

Text D leans on three appeals; two are enough. First, “we have always believed that sport builds character” appeals to a shared value and treats it as the school’s permanent belief — a reader who agrees is positioned inside a proud, continuing “we”, while a reader who doubts sport’s value is quietly outside it. Second, “Anyone who has ever cheered from the sidelines knows the feeling of belonging” appeals to shared feeling: it positions the reader as someone who already knows, so disagreeing feels like confessing you never belonged. Two readers on the outside: a student who arrived this year, who cannot share “generations” of history yet; and a student who does not play or watch sport, who is told that a feeling they have never had is the feeling that counts.

**Q15. Model for option (a):**

Welcome, everyone — and I do mean everyone. This club exists because you decided to show up today. Of course, we are still working out exactly how things will run, and that is part of the fun: from this first meeting, we build it together. Whatever skill you arrive with, you will leave with more, and every one of you will have helped. Thank you for being our founding members.

Alignment marker: *Of course* (used gently, to normalise not having all the answers). Inclusive *we*: three uses, each one holding speaker and members in the same circle.

**Q16. Model pair:**

Inclusive: *The lift will be out of service on Friday while we complete scheduled maintenance. If you use the lift and need help planning another route, please see the front office — we are happy to help.*

Exclusive: *The lift is closed Friday for maintenance. People who can't use the stairs will need to sort themselves out.*

Three differences: (1) *while we complete scheduled maintenance* shares responsibility, where *closed* states a bare fact with nobody in it; (2) the inclusive version addresses lift users directly as *you* and offers help, where the exclusive version talks about them as *people who can't* — a label defined by what they cannot do; (3) *sort themselves out* abandons the group outside the circle, where *we are happy to help* keeps them inside it.

**Q17.** Responses will depend on the speech used. Credit: two inclusive choices quoted accurately with one sentence of effect each (for example, a principal's *our school* that gives every year level ownership), and one exclusive or pressuring choice with its effect (for example, an *obviously everyone is excited* that makes the unexcited feel awkward).

**Q18.** Model answer:

As someone who joined Riverview this year and does not play sport, I read this editorial feeling a little on the outside. “Generations of students” and “our colours” celebrate a history I have not been part of yet, and the feeling the editorial says everyone knows is one I have never had. None of that makes the tradition wrong — it clearly matters to many students. But the editorial could widen its circle with one move: invite newcomers in, perhaps by naming ways to join the Saturday program without playing — cheering, keeping scores, helping at the sidelines — so belonging is offered, not just remembered.

**Q19.** Model audit (two of several possible):

- “But everyone knows what these centres become after dark.” — Assumes that youth centres turn into trouble spots, and that this “knowledge” is shared by all. Someone who might not share it: a young person whose local centre runs well, or a resident living near one that has caused no trouble.
- “Real ratepayers are tired of paying for facilities they will never use.” — Assumes that paying rates is what gives a person a say, and that young people have no stake in their own town. Someone who might not share it: a family that sees value in services for teenagers, or a young person who already works and pays.

**Q20.** Model answer:

- (a) No — the letter does not survive the swap well. “Everyone knows what these gardens become after dark” sounds strained, because community gardens do not carry the same reputation in most readers’ minds.
- (b) That tells us the writer’s worry is attached less to the kind of place and more to the people they picture using it — young people. The substitution strips the people away and shows that, without them, the fear mostly goes with them.

- (c) The test cannot prove the writer wrong about cost or noise. Those are questions of evidence: what the centre would cost, who would run it, what noise rules would apply. The test can only show where the worry is really aimed — at a group, rather than at a building — so that the evidence questions can then be asked cleanly. Marks follow the reasoning, and a student who runs the test carefully may still conclude the centre is a bad idea; what they may not do is let a label do the arguing.

## The language of evaluation: how views and values are revealed

The same event, two sentences. The school council votes to fund a community garden, and two students walk out of the meeting. “That was a bold decision,” says the first. “That was a reckless decision,” says the second. Nothing else differs — same vote, same facts, same garden — yet the two sentences are completely opposed. The difference sits inside two words: *bold* and *reckless*. Both words judge. And both quietly reveal something about the person who chose them: one prizes courage, the other prizes caution.

That is the subject of this section. Language that judges — language that **evaluates** — never only describes the world. It also reveals the person doing the judging: their **views** (what they think about things) and their **values** (what they hold important). Sometimes the revelation is open and stated. Sometimes it hides inside a single word choice, a label, or a reason that is treated as obvious. By the end of the section you will be able to find both kinds, name the views and values behind them, and control the same language in your own speaking and writing.

|                                  |                                                                                                                                                                              |
|----------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Curriculum focus</b>          | Understand that language used to evaluate and substantiate, implicitly or explicitly, reveals views and values (VC2E10LA02, Language — Language for interacting with others) |
| <b>Draws on</b>                  | VC2E10LA02.E01 — identifying explicit expressions of values when evaluating texts · VC2E10LA02.E02 — exploring subtle or implied values communicated through language        |
| <b>Builds on (Level 9)</b>       | VC2E9LA02 — evaluation and substantiation express views and values                                                                                                           |
| <b>Achievement-standard hook</b> | <i>“They discuss and present opinions about texts. They explore language that reveals views and values.”</i> (Speaking and Listening)                                        |
| <b>Modes in this section</b>     | Reading and viewing · Writing · Speaking and listening                                                                                                                       |

**What this section means by *view*, *value* and *evaluate*.** The Victorian Curriculum uses the terms *views* and *values* but does not define them. This section therefore treats a **view** as what someone holds about a matter — an opinion, a position or an attitude — and a **value** as what someone treats as important, right or desirable: a standard they judge by. To **evaluate** is to judge something — to settle that it is good or bad, right or wrong, strong or weak, worth keeping or worth dropping. An **evaluation** is that judgement, and **substantiation** is the support given for it: the reasons and evidence offered to back the judgement up. Every question in this section is answerable on these definitions alone.

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## Theory

### 1. Evaluation: the language that judges

You rank the world with words dozens of times a day, usually without noticing. A film was *gripping*. A rule is *pointless*. A friend's plan was *brilliant*. The umpire's call was *soft*. Each of those words does one job: it places what is being judged on a scale from positive to negative, measured against some standard. Words that do this job are called **evaluative language** — language that assesses, approves, criticises or measures worth.

Evaluative language works in three broad domains, and it helps to tell them apart:

- **Judging people and behaviour.** Words that assess a person's character or actions: *brave, honest, selfish, lazy, generous, dutiful*. These words measure conduct against a standard of how people *should* act.
- **Assessing things, texts and ideas.** Words that judge what has been made, said or argued: *striking, flawed, compelling, dull, shallow, well built*. These measure quality against a standard of what counts as good work.
- **Reporting feelings about events.** Words that say how an event makes the speaker or reader feel: *worrying, heartening, shameful, uplifting*. These mark what the writer treats as good or bad news.

Figure 1 sets the three domains out with examples.

| Three domains of evaluative language                       |                                                              |                                 |
|------------------------------------------------------------|--------------------------------------------------------------|---------------------------------|
| Every evaluative word judges something against a standard. |                                                              |                                 |
| Domain                                                     | Example words                                                | The standard applied            |
| Judging people and behaviour                               | brave · honest · generous · dutiful · selfish · lazy         | how people should act           |
| Assessing things, texts and ideas                          | striking · compelling · well built · flawed · dull · shallow | what counts as good work        |
| Reporting feelings about events                            | heartening · uplifting · worrying · shameful                 | what counts as good or bad news |

Every evaluation applies a standard — and the standard reveals a value.

*Table of three domains of evaluative language — judging people and behaviour, assessing things and ideas, and reporting feelings — with example words and standards for each*

Here is the key claim of this section: **every evaluation applies a standard, and the standard reveals a value.** Calling a decision *bold* applies the standard “taking risks for something that matters is admirable” — the speaker values courage. Calling the same decision *reckless* applies the standard “risks should not be taken without counting the cost first” — the speaker values

caution. Neither word is a plain description of the decision. Each one carries its speaker's view of what matters. Evaluative language, in other words, is never only about the thing being judged. It is always also about the person judging it.

## *2. Substantiation: what a writer counts as a reason*

An evaluation on its own is only a verdict. **Substantiation** is what stands behind the verdict: the reasons, evidence and support a writer offers so that the judgement does not float in the air. In Level 9 you met evaluation and substantiation as a pair; at Level 10 the pair matters for a new reason. The *kind* of reason a writer reaches for reveals their values just as clearly as the verdict itself does.

Consider the same verdict — “the beach clean-up was a success” — backed in four different ways:

- **Facts and figures:** “forty volunteers collected 180 bags of rubbish.” The writer treats measurable results as what makes something count.
- **Consequences:** “the bay is now safe for swimmers again.” The writer values outcomes for people.
- **Expert or official opinion:** “the council’s environment officer called it the best-organised event of the year.” The writer treats authority as a reason to believe.
- **Shared feeling:** “everyone there said it felt good to do something instead of complaining.” The writer treats common feeling as proof.

None of these is automatically right or wrong. But notice that the writer who counts only facts reveals a different view of what makes evidence strong from the writer who counts feelings. When you analyse substantiation, you are asking two questions at once: *what is the reason?* and *what must this writer treat as convincing to offer it?* Figure 2 lists common kinds of substantiation and the values each one tends to signal.

## Five kinds of substantiation

*The kind of reason a writer reaches for reveals what they treat as proof.*

| Kind                     | What it looks like            | Example                                                                  | What it tends to signal             |
|--------------------------|-------------------------------|--------------------------------------------------------------------------|-------------------------------------|
| <b>Facts and figures</b> | numbers, counts, measurements | "forty volunteers collected 180 bags of rubbish"                         | measurable results are what count   |
| <b>Consequences</b>      | what will happen next         | "the bay is safe for swimmers again"                                     | outcomes for people are what matter |
| <b>Expert opinion</b>    | a voice of authority          | "the environment officer called it the best-organised event of the year" | authority is a reason to believe    |
| <b>Shared values</b>     | what "we all" hold or feel    | "everyone there said it felt good to act"                                | common feeling counts as proof      |
| <b>Comparison</b>        | measured against another case | "last year's event drew half that number"                                | improvement is what proves worth    |

*Table of five kinds of substantiation — facts and figures, consequences, expert opinion, shared values, and comparison — with an example of each and what it tends to signal about the writer's values*

So evaluation reveals values twice over. The verdict shows the writer's standard — what they think good looks like. The substantiation shows what they count as proof — what they treat as real, weighty and worth trusting.

### *3. Explicit and implicit: two routes to the same revelation*

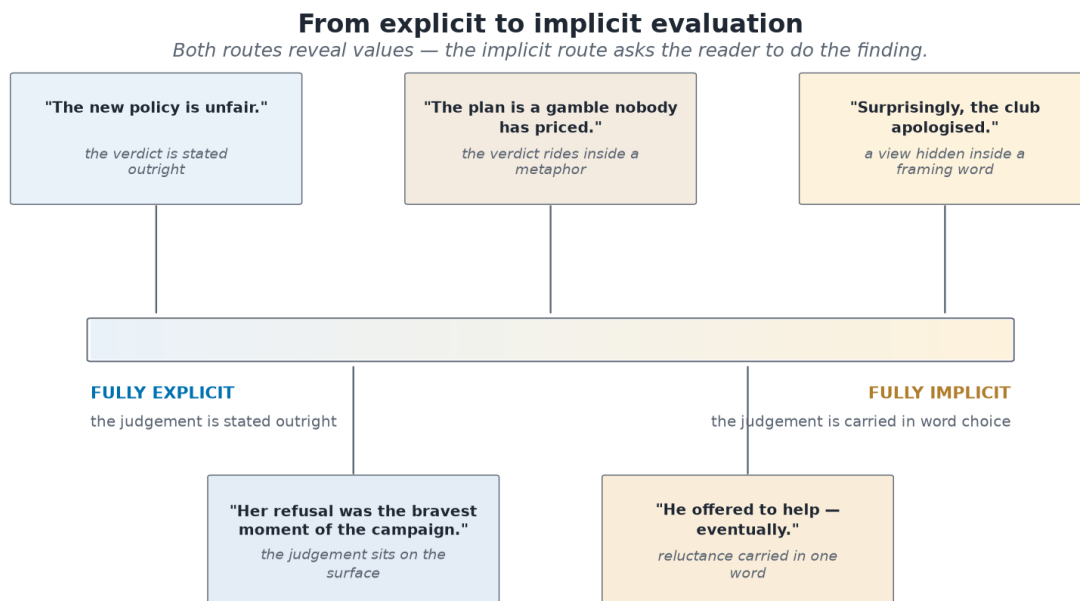
The curriculum says evaluative language reveals views and values **implicitly or explicitly**, and the two routes work differently.

**Explicit evaluation states the judgement outright.** The reader is told what to conclude: "*The new policy is unfair.*" "*Her refusal was the bravest moment of the campaign.*" Nothing needs to be inferred; the value sits on the surface.

**Implicit evaluation carries the judgement without stating it.** The value rides inside word choice, framing and label, and the reader has to recover it. Three quiet carriers to watch for:

- **Loaded words.** "*He offered to help — eventually.*" The word *eventually* implies reluctance without ever saying "he was reluctant".
- **Framing words.** "*Surprisingly, the club apologised.*" The word *surprisingly* implies that apologising was not expected of the club — a view of the club, hidden inside a word about the writer's reaction.
- **Size words.** "*He only suggested a small change.*" The words *only* and *small* shrink the suggestion before anyone can weigh it.

Figure 3 places examples along a scale from fully explicit to fully implicit.



*A scale from fully explicit to fully implicit evaluation, with five example sentences placed at points along it and the judgement each one carries*

Both routes reveal values; they just ask different things of the reader. Explicit evaluation hands you the value and asks you to weigh it. Implicit evaluation hands you the word and asks you to find the value yourself — which is exactly why it deserves your sharpest attention.

#### 4. Labels: implicit evaluation in miniature

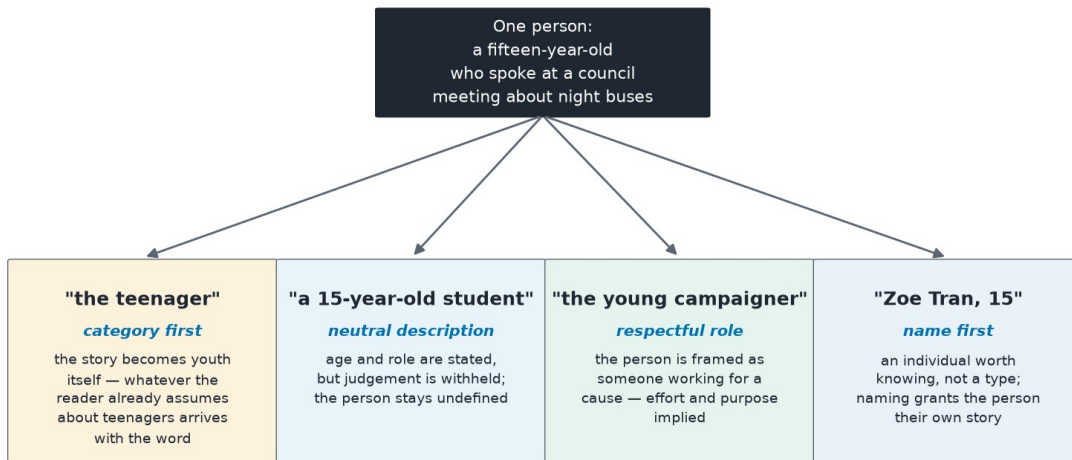
One carrier of implicit evaluation is so common and so powerful that it deserves its own name: the **label**. A label is the word or phrase a writer uses to name a person or group — and no label is neutral. The curriculum's own example is a good one: a writer can refer to an individual as "*the teenager*" rather than using the person's specific name. Both phrases point at the same person. They invite very different judgements.

The choice works in two directions. Using a category label (*the teenager, the pensioner, the refugee*) sorts the person into a group and can carry whatever the reader already assumes about that group. Using the person's name, age and role (*Zoe Tran, 15, a Year 10 student*) presents an individual before a category. Same person — different picture, different judgement, different value revealed about what the writer thinks the person is.

Figure 4 shows one person described four ways, and the implied view each label carries.

## One person, four labels

*No label is neutral — each one invites a different judgement.*



*Same person — different label, different judgement, different value revealed.*

*One person described with four different labels — a category label, a neutral description, a respectful description and an individual name — with the implied view each label carries*

When you read, ask of every label: *what does this word invite me to assume?* When you write, ask of your own labels: *what judgement am I smuggling in — and do I mean to?*

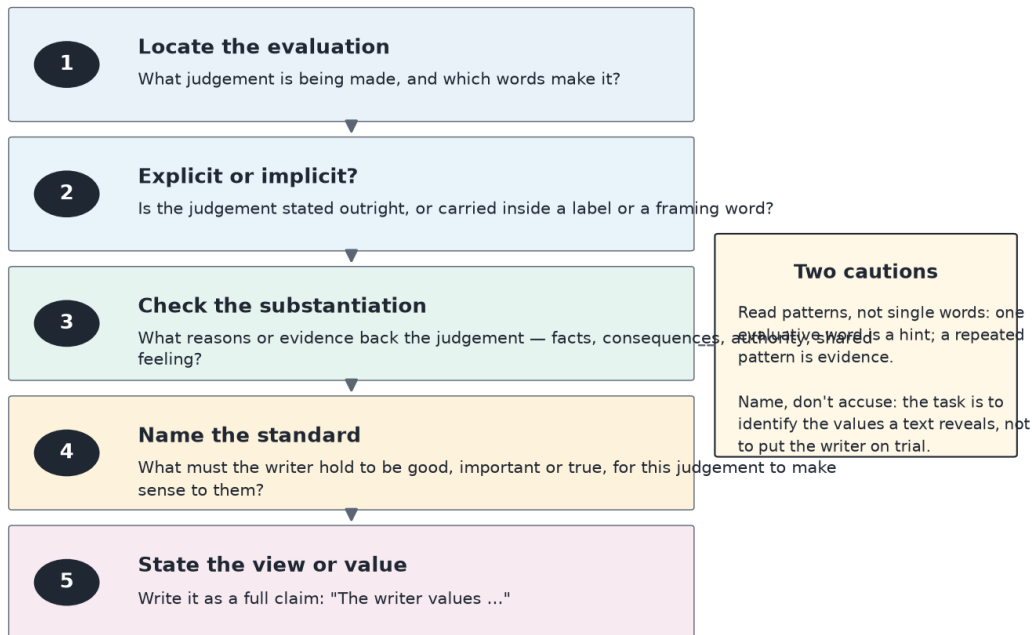
### 5. Reading values back: an analysis routine

Finding views and values in a text is a method, not a mood. The routine in Figure 5 runs five questions in order. You will use it in the worked examples and again in the practice questions.

1. **Locate the evaluation.** What judgement is being made, and which words make it?
2. **Explicit or implicit?** Is the judgement stated outright, or carried inside a label, a framing word, a size word?
3. **Check the substantiation.** What reasons or evidence back the judgement — facts, consequences, authority, shared feeling?
4. **Name the standard.** What must the writer hold to be good, important or true, for this judgement to make sense to them?
5. **State the view or value.** Write it as a full claim: "The writer values X" or "The writer's view is that Y."

## The five-step routine: from evaluation to values

*A method, not a mood — run the five questions in order.*



*Flow diagram of the five-step analysis routine: locate the evaluation, decide explicit or implicit, check the substantiation, name the standard, state the view or value*

Two cautions before you use the routine:

- **Read patterns, not single words.** One evaluative word is a hint; a repeated pattern is evidence. Before you name a writer's value, check that several choices point the same way.
- **Name, don't accuse.** A writer whose values differ from yours has not necessarily done anything wrong. The task is to identify the values a text reveals, not to put the writer on trial — and plenty of revealed values will be ones you share.

**Two sides of reading for values.** Reading texts for the views and values behind their evaluative language is a skill with real defenders and real limits. Hold both in view.

*The strongest case for it:* texts are never written from nowhere. Every writer chooses words, labels and reasons, and those choices carry views whether the writer announces them or not. A reader who can name the values inside a review, a report or a speech is much harder to persuade by stealth — the skill is as useful for advertising and politics as it is for English.

*The strongest case for caution:* readers can over-read. A word can be a habit, a figure of speech or a poor choice rather than a window into someone's values, and a single word proves nothing on its own. Fair value-reading checks the pattern across the whole text, stays open to the simpler explanation, and says "the text suggests" rather than "the writer secretly believes".

Both points can be true at once: evaluative language genuinely reveals views and values, and the reading must be careful. Question 11 asks you to reason about exactly this tension.

## Worked examples

### Example 1 — scaffolded

**Task.** Figure 6 shows two short reviews of the same (invented) film, *The Long Swim Home*, a film about a fourteen-year-old swimmer who attempts an open-water swim to raise money to save her town’s swim club. Review A praises the film; Review B criticises it. The analysis table below is completed for you. Read it line by line, matching each quote to the feature and the value it reveals.

**Two reviews, one film: The Long Swim Home**  
Same film, opposite verdicts — and each verdict reveals its reviewer's values. (Both reviews written for this book; the film is invented.)

**REVIEW A** ★★☆☆

A stirring, big-hearted film. Tran plays Zoe with real generosity, and the ending earns its hope — this is a film that believes effort matters.

**Values revealed:**  
warmth · giving performances · hope that is worked for

**REVIEW B** ★★☆☆

A tidy, careful film that never once risks anything. Every rough edge has been sanded smooth. If you want a film that flatters its audience, here it is.

**Values revealed:**  
daring · honesty over comfort · an audience that is challenged

Bold words carry the judgements. The verdicts differ because the standards differ: Review A measures heart; Review B measures risk.

Two short reviews of the same invented film, side by side, with the evaluative language highlighted in each

| Quote                                           | Evaluation                                                                         | Explicit or implicit                      | What it reveals                                                 |
|-------------------------------------------------|------------------------------------------------------------------------------------|-------------------------------------------|-----------------------------------------------------------------|
| Review A: “a stirring, big-hearted film”        | Positive judgement of the film (assessing a text)                                  | Explicit — the verdict is stated outright | The reviewer values warmth and feeling in a film.               |
| Review A: “Tran plays Zoe with real generosity” | Positive judgement of the performance (judging a person’s conduct)                 | Explicit                                  | The reviewer values giving performances that hold nothing back. |
| Review A: “the ending earns its hope”           | Positive judgement, with built-in substantiation — the hope is <i>earned</i> , not | Explicit                                  | The reviewer values hope that is worked for, not handed out.    |

| Quote                                                                 | Evaluation                                                                                                             | Explicit or implicit                                                           | What it reveals                                               |
|-----------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------|---------------------------------------------------------------|
|                                                                       | given                                                                                                                  |                                                                                |                                                               |
| Review B: “a tidy, careful film that never once risks anything”       | Negative judgement (assessing a text); <i>tidy</i> looks positive but <i>never once risks anything</i> turns it around | Implicit — <i>tidy</i> alone would praise; the framing turns praise into blame | The reviewer values daring; safety reads as failure.          |
| Review B: “every rough edge has been sanded smooth”                   | Negative judgement, using a metaphor                                                                                   | Implicit — the film is never directly called dull                              | The reviewer values roughness and honesty over comfort.       |
| Review B: “if you want a film that flatters its audience, here it is” | Negative judgement, with substantiation: the film’s fault is flattery                                                  | Explicit verdict, implicit value in the choice of <i>flatters</i>              | The reviewer thinks audiences deserve challenge, not comfort. |

**The point to copy.** Every line of the table names (1) the exact words, (2) the kind of evaluation they carry, (3) whether the judgement is stated or implied, and (4) a value stated as a full claim — not “the reviewer is negative”, but what the reviewer *holds important*. Notice too that the two reviewers are not simply “for” and “against” the film. They apply different standards: Review A measures the film against heart, Review B against daring. That is how evaluation reveals values — the verdict shows the standard, and the standard shows the value.

### Example 2 — scaffolded

**Task.** Figure 7 shows the opening lines of two news reports about the same (invented) event: a fifteen-year-old speaking at a council meeting about late-night buses for young people. The facts are identical; the language is not. The table glosses each label and framing choice.

#### Two reports, one event

*A fifteen-year-old speaks at a council meeting about late-night buses. Same facts — different labels, different values. (Both openings written for this book.)*

|                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                       |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>REPORT 1</b></p> <p>A local <b>teenager</b> <b>fronted</b> council on Tuesday with her <b>bold</b> plan to <b>fix</b> the night buses. The idea drew applause from the gallery.</p> <p><b>Label: a category.</b><br/>The evaluation is loud — <b>bold</b>, <b>fix</b> — and the person is a type.</p> | <p><b>REPORT 2</b></p> <p>Zoe Tran, 15, a Year 10 student at Breakers College, addressed the council on Tuesday with a <b>proposal</b> for a late-night bus <b>trial</b>. The idea drew applause from the gallery.</p> <p><b>Label: a person.</b><br/>The evaluation is quiet — respect is carried by the detail.</p> |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

*Refer to someone as “the teenager” instead of by name and the choice itself carries a view — that is implicit evaluation at work.*

*The opening lines of two news reports about the same invented event, shown side by side, with the labels and framing words highlighted*

| Choice in the report                                                                   | What it invites the reader to assume                                                                          | Implicit or explicit                                                | Value or view revealed                                                                         |
|----------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------|------------------------------------------------------------------------------------------------|
| Report 1: “A local teenager fronted council on Tuesday”                                | Category label — sorts the speaker into an age group before she is heard; <i>fronted</i> can imply cheekiness | Implicit                                                            | The writer views young speakers as a type, not as individuals; youth itself becomes the story. |
| Report 1: “her bold plan to fix the night buses”                                       | <i>Bold</i> judges the plan positively and outright; <i>fix</i> implies the buses are broken                  | Explicit evaluation                                                 | The writer views youth initiative as worth admiring, and the current service as failing.       |
| Report 2: “Zoe Tran, 15, a Year 10 student at Breakers College, addressed the council” | Name, age, school and year level present an individual with a place in the community                          | Implicit — no judgement word is used, but the picture is respectful | The writer views the speaker as a person worth knowing, not a category.                        |
| Report 2: “her proposal for a late-night bus trial”                                    | <i>Proposal</i> is a formal, grown-up word; <i>trial</i> is cautious and measured                             | Implicit                                                            | The writer views the idea as serious and testable, not as a stunt.                             |

**Notice the pattern.** Report 1 evaluates loudly (*bold*, *fix*) and labels loosely (*a local teenager*); Report 2 withholds loud evaluation but chooses careful labels that present a person as an individual. The curriculum’s own example works exactly this way: referring to someone as “*the teenager*” instead of by name is itself a choice that carries a view. In both reports, the labels do quiet work that the evaluative words do loudly — and the analysis routine from Figure 5 catches both.

### Example 3 — *unscaffolded*

**Task.** Read the short opinion piece below, written for a school newsletter about a (fictional) canteen change.

#### **Our canteen’s plastic ban is long overdue**

From next term, single-use plastic disappears from the canteen. The change is overdue, and the students who pushed for it deserve real credit. For two years the green club collected data on the rubbish our school produces, and what they found was damning: 1,400 plastic bottles a week, most of them used once and thrown away.

Some students have complained that the ban is inconvenient. Of course it changes habits — that is exactly the point. Convenient is what the plastic industry has sold us, and it is the same convenience that fills the bins at the beach every weekend.

The canteen has shown what serious leadership looks like. The rest of the school now gets to show what we value.

Analyse the piece using the five-step routine from Figure 5. Write eight to ten sentences covering:

- at least one explicit evaluation and one implicit evaluation, quoted exactly;
- one example of substantiation, named by kind;
- at least one label or framing word and the view it carries;
- a final statement of the writer's values, in full sentences.

*Pointers to structure your answer (no scaffold given):*

- Open with a claim about the writer's overall position.
- Move through the routine: quote, classify, explain.
- Close by naming the value in one clean sentence ("The writer values ...").

*A model opening, to show the shape — finish it yourself:*

The piece argues explicitly that the plastic ban is right, and its evaluative language reveals a writer who values action over comfort. The claim that the change is "long overdue" states the verdict outright, while...

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## Practice questions

### *Scaffolded*

**Q1.** Copy the table below. Each evaluative word belongs to one of the three domains from Figure 1: **judging people and behaviour**, **assessing things, texts and ideas**, or **reporting feelings about events**. Sort all twelve words into the table.

*heartening · selfish · compelling · shameful · dutiful · flawed · uplifting · lazy · striking · honest · shallow · worrying*

| Domain                            | Words |
|-----------------------------------|-------|
| Judging people and behaviour      |       |
| Assessing things, texts and ideas |       |
| Reporting feelings about events   |       |

**Q2.** Each sentence below contains an explicit evaluation. Identify the evaluative word or phrase, and state one value it reveals about the speaker.

- "Skipping training to help your little brother was the right call."
- "The mural is the most striking thing this town has produced in years."
- "Their decision to refund every ticket was honourable."
- "It was a shallow speech — full of slogans, short on sense."

**Q3.** Match each piece of substantiation to its kind — **facts and figures**, **consequences**, **expert opinion**, **shared values** — then state what the writer likely treats as convincing.

- (a) “The pool reopens this month because the engineer’s report cleared the repairs.”
- (b) “Over 300 families signed the petition, which speaks for itself.”
- (c) “If we don’t act now, there won’t be a swim club left to save.”
- (d) “Anyone who loves this town knows the club is worth fighting for.”

**Q4.** The same judgement can be made explicitly or implicitly. Rewrite each explicit sentence so the judgement is carried implicitly — inside a framing word, a size word or a label — without using the evaluative word given.

- (a) “The plan is risky.” (do not use *risky*)
- (b) “She was slow to help.” (do not use *slow*)
- (c) “His apology was insincere.” (do not use *insincere*)
- (d) “The result was better than anyone expected.” (do not use *better*)

**Q5.** A fifteen-year-old student has won a state chess title. Below are four ways a report could introduce her.

- (i) “A teenager took out the state title on the weekend.”
- (ii) “Maya Krishnan, 15, took out the state chess title on the weekend.”
- (iii) “A gifted young player took out the state chess title on the weekend.”
- (iv) “The girl beat players twice her age to take out the state title on the weekend.”

For each version: (a) name the label used; (b) state one view or assumption the label invites the reader to hold. Then (c) say which version you would choose for a school newsletter, and why.

**Q6.** Read the passage below, then answer the questions.

The fete was, by every measure, a triumph. More than six hundred people passed through the gates, the sausage stand sold out by noon, and the year 7 band played through the drizzle without being asked twice. Principal Okafor thanked the volunteers “who quietly made all of this happen”. Only the weather tried to spoil things, and even that failed.

- (a) Find two explicit evaluations and quote them.
- (b) Find one implicit evaluation — a framing or size word — and explain the judgement it carries.
- (c) What does the phrase “quietly made all of this happen” reveal about what the speaker values in people?
- (d) One sentence in the passage uses substantiation. Quote it and name its kind.

**Q7.** Two writers assess the same (fictional) decision: a council spending money to rebuild a skate park instead of a playground.

Writer 1: “The council’s choice is the sensible one. The playground serves fewer than forty children a week, while the skate park is used by hundreds. Numbers don’t lie.”

Writer 2: “The council has chosen concrete over children. A playground is where a neighbourhood meets itself, and no amount of skate ramps replaces that.”

- (a) State each writer’s verdict.

- (b) Name the kind of substantiation each writer mainly uses.
- (c) What does each writer treat as the strongest kind of reason?
- (d) In two or three sentences, state the value that each writer's reasoning reveals.

**Q8.** (*Speaking and listening.*) Work with a partner. You will both evaluate the same event: *your school cancels the last excursion of the year and gives the money to the library instead*. Each of you takes a different side — one supports the decision, one opposes it. Each speaker makes their case in one minute, using at least one evaluation and one piece of substantiation. The listener's job is not to argue back but to name the values they heard: "It sounds like you value... because you said..." Swap roles. Protocol: one voice at a time; name the evidence before naming the value; disagree with the idea, never the person.

### Unscaffolded

**Q9.** Look again at the two reviews in Figure 6. Write one paragraph of six to eight sentences answering:

How do the two reviews use evaluative language to reveal different values?

Structure your paragraph with a claim, at least one quote from each review, and an explanation of the value each quote reveals. A colour-coded model paragraph is shown in Figure 8 and printed in full in the solutions.

**A model analytical paragraph, colour-coded**

*Answer to Q9: how do the two reviews use evaluative language to reveal different values?*

Claim
Evidence: Review A
Evidence: Review B
Explanation
Link to the question

The two reviews use evaluative language to reveal opposite values, because they measure the same film against different standards.

Review A calls the film "a stirring, big-hearted film" and says the ending "earns its hope" — praise built on warmth and effort, which reveals a reviewer who values feeling and hope that is worked for.

Review B concedes nothing of the kind: it labels the film "tidy" only to point out that it "never once risks anything", and complains that "every rough edge has been sanded smooth".

The rough-edge metaphor reveals a reviewer who values daring and honesty, and reads safety as a fault.

The disagreement is not about the facts of the film — both reviewers have seen the same one — but about what a film is for: comfort with heart, or risk with teeth.

*Claim, then evidence from both texts, then the values named, then the link back to the question.*

*Model analytical paragraph colour-coded to show the claim, the quoted evidence, the explanation and the linking sentence*

**Q10.** Apply the five-step routine from Figure 5 to the opinion piece in Example 3 (the canteen plastic ban). Write a full analysis of ten to twelve sentences. You must quote the piece at least four times, and your final two sentences must state the writer’s values as full claims beginning “The writer values ...”.

**Q11.** Consider this claim:

“Implicit evaluation is more powerful than explicit evaluation, because readers don’t notice it working on them.”

Write a reasoned response. You must:

- give the strongest version of the case *for* the claim (what its defenders would actually say);
- give the strongest version of the case *against* it (what its critics would actually say);
- then state your own position — with conditions if you need them — supported by examples from this section.

Use the definitions of *view*, *value*, *explicit* and *implicit* given at the start of this section. You are marked on the quality of your reasoning — defined terms, real examples, honest limits — not on which side you land on. Whichever side you favour, spend equal effort on the other one.

**Q12.** Write two short reviews (four to six sentences each) of the same invented event — for example, a school concert, a local market, a sports final. One review must evaluate the event positively, the other negatively. Then add a short note under each review: name two of your own evaluative choices and state the value each one reveals. Your two reviews must reveal *different* values, not just opposite moods.

**Q13.** Take the two report openings in Figure 7. Rewrite Report 1 so that it carries the values of Report 2, and Report 2 so that it carries the values of Report 1 — changing only the labels and framing words, not the facts. Under each rewrite, list the exact words you changed and say what each change now implies.

**Q14.** (*Speaking and listening.*) In pairs, prepare a two-minute presentation answering:

“Here is a text, and here is what its language reveals about its values.”

Choose one short text from this section (a review, a report opening, or the canteen piece) or bring a short text of your own with your teacher’s approval. Present the text, then walk the class through the five-step routine using it. Protocol: share the speaking evenly; quote the text, don’t paraphrase the evidence; end by inviting one question. The listening class applies the routine in their books and checks one value-claim against a quote from the text.

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## Answers

These are sample answers. For open questions, any response that meets the task is acceptable.

**Q1.** Judging people and behaviour: *selfish, dutiful, lazy, honest*. Assessing things, texts and ideas: *compelling, flawed, striking, shallow*. Reporting feelings about events: *heartening, shameful, uplifting, worrying*.

**Q2.** Samples: (a) *the right call* — the speaker values family responsibility over personal goals; (b) *the most striking thing* — the speaker values art that stands out and matters to the town; (c) *honourable* — the speaker values doing right by people even when it costs; (d) *shallow* — the speaker values depth and substance in public speech.

**Q3.** (a) Expert opinion — the writer treats qualified authority as what makes a claim convincing. (b) Facts and figures — the writer treats numbers and counted support as proof. (c) Consequences — the writer treats what will happen next as the reason to act. (d) Shared values — the writer treats belonging and common feeling as proof.

**Q4.** Samples: (a) “The plan is a gamble nobody has priced.” — *gamble* carries the risk judgement; (b) “She helped — eventually.” — *eventually* implies the slowness; (c) “He read his apology off a card.” — the framing implies performance, not sincerity; (d) “The result silenced the doubters.” — *silenced the doubters* implies it exceeded expectation.

**Q5.** (a) (i) category label — “a teenager”; (ii) name and detail — “Maya Krishnan, 15”; (iii) judgement label — “a gifted young player”; (iv) category plus comparison — “the girl”. (b) Samples: (i) invites the reader to treat the win as a youth story, with youth as the point; (ii) invites the reader to meet an individual — no judgement loaded in, respect carried by detail; (iii) invites the reader to credit talent, but decides the judgement for them before the result is read; (iv) invites surprise that a girl — and a young one — won, which makes gender and age the story. (c) Answers will vary; a strong answer chooses (ii) or (iii) and explains that a school newsletter should name the student as an individual and let the result carry the praise.

**Q6.** (a) Any two of: “by every measure, a triumph”; “sold out by noon” (as support for the verdict); “even that failed”. (b) Sample: *quietly* in “who quietly made all of this happen” implies the volunteers worked without attention-seeking — praise carried inside an adverb. Or *tried* in “the weather tried to spoil things” — the weather is framed as an opponent that lost. (c) The speaker values work done without fuss or reward — effort that does not ask to be noticed. (d) “More than six hundred people passed through the gates” (facts and figures), or “the sausage stand sold out by noon” (facts and figures / consequences).

**Q7.** (a) Writer 1: the skate park choice is sensible. Writer 2: the choice puts concrete above children. (b) Writer 1: facts and figures (usage counts). Writer 2: consequences for community life, plus an implicit shared-value claim about what a playground is for. (c) Writer 1 treats measured use as the strongest reason; Writer 2 treats the social meaning of a place as the strongest reason. (d) Samples: Writer 1 values efficiency and the greatest good for the greatest number; Writer 2 values community and the places where people meet. Both positions are defensible — the task is to see the values, not to pick a side.

**Q8.** Teacher observation. Look for: one clear evaluation and one piece of substantiation from each speaker; listeners naming a value and quoting the words that revealed it; disagreement kept on the idea, not the person.

**Q9.** See the model paragraph in the fully-worked solutions (and Figure 8). A sound paragraph makes a claim about the reviewers' different standards, quotes at least once from each review, and names the value behind each quote.

**Q10.** See the fully-worked solutions for a model analysis. A strong response quotes at least four times, sorts the evaluations into explicit and implicit, names the kind of substantiation, and ends with full "The writer values ..." claims.

**Q11.** Marked on reasoning, not conclusion. A strong response: defines its terms (explicit, implicit, evaluation, value); gives the defender's case in real strength (implicit evaluation works below the reader's guard — a label like "the teenager" sorts a person before the reader can object; framing words like *surprisingly* plant views no sentence ever argues for); gives the critic's case in real strength (explicit evaluation can persuade more strongly because the reader weighs the stated claim and agrees freely; implicit evaluation can be noticed, named and answered — the five-step routine exists precisely to catch it); then takes a position with conditions — for example, implicit evaluation is strongest on readers who never stop to analyse, and explicit evaluation is strongest with readers who weigh reasons. Responses that attack only one side, or reach a conclusion without reasons, score low regardless of which side they pick.

**Q12.** Answers will vary. Reward: two reviews of one event with genuinely opposite verdicts; at least two named evaluative choices per review; notes stating a value as a full claim; the two reviews revealing different standards (for example, effort against spectacle, fairness against excitement), not just praise against blame.

**Q13.** Answers will vary. Reward rewrites that keep the facts but swap the labels and framing — for example, Report 1 rewritten with the name, school and "proposal", and Report 2 rewritten with the category label and a framing word like *demand*. Each changed word must be listed with what it now implies.

**Q14.** Teacher observation. Look for: a text presented clearly; the five steps applied in order with quotes; value-claims stated as full sentences; even floor-sharing; the listening class checking one value-claim against a quote.

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## Fully-worked solutions

**Q4 — the reasoning.** Implicit evaluation works by keeping the verdict below the surface, so the rewrite must carry the judgement in a word that is not itself the judgement. In (a) *gamble* implies risk by naming the plan as a bet; in (b) *eventually* does the work of *slow* by marking the wait; in (c) "read ... off a card" frames the apology as performance, which implies the insincerity; in (d) "silenced the doubters" implies the result beat expectation, because only an unexpected result silences doubters. Each rewrite could be made explicit again by adding the judgement back — the test of success is that the judgement is felt without being stated.

**Q6 — the reasoning.** The passage opens with an explicit verdict (“by every measure, a triumph”) and then substantiates it with counts and sell-outs — facts and figures doing the backing. The implicit evaluations are quieter: *quietly* praises the volunteers’ modesty from inside an adverb, and the joke that the weather “tried” and “failed” frames the day as a contest the fete won. The values surface in what gets praised: numbers (a big crowd), effort without being asked (the band playing through drizzle), and work done without attention (the volunteers).

**Q9 — model analytical paragraph** (this is the paragraph colour-coded in Figure 8).

The two reviews use evaluative language to reveal opposite values, because they measure the same film against different standards. Review A calls *The Long Swim Home* “a stirring, big-hearted film” and says the ending “earns its hope” — praise built on warmth and effort, which reveals a reviewer who values feeling and hope that is worked for. Review B concedes nothing of the kind: it labels the film “tidy” only to point out that it “never once risks anything”, and complains that “every rough edge has been sanded smooth”. The rough-edge metaphor reveals a reviewer who values daring and honesty, and reads safety as a fault. The disagreement is not about the facts of the film — both reviewers have seen the same one — but about what a film is for: comfort with heart, or risk with teeth.

The claim is backed by quotes from both reviews, each quote is followed by a sentence naming the value it reveals, and the final sentence links the evidence back to the question by stating what the two value-sets are.

**Q10 — model analysis of the canteen piece.**

The piece takes the explicit position that the plastic ban is right, and the five-step routine shows the values underneath. First, the evaluations: “the change is overdue” and “deserve real credit” state their verdicts outright — explicit judgements of the policy and its student campaigners. The piece also evaluates implicitly: calling the students’ findings “damning” frames the rubbish data as an accusation, and saying convenience is “what the plastic industry has sold us” implies that convenience is not a benefit but a trick. Second, the substantiation: “1,400 plastic bottles a week, most of them used once and thrown away” is facts and figures, which shows the writer treats measurable evidence as the strongest kind of reason. Third, the framing words carry views of their own: “of course it changes habits — that is exactly the point” treats complaint as beside the point, and “what serious leadership looks like” implies that leadership in other places has not been serious. Finally, the standard running through every sentence is that acting for the environment outweighs personal convenience. The writer values collective action over individual comfort. The writer values evidence over complaint.

**Q11 — model structure.**

*For:* Implicit evaluation works below the reader’s guard. A label like “a local teenager” sorts a person into a category before any argument begins; a framing word like *surprisingly* plants the view that apologies from this club are rare, and no sentence ever defends that view. Because the judgement is never stated, the reader has nothing to push back against — the value arrives already inside the reader’s head.

*Against:* Implicit evaluation is not invisible; it is only unnoticed by readers who don't look. The five-step routine in this section exists precisely to catch it: locate the evaluation, ask whether it is stated or carried, name the value. And explicit evaluation can persuade more strongly, because a reader who weighs a stated claim and agrees has been convinced, not smuggled. A review that says outright "this film never risks anything" invites a real argument, and surviving an argument is stronger persuasion than avoiding one.

*Position (sample):* Implicit evaluation is strongest where readers are passive and explicit evaluation is strongest where readers weigh reasons — so the power of each kind depends on the reader as much as the writer. The practical conclusion is this section's own: learn the routine, and implicit evaluation loses its stealth.

Note that the model takes a position — yours may differ, and a well-reasoned opposite position scores equally. What is marked: defined terms, both sides at full strength, a position with conditions, and honest limits.

### **Q12 — one possible pair.**

**Review 1 (positive):** The winter concert was a triumph of nerve. Half the cast had never stood on a stage before, and every one of them stayed with their song to the last note. The sound was rough and the curtains stuck twice, and none of it mattered. This is what school performances are for: students finding out what they can do in front of a crowd that wants them to succeed.

*Note:* "a triumph of nerve" values courage and first attempts over polish; "none of it mattered" values effort and spirit above technical perfection.

**Review 2 (negative):** The winter concert asked for patience and gave little back. Songs were lost to fumbling scene changes, the program ran forty minutes late, and the finale — the one moment that should have landed — was buried under noise from the back rows. A concert owes its audience preparation; this one owed them an apology.

*Note:* "asked for patience and gave little back" values the audience's time and preparation as what a performance owes; "buried under noise" values control and attention as the marks of respect for performers and audience alike.

The two reviews disagree about more than mood: Review 1 measures the night against courage and participation, Review 2 against craft and consideration of the audience. That is the task's point — opposite verdicts should reveal different standards, not just different feelings.

### **Q13 — one possible swap.**

*Report 1, rewritten with Report 2's values:* "Zoe Tran, 15, a Year 10 student at Breakers College, addressed the council on Tuesday with a proposal for a late-night bus trial."

*Report 2, rewritten with Report 1's values:* "A local teenager fronted council on Tuesday to demand a fix for the night buses."

Changes and implications: in the first rewrite, the category label is replaced by name, age and school, which presents an individual rather than a type; *fronted* becomes *addressed*, which

carries formality and respect; *bold plan to fix* becomes *proposal for a ... trial*, which frames the idea as measured and testable. In the second rewrite, the name and details collapse into “a local teenager”, making age the story; *addressed* becomes *fronted*, implying cheek; *proposal* becomes *demand*, implying pushiness; and *trial* becomes *fix*, implying the buses are broken and the solution is already settled. Same facts both times — the labels and framing words carry the values.

**Q14 — what a strong presentation contains.**

- A clear claim in the first sentence (“This review reveals that its writer values ...”).
  - At least two exact quotes from the text, each sorted as explicit or implicit evaluation.
  - The substantiation named by kind, and the value behind it stated.
  - A final value-claim in a full sentence, and an invitation to one question from the class.
  - Even floor-sharing between the pair, with one partner building on the other’s point.
- 

*Section 1B · English 10 · Curriculum reference: VC2E10LA02 (“understand that language used to evaluate and substantiate, implicitly or explicitly, reveals views and values”), drawing on VC2E10LA02.E01 and VC2E10LA02.E02. All reviews, reports, opinion pieces and dialogues in this section were written for this book; the film The Long Swim Home\* is invented.\**

## Analysing text structures and language features, and judging their effectiveness

**Curriculum** — Code: VC2E10LA03 · Strand: Language · Sub-strand: Text structure and organisation

**Students learn to:** analyse text structures and language features and evaluate their effectiveness in achieving their purpose

**Draws on:**

- VC2E10LA03.E01 — comparing the text structure and language features of a print text transposed to an online environment and evaluating the effectiveness of the online text
- VC2E10LA03.E02 — analysing the text structures and language features of reviews from different sources and evaluating their effectiveness
- VC2E10LA03.E03 — analysing and experimenting with combinations of graphics, text and sound in the production of multimodal texts such as documentaries, media reports, online magazines and digital books to influence audience responses

**Achievement standard (Reading and Viewing):** *They analyse and evaluate the structures of texts, including print, digital and hybrid, according to purpose.*

**Building on:** VC2E9LA03 (Level 9: text structures and language features adapted and altered according to purpose) — assumed here, not re-taught. The step-up in Level 10 is the *evaluation*: not just what the choices are and how they were altered, but how well they work.

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## Theory

**What you bring in.** In Level 9 you saw that writers adapt their structures and features to fit their purpose. This section keeps that skill and adds a harder one: judging how well the choices work. Naming a feature is describing. Judging whether it earns its place is evaluating — and evaluating is the goal here.

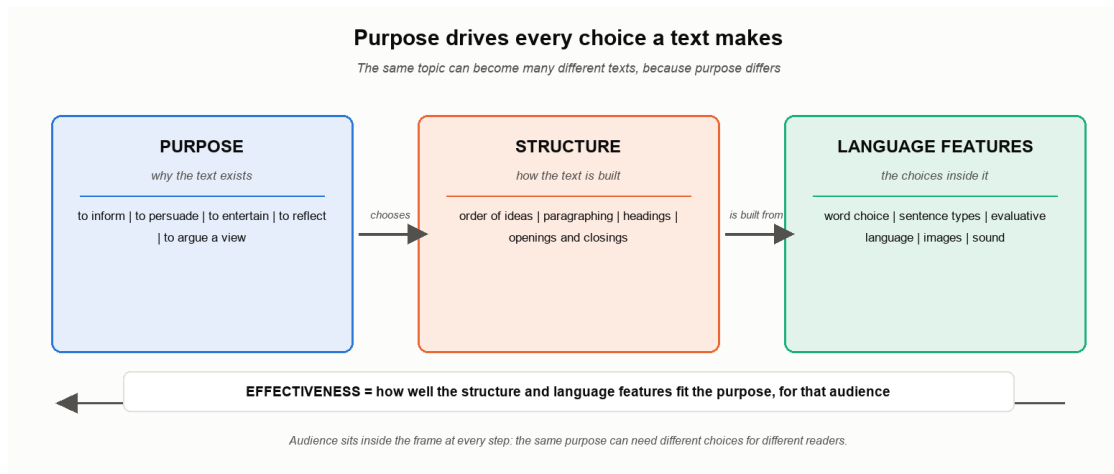
**The two things you look at.** Every text is made of two layers you can name:

- **Text structure** — the way a text is built: the order of its ideas, its paragraphing, its headings, and the way it opens and closes.
- **Language features** — the choices inside that structure: word choice, sentence types, evaluative language (words that carry judgement, like *effortless* or *a mess*), and, in multimodal texts, images and sound.

Two more terms do quiet work in this section. **Purpose** is what a text is trying to do — to inform, to persuade, to entertain, to reflect, or to argue a view. **Audience** is who the text is built for. Nothing in this section is judged without naming both.

**Purpose drives every choice.** The same topic can become many different texts, because purpose differs. A magazine feature about rooftop bees and a news website story about the same bees are

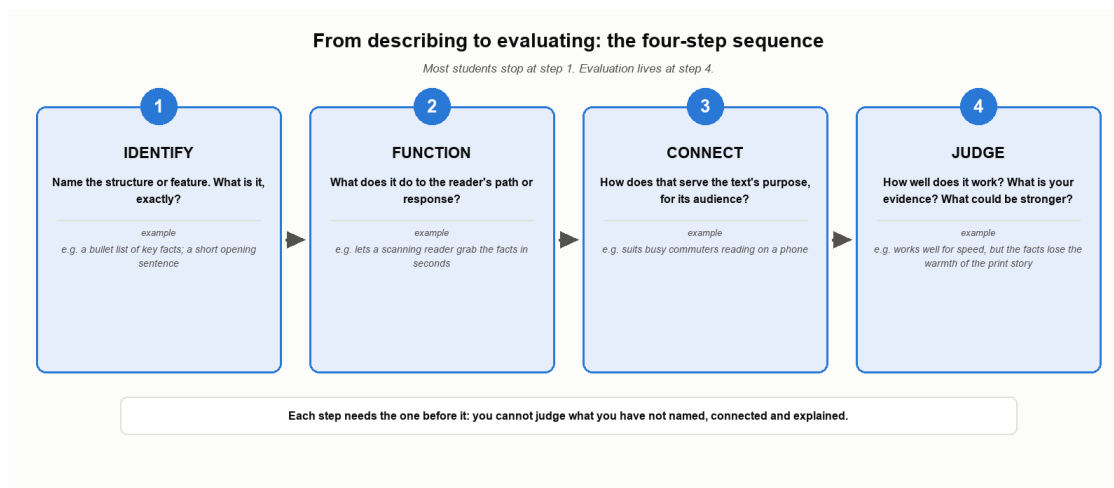
built differently on purpose. The *medium* — the channel a text travels by, such as a print page or a webpage — also shapes the build, because each medium is read differently.



*Flow diagram showing purpose choosing structure, structure being built from language features, and effectiveness defined as how well the structure and features fit the purpose for that audience*

**What “effective” means in this section.** The Victorian Curriculum uses the term *effectiveness* but does not define it. This section therefore treats a text (or any part of it) as **effective** to the degree that it achieves its purpose for its intended audience, and every judgement in this section is argued on that definition alone. Effectiveness is a frame-dependent judgement: once you state the frame — *which* purpose, *which* audience — the question becomes precise and answerable from evidence in the text. It is not the same as “did I like it?”. Liking is a response you report; effectiveness is a judgement you argue. Two readers can both enjoy a text and still disagree, with reasons, about whether it works. A text can also be effective for one purpose and weak for another — a webpage that is fast to scan may be a poor text to read slowly for pleasure — so the question is always *effective at what, for whom?*

**The judging sequence.** Evaluating is a sequence, not a feeling. Four steps, each needing the one before it:



*Diagram of the four-step judging sequence: identify the structure or feature, explain its function, connect it to the purpose and audience, then judge how well it works with evidence*

Describing and judging use different language. A useful test for your own writing: if your sentence would still be true of almost any text, you are describing; if it could only be true of this text, for this purpose, you are judging.

#### Describing says

The article opens with a scene of the beekeeper climbing at dawn.

The online text uses a bullet list of facts.

Review B gives a star rating.

#### Judging says

The opening scene builds interest slowly, which fits a magazine read for pleasure but works against a reader in a hurry.

The bullet list lets a scanning reader grab the facts in seconds, which fits the site's purpose exactly.

The star rating hands a busy reader a quick verdict, which is what that audience came for.

**Structure on the move: print to online.** When a text is moved from one medium to another — a magazine page re-built as a webpage, say — it is rarely just re-typed. It is re-built: new opening, new paragraphing, new extras. That re-building is called a **transposition**. The two texts below tell the same story. TEXT A is the print feature; TEXT B is its online transposition. Read them as a pair.

## The rooftop beekeepers of Hartley

*Above a city car park, three hives and 120,000 bees are quietly changing how locals think about the city.*

By Imogen Roberts

At six each morning, before the city's buses begin to move, Mara Chen climbs six flights of stairs with a smoker in one hand and a notebook in the other. Six floors up, above the Grey Street car park, her bees are waking.

Ms Chen is one of fourteen volunteers who keep hives on rooftops across Hartley. The program began three years ago with a single hive and a council grant. Today, fourteen rooftops host hives, and the honey is sold at the Saturday market.

"People think bees need the country," Ms Chen says. "Really, they need flowers — and up here, we have flowers all year." The council's own count backs her up: the rooftop hives produced 210 kilograms of honey last season, more than the two hives on the ground at the city farm.

For Ms Chen, the honey is almost beside the point. "When people come up here and see the city the bees see," she says, "they start to look after it."

*"When people see the city the bees see, they start to look after it."*

*Next month: the night gardeners of Elm Row.*

*Sample text written for this book.*

*Magazine page of the original print feature article "The rooftop beekeepers of Hartley", with headline, italic intro line, byline, flowing paragraphs and a pull quote*

● ● ●

hartleynews.example/community/rooftop-hives

HARTLEY NEWS

HOME NEWS COMMUNITY ENVIRONMENT ABOUT

COMMUNITY

## Rooftop hives bring bees back to Hartley's centre

Fourteen rooftops. 120,000 bees. 210 kilograms of honey — and a plan to green the city, one hive at a time.

Posted 2 hours ago | Community desk

Hartley's rooftop beehives produced 210 kilograms of honey last season, more than the city farm's two ground-level hives.

### Why rooftops?

Beekeeper Mara Chen says cities can work for bees. "People think bees need the country," she says. "Really, they need flowers — and up here, we have flowers all year."

### The numbers

- 14 rooftops now host hives across the city
- 3 hives sit above the Grey Street car park
- the program began 3 years ago with one hive and a council grant

[ IMAGE ]

Image: Ms Chen checks a honeycomb frame on the Grey Street roof.

### What happens next

The council says it will fund four more hives this year. Honey is sold at the Saturday market, and volunteers run free tours each month.

SHARE

SAVE

23 COMMENTS

Top comment

"Saw these on the library roof last week. Amazing work." — posted 1 hour ago

Sample text written for this book.

*Webpage version of the same story on a fictional news site, with menu bar, bold summary line, short paragraphs, blue section headings, a bullet list of numbers, a captioned image, share buttons and a comment*

The table below reads the pair row by row. Follow one row and you see a single choice being re-made for a new medium and a new purpose.

| The same story, built twice: how the transposition changes the text              |                                                     |                                                      |                                                                            |
|----------------------------------------------------------------------------------|-----------------------------------------------------|------------------------------------------------------|----------------------------------------------------------------------------|
| Follow one row to see a single choice re-made for a new medium and a new purpose |                                                     |                                                      |                                                                            |
| Feature                                                                          | TEXT A (print magazine)                             | TEXT B (news website)                                | Effect on purpose                                                          |
| Opening                                                                          | Narrative lead: a scene of Ms Chen climbing at dawn | Key facts first: the numbers sit in the opening line | Online informs at a glance; the print opening builds interest slowly       |
| Headings                                                                         | One headline; the story then runs unbroken          | Headline plus three section headings                 | Headings let online readers scan and jump to what they want                |
| Paragraphs                                                                       | Longer paragraphs that flow into one another        | Short paragraphs, one idea each                      | Short blocks suit small screens and quick reading                          |
| Key facts                                                                        | Woven into sentences and quotes                     | Pulled into a bullet list                            | Readers can grab the facts without reading the whole story                 |
| Image                                                                            | None on the page; the pull quote carries interest   | Captioned image of Ms Chen at work                   | Shows what the words describe; adds evidence and a face                    |
| Reader's role                                                                    | Reads once, in order, to the end                    | Scans, shares, saves and comments                    | The online text invites return visits and talk; print offers one deep read |

Nothing here is better or worse by nature — each version is judged against its own purpose and audience.

*Comparison table of TEXT A and TEXT B across opening, headings, paragraphs, key facts, image and the reader’s role, with the effect of each change on purpose*

Notice the discipline of the last column: it never says one version is *better*. Each change is judged against the purpose that version is serving. That is the whole skill. A transposition is effective when its new build serves its new job — and it is fair to say, with reasons, what the new build gives up.

**Reviews: texts built to judge.** A **review** is a short text whose job is to help readers decide whether something — a film, a book, a show, a game — is worth their time, and why. Reviews are useful here because they evaluate out loud: you can watch another writer doing exactly what this section asks of you. Two reviews of the same (invented) film, from two very different sources.

THE HARTLEY COURIER

Arts & Film | Saturday

Film review: The Long Swim

A quiet island film that stays with you

VERDICT

★ ★ ★ ★ ☆

Some films shout. The Long Swim, directed by Rosa Kell, whispers instead — and it stays with you for days.

Mia, fifteen, lives on a small island off the southern coast. Her older brother has left for the mainland, and the silence he leaves behind fills the house. One morning Mia decides to swim the nine-kilometre channel to the mainland herself, and the film follows her through one long training summer.

Newcomer Freya Holt carries nearly every scene, and her restraint is the film's great strength: Mia's fear and stubbornness live in small looks and set shoulders. The camera holds wide on the water until it feels endless, while the score — cello and piano, used sparingly — lets the sea do the talking.

If the film slows, it is in the middle stretch, where scenes of training repeat a little. Yet Kell earns the ending without tricks or swelling music, and the final shot lands with a force that few films manage.

The Long Swim is a small film about large feelings — grief, pride, and the pull of the water. It suits patient viewers who trust silence as much as speech. See it on the biggest screen you can.

Sample text written for this book. The film, its makers and the publication are fictional.

*Formal newspaper film review of the fictional film The Long Swim from a fictional arts page, with headline, italic intro line, byline, four-star verdict box and five measured paragraphs*

## The Long Swim hit me harder than any blockbuster this year



4.5 / 5

Posted by Sam Nguyen | 4-minute read | 142 comments

You know the feeling. The trailers all look the same, the endings are all easy to guess, and you walk out forgetting half of what you saw. The Long Swim is the cure.

It is a tiny film: one island, one fifteen-year-old, one impossible swim. Mia's brother leaves for the mainland, and she decides to follow — not by ferry, but by water. Nine kilometres of it.

What makes it work? Mostly Freya Holt, who plays Mia like a real teenager, not a movie one. She says almost nothing in some scenes, and you cannot look away. The music stays out of the way, and the ocean becomes almost a character itself. [link: watch the trailer]

Does it drag a little in the middle? Sure. But the ending earns every minute, and I sat through the credits without moving.

Skip the blockbuster this weekend. See this instead — before everyone else does.

LIKE

SHARE

142 COMMENTS

Top comment

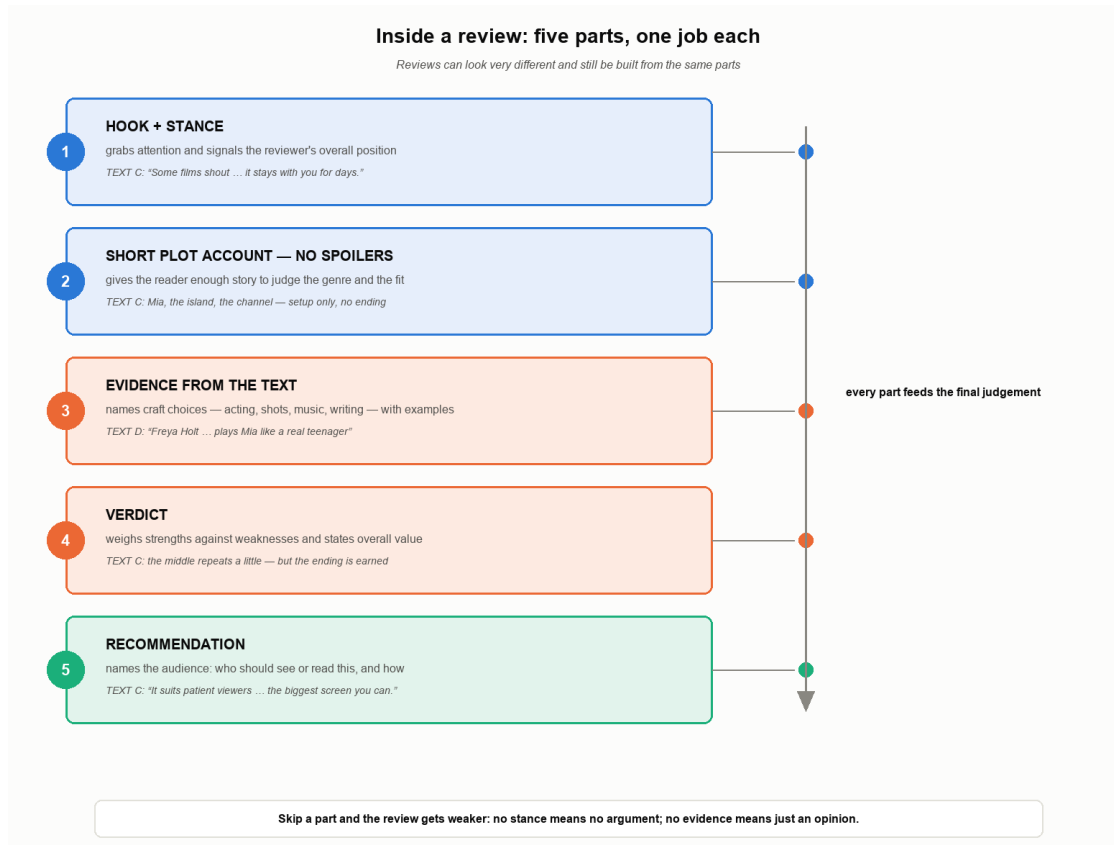
"Saw it Friday. Still thinking about that ending." — 96 likes

Sample text written for this book. The film, its makers and the site are fictional.

*Casual online film review of the same fictional film on a fictional entertainment site, with bold headline, four-and-a-half star rating, short punchy paragraphs, an embedded trailer link, like and share buttons and a top comment*

Two terms help when reading reviews. A reviewer's **stance** is their overall position — for, against, or mixed — and it usually shows in the opening lines. **Evaluative language** is the layer of words doing the judging: *restraint, a mess, earns, hit me harder*. Each review above also carries a **register** — its level of formality. TEXT C's register is formal and measured; TEXT D's is casual and direct. Register is a language feature with a job: it signals who the review is for.

Reviews can look completely different and still be built from the same parts. Both texts above contain all five:



*Labelled diagram of the five parts of a review — hook and stance, short plot account with no spoilers, evidence from the text, verdict, recommendation — each with its job, joined by a spine showing that every part feeds the final judgement*

A fair warning before the questions: a review you disagree with can still be effective. If a casual review persuades its readers, it worked, even if you would never write that way — and the review you love deserves the same cold eye as the one you dislike. Judgement runs on the definition above: purpose and audience first, taste second.

**Multimodal texts: graphics, text and sound together.** Some texts speak in more than one **mode** — a mode being one channel of meaning. This section works with three: written **text**, **graphics** (everything the eye reads: images, titles, captions, framing), and **sound** (voices, music, room noise). A **multimodal** text plans several modes at once, the way a writer plans paragraphs. The curriculum names the family: documentaries, media reports, online magazines and digital books.

The storyboard below plans a 60-second segment of a short documentary, *Night Library*, about a city library that stays open all night for shift workers, students and new parents. Each shot decides, before filming, what the text, the graphics and the sound will each do.

**Storyboard: a 60-second segment from the documentary “Night Library”**  
*Each shot plans three modes together — text, graphics and sound — to shape the audience’s response*

**SHOT 1** 0:00 – 0:12  
*Wide night shot of the library*



**TEXT:**  
none

**GRAPHICS:**  
title fades in over the building

**SOUND:**  
quiet street noise; one low piano note

**INTENDED RESPONSE:**  
sets a calm, welcoming mood — the light reads as safety

**SHOT 2** 0:12 – 0:28  
*Close-up of the book and hands*



**TEXT:**  
the on-screen line names the night opening hours

**GRAPHICS:**  
close-up frames fill the screen

**SOUND:**  
page turns; the narration begins

**INTENDED RESPONSE:**  
real detail shows who the library is for

**SHOT 3** 0:28 – 1:00  
*Interview in the reading room*



**TEXT:**  
Priya’s words carry the story

**GRAPHICS:**  
name caption holds at the bottom of the frame

**SOUND:**  
Priya’s voice; room noise behind; the piano returns, low

**INTENDED RESPONSE:**  
one real voice builds trust; the audience connects with a person, not a number

*Storyboard of three shots from the documentary segment Night Library: a wide night shot of the lit library, a close-up of an open book with an on-screen line about night opening hours, and an interview with a night-shift nurse, each with text, graphics, sound and intended response notes*

The modes are not decoration for one another; each carries a different kind of meaning. The table below separates the jobs so you can borrow them when you plan your own segment.

**Three modes, one design: what each mode does in a multimodal text**  
*A multimodal text plans its modes the way a writer plans paragraphs — each one has a job*

| Mode                | What it carries                      | How it shapes response                                                        | From the Night Library storyboard                                    |
|---------------------|--------------------------------------|-------------------------------------------------------------------------------|----------------------------------------------------------------------|
| <b>Written text</b> | facts, claims and framing lines      | tells viewers what to think about, and fixes the meaning of what they see     | the on-screen line: “The city sleeps. The library doesn’t.”          |
| <b>Graphics</b>     | titles, captions, images and framing | directs attention, and shows what words alone cannot                          | the title fade; the name caption; the close-up frames                |
| <b>Sound</b>        | voices, music and room noise         | sets mood, builds trust and guides feeling, often without the viewer noticing | the single piano note; page turns; Priya’s voice over the room noise |

Test the design in your head: cut the sound and the mood changes; swap the caption and the fact changes.

*Table of the three modes of a multimodal text — written text, graphics, sound — with what each carries, how each shapes the audience’s response, and an example drawn from the Night Library storyboard*

## Worked examples

### Example 1 — scaffolded: analysing the print text

Work through TEXT A with the four-step sequence.

| Step        | Applied to TEXT A                       |
|-------------|-----------------------------------------|
| 1. Identify | Purpose and audience first: a community |

| Step                                | Applied to TEXT A                                                                                                                                                                        |
|-------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                     | magazine feature, built to interest locals in a small local story — purpose to inform <i>and</i> to entertain; audience is Hartley residents reading for pleasure.                       |
| 2–3. Function and connect (opening) | The text opens with a scene, not a fact: “At six each morning ...”. A scene opening slows the reader down and puts a person in front of us, which fits a feature read for pleasure.      |
| 2–3. Function and connect (quotes)  | Two direct quotes carry the heart of the story (“they need flowers”, “they start to look after it”). Letting the beekeeper say it builds warmth and trust more than a summary would.     |
| 2–3. Function and connect (facts)   | The numbers (14 rooftops, 210 kilograms) are woven <i>inside</i> sentences and quotes, so the facts arrive as part of the story rather than as a list.                                   |
| 4. Judge                            | For its purpose and audience, the build is effective: slow opening, human voice and woven facts all suit a magazine feature. The same choices would fail a text whose purpose was speed. |

*Example 2 — scaffolded: judging the online transposition*

Is TEXT B effective? Judge it against *its* purpose: to inform busy readers quickly and to invite them to interact with the site.

| Choice in TEXT B           | What it does for that purpose                                                                                                            |
|----------------------------|------------------------------------------------------------------------------------------------------------------------------------------|
| Facts-first opening line   | A scanning reader gets the whole story in one line; the purpose of speed is served at once.                                              |
| Section headings           | Readers can jump straight to “The numbers” or “What happens next”; the text can be read in any order.                                    |
| Bullet list                | The key facts are grab-able without reading a single full sentence.                                                                      |
| Captioned image            | Shows the beekeeper at work — evidence and a human face the print text only describes.                                                   |
| Share buttons and comments | Turns a one-way read into a two-way one; the site’s purpose includes bringing readers back.                                              |
| The given-up opening scene | The dawn climb is gone, and with it much of the warmth. For the purpose of speed this is a fair trade; for the purpose of pleasure, TEXT |

## Choice in TEXT B

## What it does for that purpose

B is the weaker text.

Worked judgement: *TEXT B is effective for its purpose. Nearly every change — the facts-first lead, the section headings, the bullet list, the interaction row — serves a reader in a hurry and a site that wants talk. The judgement has a limit, and stating it is part of evaluating: the transposition gives up the print text’s warmth, so it is a more effective informer and a less effective storyteller.*

*Example 3 — scaffolded: two reviews, one film*

Compare TEXT C and TEXT D using the five parts.

| Part           | TEXT C (newspaper)                                                                     | TEXT D (entertainment site)                                                                   |
|----------------|----------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|
| Hook + stance  | “Some films shout ... it stays with you for days.” — stance: quiet praise.             | “The trailers all look the same ... The Long Swim is the cure.” — stance: praise by contrast. |
| Plot account   | Setup only: the island, the brother, the channel. No ending.                           | Same setup, shorter and more direct. No ending.                                               |
| Evidence       | Acting (“small looks and set shoulders”), wide camera work, the cello-and-piano score. | Acting (“like a real teenager, not a movie one”), the ocean as a character.                   |
| Verdict        | Mixed but positive: the middle repeats “a little”; the ending is earned.               | Mixed but positive: “does it drag a little in the middle? Sure.”                              |
| Recommendation | “Patient viewers ... the biggest screen you can.”                                      | “Skip the blockbuster ... before everyone else does.”                                         |

Worked judgement: *Both reviews are effective, and they are allowed to be, because they serve different readers. TEXT C’s measured register suits readers who want a careful weighing before a ticket; TEXT D’s direct register and star score suit readers deciding in a hurry. Each contains all five parts, each links its verdict to evidence, and each names its audience at the end. Different does not mean one failed: judged against their own purposes, both work.*

*Example 4 — unscaffolded: judging the multimodal segment*

A model evaluation of the *Night Library* storyboard, using the sequence.

The segment’s purpose is to make viewers feel the night library is safe, open and human, and its audience is the general public the documentary wants to move. Its strongest choice is sound: the single low piano note and the quiet street noise in shot 1 set a calm before a word is spoken, and Priya’s unedited voice in shot 3 builds trust that a narration alone would not. Its graphics and text share the load sensibly — the on-screen line “The city sleeps. The library doesn’t.” fixes the meaning of the close-up

shots, so viewers cannot miss who the library is for. If one choice could be stronger, it is the title fade in shot 1, which arrives before any mood is set; moving it to the end of shot 1 would let the calm land first. Overall the segment is effective: the three modes are planned to do different jobs, and none of them repeats another's work.

---

## Practice questions

### *Scaffolded*

**Q1.** TEXT A. (a) State its purpose in one sentence, naming more than one job if needed. (b) State its audience. (c) Complete the table.

| Choice                     | What it does | How that serves the purpose |
|----------------------------|--------------|-----------------------------|
| the scene opening          |              |                             |
| the two direct quotes      |              |                             |
| facts woven into sentences |              |                             |

**Q2.** TEXT B. (a) Name two features that invite the reader to interact. (b) Name one feature that makes TEXT B faster to read than TEXT A. (c) What does TEXT A's opening give the reader that TEXT B's opening gives up?

**Q3.** The reviews. (a) State each reviewer's stance in one sentence. (b) Copy one piece of evaluative language from each review. (c) Which review gives stronger evidence from the film itself? Point to one line that supports your answer.

**Q4.** Using the five-parts diagram, find all five parts inside TEXT D. Quote a few words from each part as your evidence.

**Q5.** The storyboard. For each of the three shots, name (a) the mode doing most of the work and (b) the audience response that mode is shaping.

### *Un scaffolded*

**Q6.** *[writing]* Choose **one** structural choice in TEXT A (its opening, its paragraphing, its pull quote, or its closing). Write an evaluation paragraph of 80–120 words using the four-step sequence. Your paragraph must contain at least one judgement that could only be true of this text.

**Q7.** *[writing — transposition]* Below is TEXT E, a notice printed in a school newsletter.

**Garden working bee.** The Hartley Community Garden holds its autumn working bee on Saturday 14 March, from 9 am to 12 noon. Volunteers will turn the compost, replant the herb beds and fix the fence along the north side. Gloves and tools are provided; please bring a hat and a water bottle. Morning tea is shared under the oak tree at 10.30. Questions go to Ms Okafor at the front office.

Transpose TEXT E into an online post for the school’s website. Then write two sentences explaining your two strongest choices, each linked to the online purpose.

**Q8.** *[writing — review]* Write your own review of *The Long Swim* (150–200 words) for **one** audience you choose: the school newsletter (formal register, readers are parents and students) or an entertainment site (casual register, readers are teenagers). Use all five parts. Your verdict may differ from both models — the marking looks at how your parts serve your chosen reader, not at your star count.

**Q9.** *[speaking and listening]* In pairs, run a two-minute panel on the question: *Which review of The Long Swim is more effective?* One of you defends TEXT C, the other TEXT D. Rule: before you may argue your own side, you must state the **strongest** point for the other side’s text, in a way your partner accepts. Then give your judgement with evidence. Swap roles and repeat with a text you each dislike less — the tools must work on both sides.

**Q10.** *[speaking and listening]* Present a two-minute spoken judgement of the *Night Library* segment to your class: is it effective for its purpose? While each student presents, listeners note three things on a slip: did the speaker **name** a feature, **connect** it to the purpose and audience, and **judge** it with evidence? Return the slips at the end.

**Q11.** *[writing — multimodal planning]* Plan your own 60-second multimodal segment for an online magazine — your topic, your purpose, your audience. Use a three-shot table like the storyboard’s: for each shot, state the text, the graphics, the sound, and the intended response.

**Q12.** *[reasoning]* Audit this claim: “*Digital texts are always more effective than print texts.*” (a) List three things the claim assumes. (b) Run the swap test — replace *digital* with *print* and read the claim again; what happens to the argument? (c) Answer the claim in a short paragraph using TEXT A and TEXT B as evidence.

---

## Answers

**Q1.** (a) To inform locals about the rooftop bee program and to entertain them with a human story. (b) Hartley residents reading a community magazine for pleasure. (c) Scene opening — slows the reader, puts a person in front of us, suiting a feature read for pleasure; quotes — carry warmth and trust the writer’s summary could not; woven facts — deliver the numbers as part of the story so the piece never turns into a report.

**Q2.** (a) Any two of: share/save buttons, the comments row, the top-comment box. (b) Any one of: the facts-first opening line, the section headings, the bullet list, the short paragraphs. (c) The slow scene of Ms Chen climbing at dawn — warmth, a person, a reason to keep reading.

**Q3.** (a) TEXT C: quiet, earned praise; TEXT D: loud praise by contrast with blockbusters. (b) e.g. TEXT C “restraint”, “earns the ending”; TEXT D “hit me harder”, “the cure”. (c) Either is defensible; the line cited must be evidence *from the film* (acting, shots, music) rather than from the reviewer’s feelings — e.g. TEXT C’s “small looks and set shoulders”.

**Q4.** Hook + stance: “The Long Swim is the cure”; plot account: “one island, one fifteen-year-old, one impossible swim ...”; evidence: “Freya Holt ... plays Mia like a real teenager”; verdict: “the ending earns every minute”; recommendation: “Skip the blockbuster this weekend.”

**Q5.** Shot 1: graphics (the lit building, the title) — calm and welcome. Shot 2: text (the on-screen line) with graphics — fixes the meaning, shows who the library is for. Shot 3: sound (Priya’s voice) — trust and connection with one person.

**Q6.** Look-fors: one named choice; a function, not just a name; a link to purpose and audience; a judgement with evidence; at least one sentence true only of this text.

**Q7.** Look-fors: the post is re-built, not re-typed (facts first, short blocks, a heading or two, a call to action such as “sign up at the office”); each explained choice is linked to the online purpose of speed and sign-up.

**Q8.** Look-fors: all five parts present; a register that matches the chosen audience; a verdict linked to evidence from the film; a recommendation that names the audience.

**Q9.** Look-fors: each student states the other side’s strongest point before arguing; judgements cite lines from the reviews; the same tools are applied to the text each student prefers.

**Q10.** Listeners’ slips should record the three checks: named, connected, judged-with-evidence.

**Q11.** Look-fors: a stated purpose and audience; three shots; the three modes planned separately; an intended response per shot; no mode repeating another’s job.

**Q12.** (a) e.g. assumes “effectiveness” has one measure; assumes every text has the same purpose and audience; assumes speed and interaction are what all texts should aim at. (b) The swapped claim (“print texts are always more effective...”) is just as weak — “always” and a single measure do the rhetorical work on both sides. (c) A sound answer uses the pair: TEXT B is the more effective informer, TEXT A the more effective storyteller; neither medium wins “always”, because effectiveness is judged against purpose, not against the channel.

---

## Fully-worked solutions

**Q1.** (a) Purpose: to inform Hartley residents about the rooftop bee program *and* to entertain them — a feature, not a report. (b) Audience: local residents reading a community magazine at leisure. (c) The scene opening slows the reader and introduces a person before a fact, which suits leisure reading. The quotes hand the heart of the story to the beekeeper, building warmth and trust a summary could not — effective, because a community feature trades on human voice. The woven facts keep the piece a story; pulled into a list they would suit a different text. Each choice serves the purpose, so the build is effective for it.

**Q2.** (a) The share/save/comment buttons and the top-comment box invite the reader to talk back and return. (b) The facts-first opening line gives the whole story to a scanning reader in one read. (c) TEXT A's dawn scene gives warmth and a human opening — the pleasure of the print read is exactly what the online build trades away for speed.

**Q3.** (a) TEXT C's stance is measured praise ("it stays with you for days"); TEXT D's stance is enthusiastic praise set against blockbusters ("the cure"). (b) TEXT C: "her restraint is the film's great strength"; TEXT D: "hit me harder than any blockbuster". (c) Model answer: TEXT C, because its evidence names craft — "Mia's fear and stubbornness live in small looks and set shoulders" is evidence from the acting, where TEXT D's "you cannot look away" reports the reviewer's reaction more than the film. (The reverse answer, argued from TEXT D's concrete examples, also scores if the line cited is from the film.)

**Q4.** Hook + stance — "The trailers all look the same ... The Long Swim is the cure." Plot account, no spoilers — "Mia's brother leaves for the mainland, and she decides to follow — not by ferry, but by water." Evidence — "Freya Holt, who plays Mia like a real teenager, not a movie one." Verdict — "Does it drag a little in the middle? Sure. But the ending earns every minute." Recommendation — "Skip the blockbuster this weekend. See this instead."

**Q5.** Shot 1: graphics lead — the lit building against the dark street shapes calm and welcome before any word. Shot 2: written text leads — the on-screen line fixes the meaning of the close-ups, so the images cannot be misread; response is recognition of who the library is for. Shot 3: sound leads — Priya's own voice over room noise builds trust; response is connection with one person rather than a statistic.

**Q6.** Model paragraph (the pull quote in TEXT A): *The pull quote is the text's one bold structural choice. Its function is to lift the story's heart — "they start to look after it" — out of the paragraph flow and set it where the eye lands, so even a skimming reader leaves with the point. That serves the feature's double purpose: it rewards the slow reader with emphasis and gives the fast reader the whole argument in one line. The choice is effective, and its cost is small: the line is slightly less surprising in its paragraph, having been met already. For a community feature built to be felt as well as read, that is a trade worth making.*

**Q7.** Model transposition:

### **Working bee — Saturday 14 March, 9 am to 12 noon**

The Hartley Community Garden's autumn working bee is on. Gloves and tools provided; bring a hat and a water bottle.

**On the job list:** turning the compost · replanting the herb beds · fixing the north fence

**Morning tea** under the oak tree at 10.30.

Questions? See Ms Okafor at the front office — or sign up below. [sign-up button]

Model explanation: *Putting the date and time in the heading lets a scanning reader get the one fact that matters in a second, which is the online post's first job. The job list as bullets makes the work grab-able and shareable, and the sign-up button gives the reader the action the print notice could only describe — an online post can close the loop itself.*

**Q8.** Model review (school newsletter, formal register):

*Film review: The Long Swim. In a year of loud films, Rosa Kell's island drama chooses quiet, and the choice pays off. Mia, fifteen, watches her brother leave for the mainland and answers the loss the only way she knows: she trains to swim the channel herself. Newcomer Freya Holt gives a performance of small looks and held breath, and the wide, patient camera makes the water a character in its own right. The middle stretch repeats itself a little, and younger viewers may wish for more action. Yet the ending is earned without tricks, and it lands hard. The Long Swim suits patient viewers — and it would reward any class studying how a film shows grief without saying it. Four stars.*

Marked against the five parts: hook + stance (sentence 1), plot account without spoilers (sentences 2–3), evidence (sentence 4), verdict including a weakness (sentences 5–7), recommendation naming the audience (final sentences).

**Q9.** Model answers, stating the strongest point for each side first. For TEXT D, stated by the defender of TEXT C: *its star score and one-line verdict let a busy reader decide in ten seconds, and its casual register makes film talk feel open to readers who find newspaper reviews closed.* For TEXT C, stated by the defender of TEXT D: *its evidence names acting, camera and score, so a reader learns how the film works, and its recommendation sorts its audience honestly rather than urging everyone.* A full-mark discussion then weighs these against each other with cited lines, and the mark follows the quality of the weighing, not the side chosen.

**Q10.** Model opening of the spoken judgement: *The segment's purpose is to make the public feel the night library is safe and human, and I judge it effective, on three named choices. First, sound: the single piano note sets calm before a fact arrives. Second, the on-screen line in shot 2, which fixes the meaning of the close-ups. Third, Priya's voice in shot 3, which trades a statistic for a person. My one improvement: hold the title back until the calm has landed.* Listeners' slips should show all three checks ticked.

**Q11.** Model row (topic: a digital magazine feature on a school bakery run by students): *Shot 2 — TEXT: on-screen line "Every loaf funds the Year 12 camp."; GRAPHICS: close-up of flour and hands; SOUND: oven door, laughter in the background; RESPONSE: the line turns a warm image into an argument, so viewers see the bakery as a cause, not a canteen.*

**Q12.** Model answer: *The claim assumes that "effective" is one thing all texts should be, that all texts share one purpose and one audience, and that speed and interaction are the best measures. The swap test exposes it: "print texts are always more effective" fails just as fast, because "always" ignores purpose on both sides. The pair in this section settles it with evidence: TEXT B*

*is the more effective text for a reader in a hurry — its facts-first lead and bullet list serve speed — while TEXT A is the more effective text for a reader with time — its scene opening and quotes serve pleasure and warmth. Effectiveness is a judgement against purpose and audience, so no medium wins “always”.*

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*All sample texts in this section (the Hartley Monthly feature, the Hartley News webpage, the two Long Swim reviews, the Night Library storyboard and the garden notice) were written for this book. The film, its makers, the city, the sites and the publications are invented.*

# Choosing and varying text structures for sequence and cohesion

*Victorian Curriculum 2 · English · Level 10 · Language · Section 1D*

**Curriculum focus — VC2E10LA04.** Students learn to: understand how text structures are selected and can be varied to create sequence and cohesion.

**Draws on elaborations:** VC2E10LA04.E01 examining how authors vary paragraph structures for effect · VC2E10LA04.E02 examining the integration of paragraphs and images on websites for effect · VC2E10LA04.E03 evaluating the effect of the integration of paragraphs and images in graphic novels.

**Builds on:** VC2E9LA04 understand how a range of cohesive devices, including nominalisation, condense information in texts and link, expand and sequence ideas.

**Level 10 achievement standard (hooks):** Writing — “They vary and experiment with text structures, grammar and punctuation to create and maintain cohesion and sequence.” Reading and viewing — “They analyse and evaluate the structures of texts, including print, digital and hybrid, according to purpose.”

Every text you have ever read was organised by choices. Someone decided what came first, what came next, how long each part would be, and where the pictures would sit. In this section you will learn to see those choices, judge them against purpose, and make them yourself. You will work with three kinds of text: print stories, web pages, and graphic novels — and you will read, view, write, and discuss along the way.

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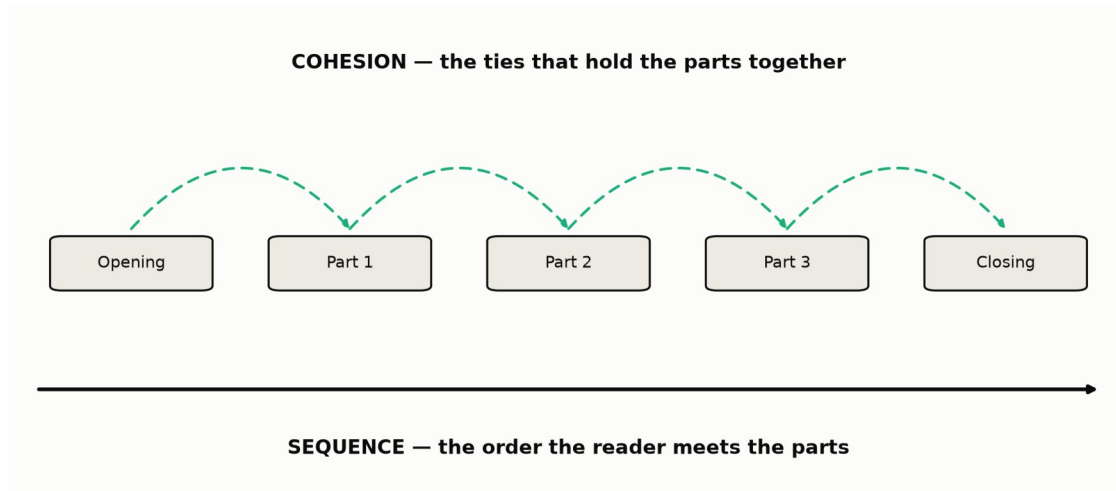
## Theory

### *The two jobs of text structure*

**Text structure** is the way a text is organised — the order of its parts and the way the parts are tied together. Structure does two jobs at once:

- **Sequence** is the order in which the reader meets the parts. It answers the question: *what comes next, and why now?*
- **Cohesion** is the glue that holds the parts together so the text reads as one piece, not as a pile of bits. It answers the question: *how does this part connect back to what came before?*

A text can be in a sensible order and still fall apart if the parts do not connect. A text can be full of connections and still confuse if the order is muddled. Strong texts manage both jobs at the same time.



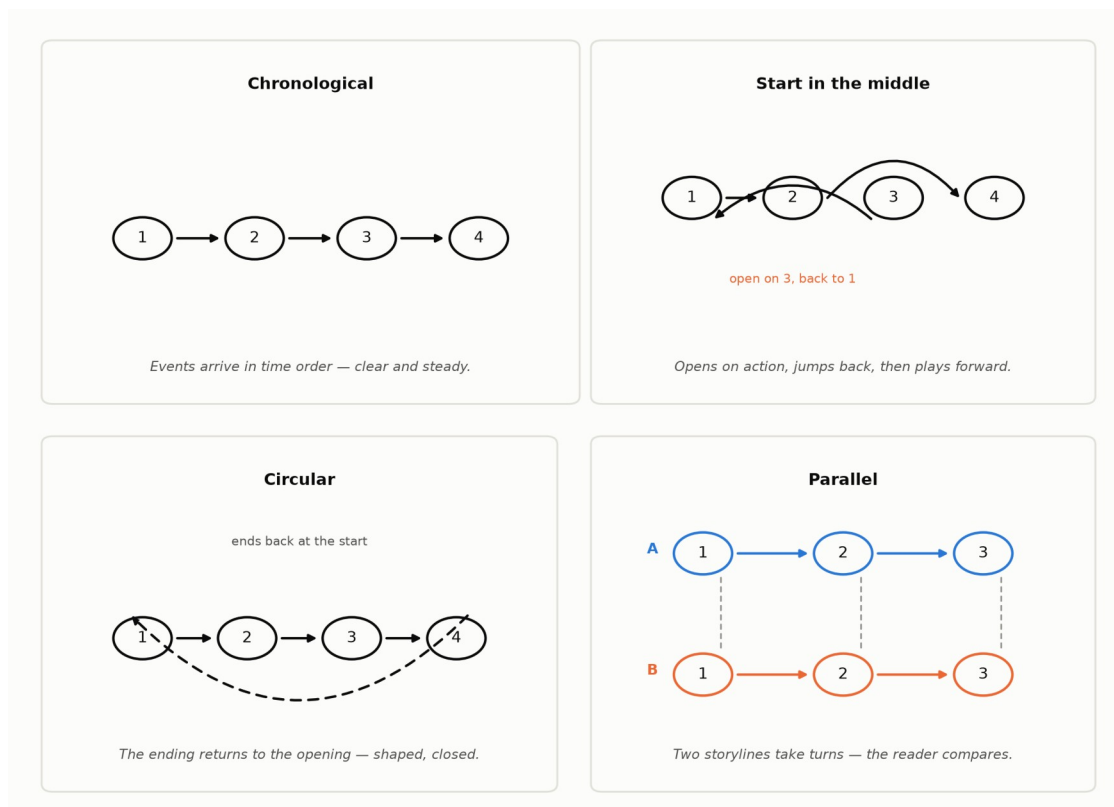
*A row of five labelled blocks joined by dashed arcs above (cohesion) and a single arrow below (sequence)*

*Figure 1. The same five parts, held two ways: sequence runs through the text; cohesion ties across it.*

#### *Four ways to order a text*

Writers choose an order to suit their purpose. Four common orders:

- **Chronological order** — events arrive in time order, first to last. Clear and steady; common in news reports, recipes and histories.
- **Start in the middle** — the text opens on the action, then jumps back to explain. It grabs attention at once; common in feature openings and thriller novels.
- **Circular structure** — the ending returns to the opening image, place or line. It gives a shaped, closed feel; common in poems and reflective pieces.
- **Parallel storylines** — two strands of the story take turns, strand A then strand B then strand A again. The reader compares the strands as they run; common in dual-voice novels and comparisons.



Four small diagrams of numbered nodes joined by arrows, showing chronological, start-in-the-middle, circular and parallel orders

Figure 2. Four orders, four effects. The numbers are the order events happened; the arrows are the order the reader meets them.

Most real texts combine orders. A novel may run chronological overall but open one chapter in the middle of the action. The choice is never “which order is correct?” — it is “which order serves my purpose?”

*Paragraphs: the parts you can vary*

A **paragraph** is a group of sentences (sometimes one sentence, sometimes one word) that carries one main idea or one step. The white gap after a paragraph tells the reader: *a new step begins here*.

Paragraph length is a choice, and each choice has a job:

- A **long paragraph** slows the reader down and sets a scene in detail.
- A **medium paragraph** moves the action along at a walking pace.
- A **one-line paragraph** is a sharp change of beat — the white space around it makes it stand out.
- A **single-word paragraph** is maximum impact: nothing else on the page competes with it.

The speed at which a reader moves through a text is called **pace**. Long paragraphs slow the pace; short ones speed it up; a lone line forces a pause.



*A model article drawn as blocks of different heights, each labelled with its job, above a summary box of three reasons to vary paragraph length*

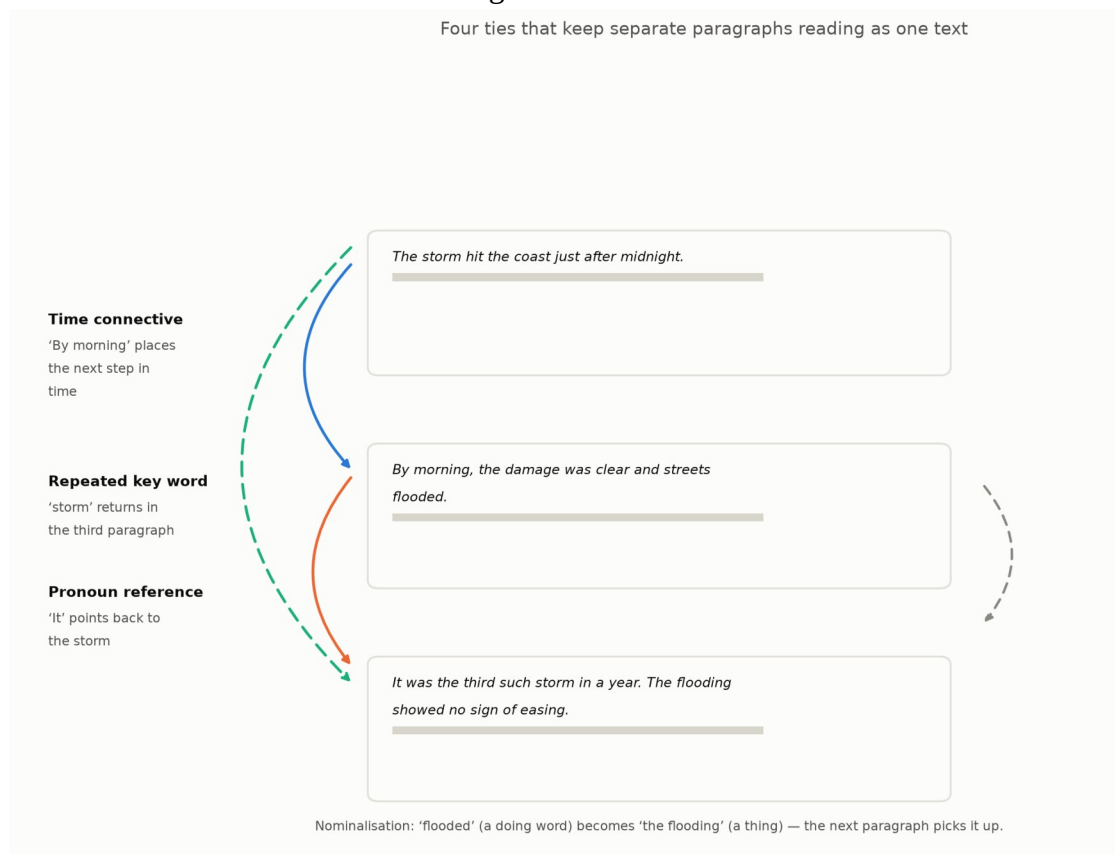
*Figure 3. One article drawn as blocks. The same facts would read differently in five equal paragraphs — shape is meaning.*

### *Cohesion: the ties that hold paragraphs together*

**Cohesive devices** are the words and patterns that tie one part of a text to another. In Level 9 you met a range of them, including **nominalisation** — turning a doing word into a thing-word, as in “the streets flooded” becoming “the flooding”. Nominalisation packs a whole event into a thing that the next sentence can pick up, so it both condenses information and links ideas.

Four ties you can use between paragraphs:

- **Time connectives** place the next step in time: “By morning, ...”, “A week later, ...”.
- **Repeated key words** bring an idea back so the thread does not drop: “the storm” in one paragraph, “the storm” again two paragraphs on.
- **Pronoun reference** points backwards with a small word: “It was the third such storm” — *it* only makes sense if the reader is holding the storm in mind.
- **Nominalisation** turns the previous event into a thing the next paragraph can carry: “flooded” becomes “the flooding”.



*Three short paragraphs with coloured arcs on the left marking a time connective, a repeated key word and a pronoun reference, plus a note on nominalisation*

*Figure 4. Three paragraph openers, four ties. Each tie reaches back so the reader never has to guess what “it”, “the flooding” or “by morning” hangs on.*

## Choosing a structure starts from purpose

Structure follows purpose. Before you choose an order or a paragraph shape, ask: *what is this text trying to do?*

| Choosing a structure starts from purpose |                                          |                                   |
|------------------------------------------|------------------------------------------|-----------------------------------|
| If your purpose is...                    | Structures that work                     | Common in                         |
| Tell events in the order they happened   | <b>Chronological order</b>               | News reports, recipes, histories  |
| Grab attention at once                   | <b>Start in the middle of the action</b> | Feature openings, thriller novels |
| Show two stories or sides at once        | <b>Parallel storylines, taking turns</b> | Dual-voice novels, comparisons    |
| End where the text began                 | <b>Circular structure</b>                | Poems, reflective pieces          |
| Blend words and pictures                 | <b>Paragraph-image integration</b>       | Websites, graphic novels          |

One text can combine several: this workbook page uses headings, figures and paragraphs together.

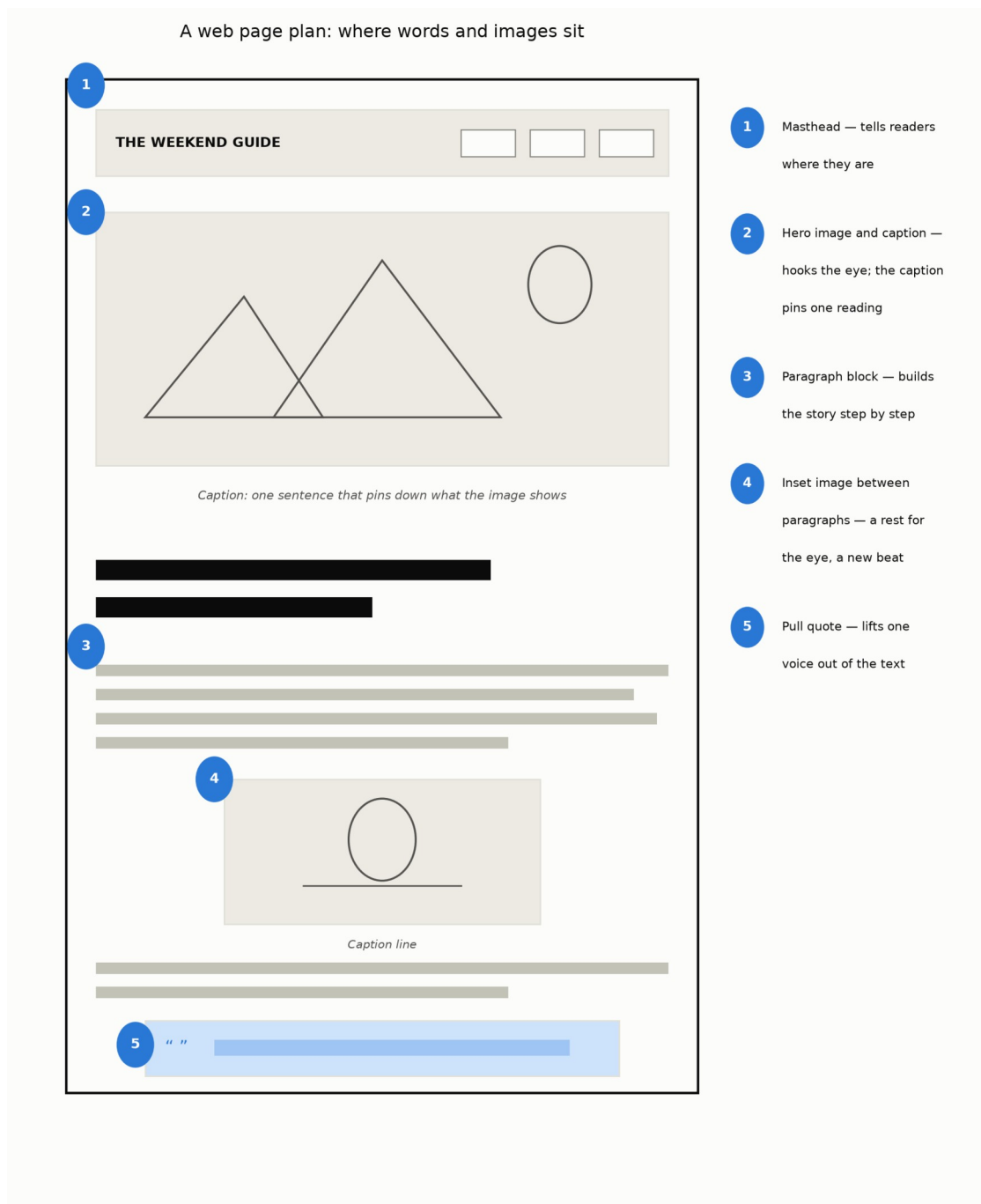
A three-column table matching purposes (tell events in order, grab attention, show two sides, end where it began, blend words and pictures) to structures and to the text types they are common in

Figure 5. Purpose first, structure second. One text can combine several structures — this workbook page does.

## Websites: paragraphs and images working together

On a web page, words and images are planned together in one **layout** — the arrangement of everything on the page. Five parts do most of the work:

1. **Masthead** — the title band that tells readers where they are.
2. **Hero image** — the large opening image that hooks the eye — and its **caption**, the one sentence under an image that pins down what the image shows.
3. **Paragraph blocks** — the story itself, built step by step, with the same length choices as in print.
4. **Inset image** — a smaller image placed between paragraph blocks; a rest for the eye and a new beat.
5. **Pull quote** — one line lifted out of the text and set large; it raises a single voice above the page.



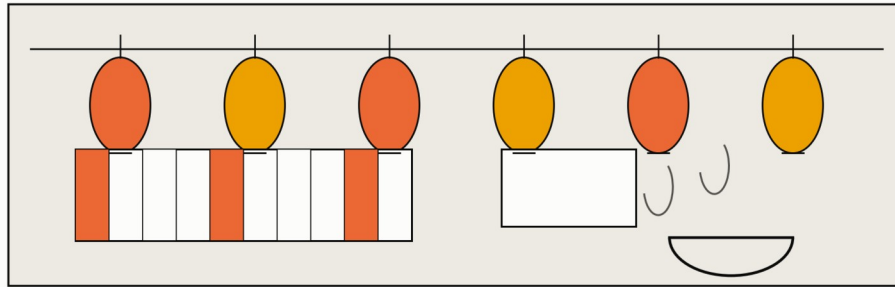
*A wireframe of a web page with five numbered parts and a legend naming masthead, hero image and caption, paragraph block, inset image and pull quote*

*Figure 6. A web page plan (wireframe). The images are not decoration: each one sits at a point where the reader needs a hook, a rest, or a pin.*

Here is a full mock page built on that plan. Notice the paragraph work: a long scene-setter, a one-line beat (“The smell hits you first.”), a medium paragraph carrying a quote, another one-line turn, and a long practical close.

## The Night Noodle Market Returns

Thirty-two stalls, one dessert lane, and queues that wrap around the block

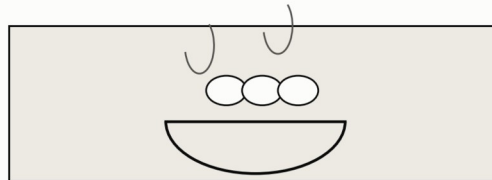


Opening night at the Lantern Lane Night Noodle Market. Illustration: The Weekend Guide.

On Friday night, the empty car park at the end of Lantern Lane became a maze of steam, lanterns and queues. The Night Noodle Market is back for its sixth year, with thirty-two food stalls, a live cooking stage and a dessert lane that stays open until midnight.

*The smell hits you first.*

Chef Ada Chen runs the dumpling stall at the front gate. She says the market has changed the way her family cooks. "We still make my grandmother's soup," she says, "but now we make it for two thousand bowls a night."



A bowl of soup from Chef Ada Chen's stall.

*Not everything on the menu is traditional.*

The market runs every Friday and Saturday until the end of spring. Entry is free, but bring patience — the queues after seven o'clock can wrap around the block.

*A rendered mock web article, The Night Noodle Market Returns, with masthead, headline, hero image of lanterns and a stall, caption, varied paragraphs, inset image of a soup bowl and caption*

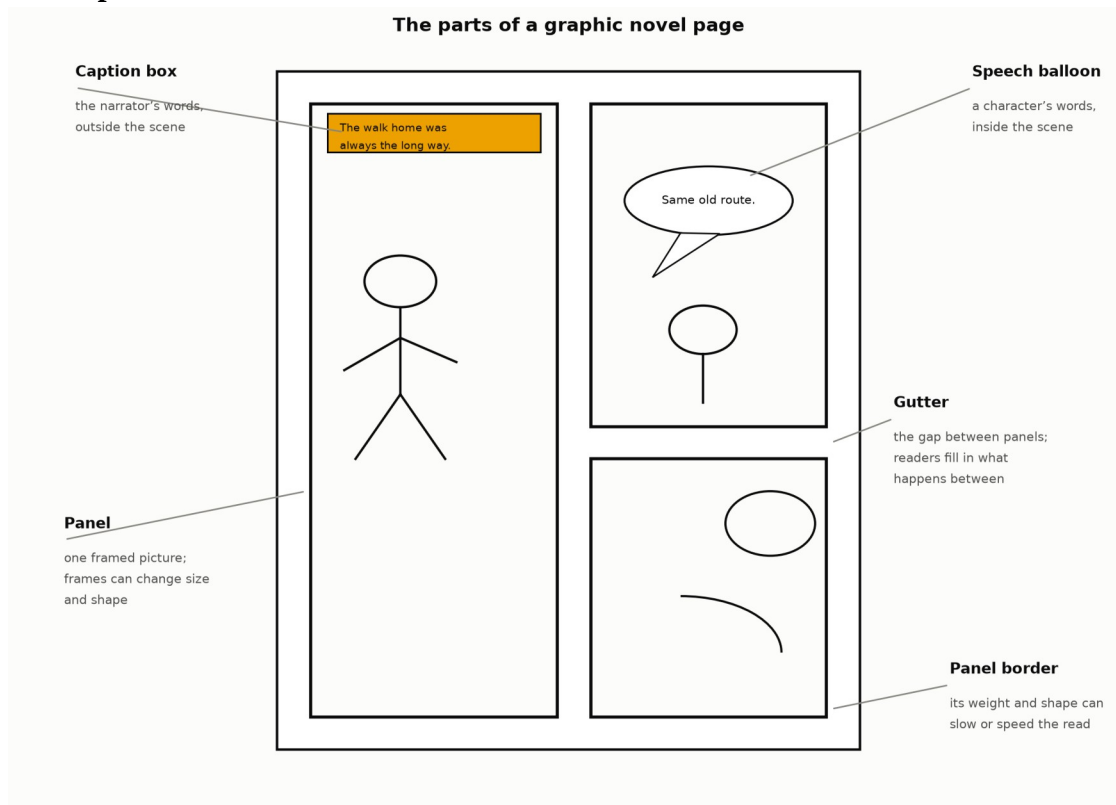
*Figure 7. An original mock page drawn for this workbook. Read the captions against the images: they anchor what the pictures mean.*

When paragraphs and images are integrated well, each does the job it is better at. The image shows; the caption pins; the paragraph explains, orders and connects. A page where the images repeat the words waste them; a page where the images ignore the words loses the reader.

### *Graphic novels: reading between the panels*

A **graphic novel** tells its story through sequences of images and words. Four terms do the heavy lifting:

- **Panel** — one framed picture. Frame size and shape are choices: a tall panel slows the eye; a wide panel opens a scene.
- **Gutter** — the gap between panels. The reader fills in what happens in the gutter; that missing time is part of the story.
- **Caption box** — the narrator's words, set in a box outside the scene. Captions often carry time and sequence: "By three o'clock, ...".
- **Speech balloon** — a character's words, inside the scene.



*A diagram of a graphic novel page with callouts naming the caption box, panel, speech balloon, gutter and panel border*

*Figure 8. The parts of a graphic novel page.*

Here is an original page. Follow the sequence: the captions place the events in time ("before lunch", "by three o'clock"), the panels vary in size and shape for pace, and the gutters ask you to supply the jumps.

The Umbrella — an original page drawn for this workbook



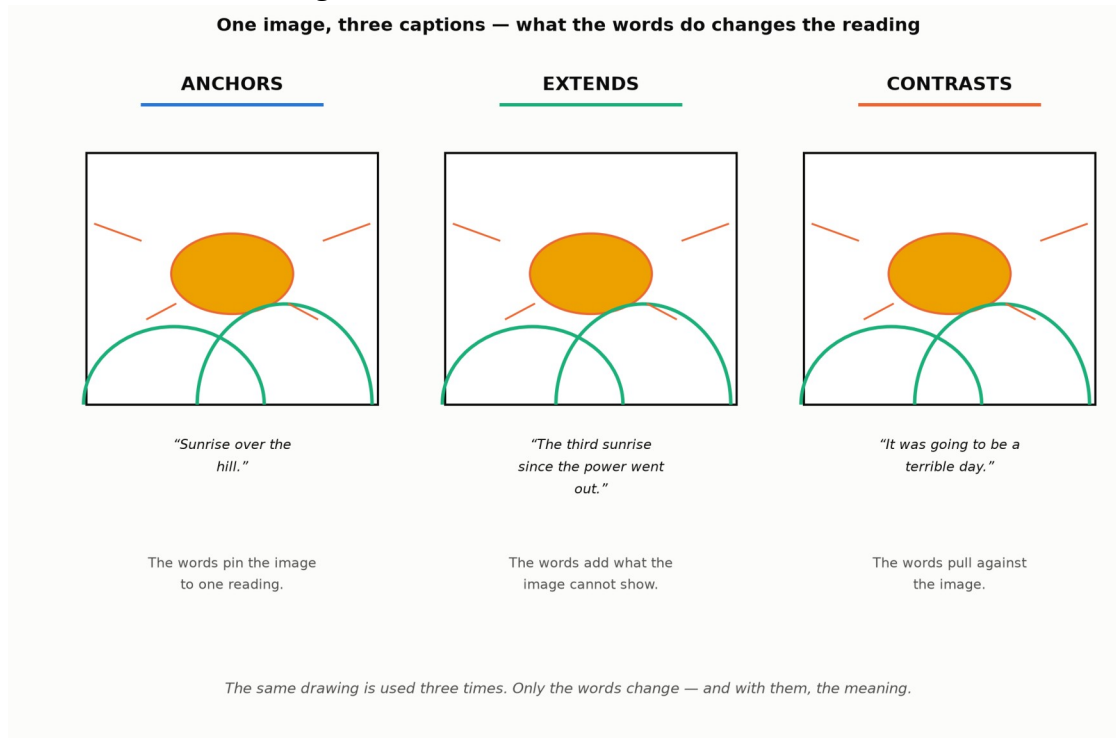
*An original five-panel comic page, The Umbrella: grey skyline with rain; an umbrella flipped by wind; Mina holding on; Ari offering room under a second umbrella; two figures sharing one umbrella in the rain*

*Figure 9. The Umbrella — an original page drawn for this workbook.*

### *What the words do to the image*

Where a caption or a paragraph sits against an image changes the reading in one of three ways:

- The words **anchor** the image: they pin it to one reading of the many it could have.
- The words **extend** the image: they add what the picture cannot show — time, cause, history.
- The words **contrast** with the image: they pull against it, and the gap between the two carries the meaning.



*The same sunrise drawing three times with three different captions: one anchoring, one extending, one contrasting, each with a one-line gloss*

*Figure 10. One image, three captions. The drawing never changes; the words do, and the meaning follows the words.*

Evaluating structure — in print, digital or **hybrid** texts (hybrid = print and image designed as one) — always comes back to purpose: *given what this text is for, do these choices work?* That is the question you will practise in the examples and questions below.

## Worked examples

### *Example 1 — Varying paragraph structure for effect (scaffolded)*

Here is an original extract, *The Storm Shelter*. The task: examine how the writer varies paragraph structure for effect.

[1] The storm warning came through at lunchtime, and by the last bell the whole coast smelled of rain. Mr Hutton moved our class into the hall, past the old piano and the trophy cabinet, while the loudspeaker clicked and stayed quiet. We sat in rows on the cool floor and listened to the wind test the doors.

[2] The power failed at six-twelve.

[3] Someone counted the seconds between the lightning and the thunder, and the numbers kept getting smaller. Teachers moved between the rows with torches, checking phones, and Dara passed me a note that said only: watch the windows.

[4] Then the sirens began.

[5] Run.

| Working                                                                | Comment                                                                                                                       |
|------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|
| [1] is a long paragraph: three sentences of place, people and waiting. | Long = slow. The detail makes the reader settle in and wait with the class — which is exactly what the scene is about.        |
| [2] is one line alone, and it is a fact with a time on it.             | The white space around it is a jolt. After the slow first paragraph, the single line lands like the power cut itself.         |
| [3] is medium and moves: counting, torches, a note.                    | Back to a walking pace — the action is moving again, and the tension builds inside ordinary detail.                           |
| [4] is one sentence, and it begins with the time connective “Then”.    | “Then” snaps the sequence forward; the short line withholds just enough to force the reader on.                               |
| [5] is a single word.                                                  | Maximum impact. The whole extract slows down to this one command, and the white space after it does the work of a cliff edge. |

The pattern is the point: long → short → medium → short → one word. The writer varies paragraph structure the way a composer varies note length — to control pace, and to mark the moments that matter.

### *Example 2 — Integrating paragraphs and images on a web page (scaffolded)*

The task: examine how the mock page *The Night Noodle Market Returns* (Figures 6 and 7) integrates paragraphs and images for effect.

| Working                                                                                                | Comment                                                                                                                                                  |
|--------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|
| Masthead “THE WEEKEND GUIDE” plus “Weekend · Food”.                                                    | Tells the reader where they are and what kind of text this is — a weekend feature, not hard news. The reader adjusts expectations before the first line. |
| Hero image of lanterns and a stall, captioned “Opening night at the Lantern Lane Night Noodle Market.” | The image hooks the eye with colour and steam; the caption anchors it to one night and one place, so it cannot be read as any market anywhere.           |
| Paragraph 1, long: place, sixth year, thirty-two stalls, opening hours.                                | The scene-setter. It condenses the facts a visitor needs before the story of the night begins.                                                           |

| Working                                                             | Comment                                                                                                                                                          |
|---------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Paragraph 2, one line: “The smell hits you first.”                  | A beat. Set between two long blocks, the white space makes the line stand out and shifts the reader from facts to senses.                                        |
| Inset image of the soup bowl between paragraphs, captioned.         | A rest for the eye mid-page, and a bridge into the chef paragraph — the bowl the next words are about.                                                           |
| Paragraph 3, medium, carrying the chef’s quoted words.              | People enter the story. The quote lifts a voice into the facts; the paragraph ties it back to the market with “the market has changed the way her family cooks”. |
| Paragraph 4, one line: “Not everything on the menu is traditional.” | A turn. The short line signals a new angle before it arrives, keeping sequence clear.                                                                            |
| Paragraph 5, long and practical: days, entry, queues.               | The close gives the reader the facts to act on. Ending on practical detail suits the purpose — a guide, not a story.                                             |

Every image either anchors, extends or bridges the words, and every paragraph length is doing a named job. That is integration: nothing on the page is decoration.

### *Example 3 — Evaluating a graphic novel page (unscaffolded)*

Look at *The Umbrella* page (Figure 9). In one paragraph of five to seven sentences, evaluate how the captions and panels work together to create sequence and cohesion on the page. Refer to at least two panels and two captions, and judge how well the choices serve the page’s purpose: to show a small kindness in bad weather. A fully-worked model response is in the solutions at the end of the section.

### *Example 4 — Resequencing a short text (unscaffolded)*

Here is a short text in chronological order:

On Tuesday morning, the Year 10 class gathered at the creek bank with forty young trees. First they dug the holes, working in pairs. By lunchtime, every tree was in the ground and watered. On Friday, the mayor arrived to take photos of the new grove.

Rewrite it so that it **opens with the mayor’s visit** and then jumps back to the planting. Keep every fact, keep four or five paragraphs, and use at least one time connective (for example, “Four days earlier”) so the jump back is never confusing. A model rewrite is in the solutions.

## Practice questions

### *Scaffolded*

**Q1.** (Reading and viewing) Figure 2 shows four orders. Name the order described by each clue: (a) it ends back where it began; (b) two strands take turns so the reader compares; (c) events arrive first to last; (d) it opens on the action and jumps back.

**Q2.** (Reading) Figure 3 draws an article as blocks. (a) Which block slows the reader down most, and why? (b) Which two blocks stand out from the page, and what gives them that power? (c) The summary box gives three reasons to vary paragraph length. List them in your own words.

**Q3.** (Reading) Name the tie doing the main work in each pair: (a) “The fire closed the road.” / “The closure lasted two days.” (b) “At dawn the crew arrived.” / “By noon the fence was rebuilt.” (c) “A magpie swooped the path.” / “The magpie had chicks nearby.” (d) “The tank overflowed.” / “It soaked the whole yard.”

**Q4.** (Viewing) The web page wireframe (Figure 6) numbers five parts. (a) Which part pins down what an image shows? (b) Which part lifts one voice out of the text? (c) Which part tells readers where they are? (d) Which part gives the eye a rest between paragraph blocks?

**Q5.** (Writing) Write three paragraphs about a school market, fete or open day. Paragraph 1: long — set the scene. Paragraph 2: one line — a sudden beat or change. Paragraph 3: medium — move things along. Starters if you want them: “By the time the gates opened, ...” / “Then the rain came.” / “Within an hour, ...”. Link paragraph 3 back to paragraph 2 with one repeated key word.

**Q6.** (Speaking and listening) With a partner, read *The Storm Shelter* (Example 1) aloud, sharing the five paragraphs between you. Agree on two things before you start: how fast each paragraph should be read, and where to pause. Then share one pacing choice with the class and give your reason.

### Un scaffolded

**Q7.** (Reading) Choose paragraphs [2] and [5] of *The Storm Shelter*. In two to three sentences each, explain the effect of the writer’s paragraph-length choice in each.

**Q8.** (Reading) Read this pair of paragraphs: “The enviro club voted to double the recycling bins at the canteen.” / “The vote came after a term of lunchtime campaigns, and the new bins filled up within a week.” Find two cohesive ties between them and explain each in one sentence. (One of them is a nominalisation.)

**Q9.** (Writing) Nominalisation condenses and links. Model: “The creek flooded in June.” + “It left a metre of mud in the hall.” → “The June flood left a metre of mud in the hall.” Now rewrite these two pairs the same way: (a) “The roof leaked all winter.” + “It forced the library to close for a week.” (b) “The crowd cheered for a full minute.” + “It welcomed the team home.”

**Q10.** (Viewing) Figure 10 shows one image under three captions. For each caption, name what the words do (anchor, extend or contrast) and explain in one sentence how that reading is created.

**Q11.** (Viewing) Look at the gutters on *The Umbrella* page (Figure 9). (a) In one sentence each, write what the reader fills in between panels 2 and 3, and between panels 4 and 5. (b) In one sentence, explain why the page can leave that work to the reader.

**Q12.** (Writing) Script an original four-panel comic page that tells a small story with a clear sequence. For each panel write one line describing the picture. Use at most one caption box and

one speech balloon on the whole page, and place them where they will do the most work. Note which panel is largest and why.

**Q13.** (Writing) Plan a web page for a real event at your school. List the five parts from Figure 6 (masthead, hero image, paragraph blocks, inset image, pull quote), and for your plan write: the hero-image caption (one sentence, anchoring) and the pull quote (one line). Say in one sentence where the inset image will sit and why.

**Q14.** (Speaking and listening) Two openings for the same story: (A) “The finals siren sounded with the scores level.” / (B) “Earlier that day, Sam had limped through training on a sore ankle.” Prepare a one-minute talk choosing the stronger opening and giving two reasons. Your partner asks one follow-up question; then swap.

---

## Answers

**Q1.** (a) Circular. (b) Parallel. (c) Chronological. (d) Start in the middle.

**Q2.** (a) The long opening paragraph — more detail to read means a slower pace. (b) The one-line paragraph and the single word; the white space around them makes them stand out. (c) To control pace; to mark what matters; to give the reader a rest.

**Q3.** (a) Nominalisation (“closed” → “the closure”). (b) Time connectives (“At dawn” / “By noon”). (c) Repeated key word (“magpie”). (d) Pronoun reference (“It”).

**Q4.** (a) The caption. (b) The pull quote. (c) The masthead. (d) The inset image.

**Q5.** Answers vary. Check: paragraph 1 long, paragraph 2 one line, paragraph 3 medium; a repeated key word links paragraphs 2 and 3.

**Q6.** Answers vary. A good share names one paragraph, one pace or pause choice, and a reason tied to effect (for example, “We read [5] slowly so the single word lands”).

**Q7.** [2]: the lone line after a long paragraph is a jolt; it makes the power cut feel sudden. [5]: a single word as a final paragraph is maximum impact; the page goes quiet on a command.

**Q8.** “voted” → “the vote” (nominalisation: the doing word becomes a thing the next paragraph picks up) and “bins” → “the new bins” (repeated key word). “after a term” is also a time connective within the second paragraph.

**Q9.** (a) “The winter leak forced the library to close for a week.” (b) “The minute-long cheer welcomed the team home.” (Other sound nominalisations accepted.)

**Q10.** “Sunrise over the hill.” anchors — it pins the drawing to one place and time. “The third sunrise since the power went out.” extends — it adds history the picture cannot show. “It was going to be a terrible day.” contrasts — the words pull against the bright image.

**Q11.** (a) Between 2 and 3: Mina wrestles the broken umbrella, or gives up on it. Between 4 and 5: Mina accepts, and the two walk on together. (b) The jumps are small and human, so the reader supplies them easily — and supplying them makes the reader part of the telling.

**Q12.** Answers vary. Check: four panels in a clear sequence; one caption box or balloon placed for effect; a reason given for the largest panel.

**Q13.** Answers vary. Check: all five parts present; the caption anchors (one place, one time); the pull quote lifts a voice; the inset sits between paragraph blocks as a rest or bridge.

**Q14.** Answers vary. A strong talk chooses one opening, gives two reasons about sequence or attention (for example, A opens on action and raises a question; B builds sympathy first), and answers the follow-up.

---

## Fully-worked solutions

### Example 3 — model response

The page's purpose is to show a small kindness in bad weather, and the captions carry the sequence while the panels carry the feeling. The first caption, "The sky went grey before lunch," and the third-panel caption, "Mina held on," work together: the time phrase places the start, and the short caption in panel 3 slows the reader at the moment of struggle, so the sequence reads grey sky → wind → holding on → kindness. Cohesion comes from the weather itself: rain appears in panels 1, 2, 3 and 5, so every panel ties back to the same idea, and the flipped umbrella in panel 2 returns as the shared umbrella in panel 5 — the ending answers the problem. The panel choices serve the purpose well: panel 2 is tall so the wind has room to blow the umbrella inside out, and panel 5 is wide so the two figures under one umbrella have space to belong together. If anything, panel 3 could be larger to give "Mina held on" more weight; as it is, the kindness in panel 4 arrives a little quickly. Overall the integration is strong: the captions place the events in time, the gutters make the reader supply the small jumps, and the final caption, "Neither of them minded," closes the circle by answering the bad weather with the two figures sharing one umbrella.

*Marking note: award marks for named panels and captions, a clear judgement against the stated purpose, and reasons. A different judgement (for example, that panel 3 is well sized) scores equally if the reasons are sound.*

### Example 4 — model rewrite

The mayor arrived on Friday with a camera and a small speech, and the whole class stood in front of the new grove at the creek bank. Forty young trees, all in a row, all alive.

Four days earlier, that bank had been bare mud.

On Tuesday morning the class gathered with the trees and dug the holes, working in pairs. By lunchtime, every tree was in the ground and watered.

Which is why, on Friday, the photos show forty trees — and a lot of muddy shoes.

The rewrite opens at the end (the mayor, the grove), jumps back with the time connective "Four days earlier", replays the planting in order, and closes circularly by returning to Friday's photos. Every fact from the base text survives: Tuesday morning, the creek bank, forty trees, digging in pairs, watered by lunchtime, the mayor's Friday photos.

### Q5 — model response

By the time the gates opened at ten, the oval was already a small town: striped stalls, a sausage sizzle breathing at the fence line, and the year 9s taping prices onto two hundred jars of jam.

Then the rain came.

The rain did not win. Within an hour every stall had a roof of tarps and borrowed umbrellas, and the jam jars sold out under a marquee while the smell of sausages went from a whisper to a shout.

Paragraph 1 is long and slows the reader into the scene; the one-line paragraph 2 is the jolt; paragraph 3 walks the recovery along. The repeated key word “rain” ties paragraph 3 back to paragraph 2, and the time connective “Within an hour” keeps the sequence clear.

#### *Q7 — model response*

Paragraph [2] follows a long, slow scene-setter, so the lone line “The power failed at six-twelve.” hits like the event it reports: the white space before and after it is a sudden silence, and the exact time makes the fact land harder than a description would. Paragraph [5], “Run.”, ends the extract with a single word; after four paragraphs of building tension, the page goes almost blank, the reader’s pace is forced to a stop, and the one command carries maximum impact — nothing on the page competes with it.

#### *Q8 — model response*

Tie 1: nominalisation — “voted” in the first paragraph becomes “the vote” at the start of the second, so the whole event is packed into a thing-word the next paragraph can pick up; it both condenses the first paragraph and links the two. Tie 2: repeated key word — “bins” returns as “the new bins”, keeping the thread of the story unbroken. (A third acceptable tie: “after a term” sequences the campaigns before the vote inside the second paragraph.)

#### *Q9 — model responses*

- (a) “The winter leak forced the library to close for a week.” (“leaked” becomes “the leak”.)
  - (b) “The minute-long cheer welcomed the team home.” (“cheered” becomes “the cheer”.)
- Both rewrites condense two sentences into one and let the thing-word carry the event, which is exactly the Level 9 skill this section builds on.

#### *Q10 — model response*

“Sunrise over the hill.” anchors: the drawing could be any morning anywhere, and the caption pins it to one hill and one sunrise. “The third sunrise since the power went out.” extends: the picture shows one sunrise, and the words add a count and a cause — three days of blackout — that no drawing could show. “It was going to be a terrible day.” contrasts: the image is warm and bright, the words are grim, and the meaning lives in the gap — a sunrise that should promise a good day promising the opposite.

#### *Q11 — model response*

- (a) Between panels 2 and 3 the reader supplies Mina’s fight with the broken umbrella — the flip in panel 2 and her grip in panel 3 imply the struggle in between. Between panels 4 and 5 the reader supplies her choice: Ari offers room under his umbrella in 4, and in 5 the two are walking together under it, so the gutter holds her “yes”. (b) The page can leave this work to the reader because the jumps are small and human; filling them in is what makes the reader feel the story rather than just watch it.

#### *Q12 — model script*

Panel 1 (wide): an empty bus stop in heavy rain; a girl stands under the small roof, bag over her head. Caption box: “The 42 was never on time, but today it was never going to come at all.”

Panel 2 (small): close-up of a car pulling over, window winding down. Panel 3 (small): the driver, an older man, tilting his head towards the seat. Speech balloon: “I’m going past the pool,

if you're going past the pool." Panel 4 (wide, largest): the car tail-lights leaving down the wet street; the girl waves from the window. No caption. The largest panel is the last because the story's point is the small kindness seen from a distance — the wide frame gives the ending room to breathe. Sequence is carried by the panels alone; the one caption places the problem in time and the one balloon delivers the turn, so the words appear only where they do the most work.

### *Q13 — model plan*

Event: the year 7 welcome barbecue, first week of term. Masthead: "CREEKSIDE COLLEGE NEWS". Hero image: year 12s handing plates to small new kids at the grill. Hero caption

(anchoring): "First lunch of the year: the welcome barbecue on the north oval, Tuesday."

Paragraph block 1 (long): what happened and who was there. Inset image (between blocks 1 and 2): a close-up of one year 7 face, mid-laugh with sauce on their chin — it sits between the blocks as a rest for the eye and a bridge from the crowd to the people. Paragraph block 2 (medium): quotes from two year 7s. Pull quote: "I was lost by nine o'clock and fed by twelve." The caption anchors the hero image to one place and one day; the pull quote lifts one voice above the page; the inset gives the eye a rest exactly where the text turns from the crowd to individual kids.

### *Q14 — model talk*

I think opening A is stronger. My first reason is sequence: "The finals siren sounded with the scores level" opens at the peak of the tension, so the reader wants the missing story — how did we get here? — which is exactly what a start-in-the-middle opening is for. My second reason is attention: the siren and the level scores are concrete and loud, while opening B, Sam's sore ankle, is quieter and gives the ending away too early; if we know the ankle first, the siren loses its sting. Opening B is not weak — it builds sympathy — but as the first line of this story, A makes the reader ask questions and B makes the reader wait. So A first, and B can arrive later as the jump-back that explains the limp in the last quarter.

*Marking note for Q14 (and for all evaluation questions): a defended choice of B with two sound reasons scores the same as a defended choice of A. Marks are for reasoning against purpose, not for the conclusion.*