

English Level 10

Chapter 5 — Literacy: analysing, evaluating, creating

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Values, beliefs and attitudes: implicit and explicit in language features

Curriculum trace. Code: VC2E10LY05. **Strand / sub-strand:** Literacy — Analysing, interpreting and evaluating. **Draws on:** elaboration VC2E10LY05.E01 — one illustration of the code, not its limit: the routine in this section works on cartoons, editorials, letters and speeches alike. **Builds on:** Level 9 VC2E9LY05, where language features represent values, beliefs and attitudes *explicitly*; Level 10 adds the implicit half. **Modes:** Reading and viewing · Writing · Speaking and listening.

A definitional preface. The Victorian Curriculum uses *values*, *beliefs* and *attitudes* without defining them, so this section states the working definitions every question here relies on. A **value** is what a person or group holds to be important or desirable — a standard things are judged against. A **belief** is what a person or group accepts as true about the way the world is. An **attitude** is a settled way of thinking or feeling about someone or something, shown in how a person speaks or acts. The three travel together: a value (“fairness matters”) supports a belief (“this rule is unfair”) and shows up as an attitude (disapproval of the rule). Texts can state any of these outright — **explicitly** — or leave them unstated for the reader to infer — **implicitly**. Every question in this section is answerable on these definitions alone.

Theory

1. Three terms worth keeping separate

Most weak analysis in this area comes from blurring the three terms into one vague “message”. They answer different questions, and naming the right one sharpens your claim.

Values, beliefs, attitudes — three different jobs.

VALUE	BELIEF	ATTITUDE
What a person or group holds to be important or desirable — a standard things are judged against.	What a person or group accepts as true about the way the world is.	A settled way of thinking or feeling about someone or something, shown in how a person speaks or acts.
<i>What matters here?</i>	<i>What is taken to be true?</i>	<i>How do they feel — and how does it show?</i>

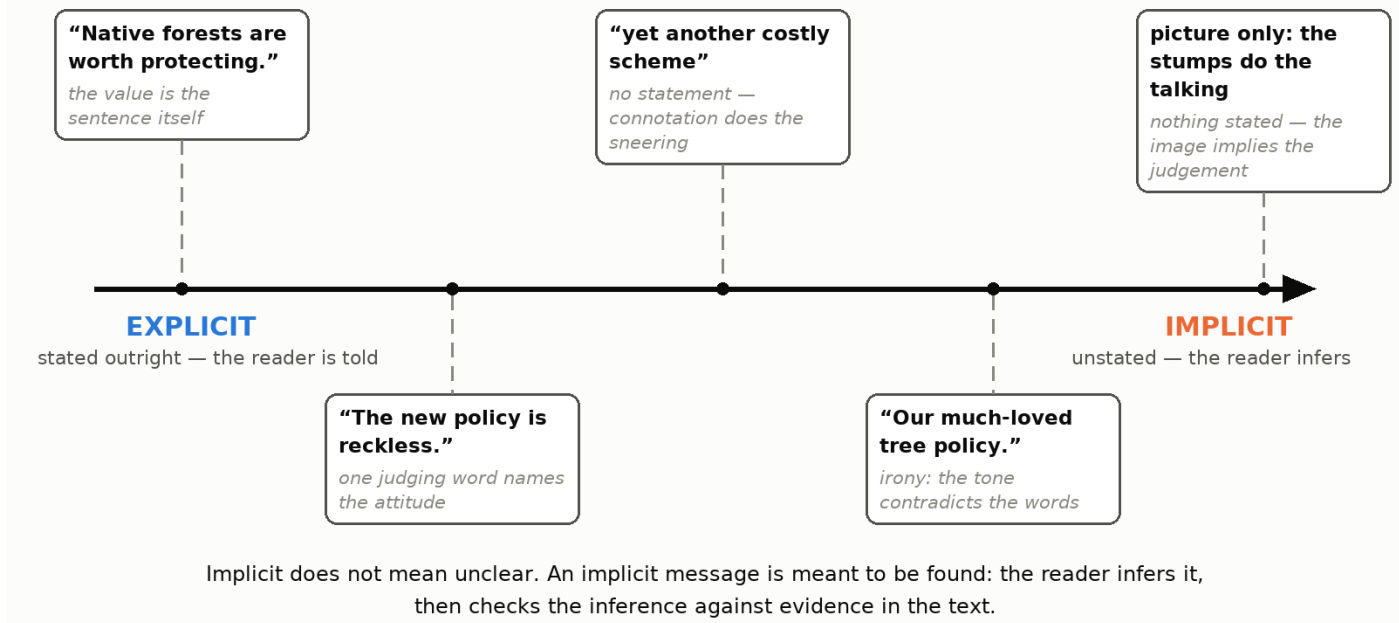
Three cards defining value, belief and attitude, each with the question it answers: value — what a person or group holds to be important or desirable, “What matters here?”; belief — what a person or group accepts as true, “What is taken to be true?”; attitude — a settled way of thinking or feeling, shown in speech or action, “How do they feel — and how does it show?”

Test yourself on the differences with a single sentence: “*Honesty matters (value), people are basically honest (belief), so I trust her easily (attitude).*” When you analyse a text, ask all three questions — a cartoon that seems only to show an attitude almost always rests on a belief and a value underneath.

2. Explicit and implicit

An **explicit** representation is stated outright: the reader is told. An **implicit** representation is unstated: the reader infers it from language features and images. Implicit does not mean unclear, hidden or accidental — a maker chooses to imply, and the inference is meant to be found and checked against evidence in the text.

From stated outright to left for the reader.



A horizontal spectrum arrow from EXPLICIT (“stated outright — the reader is told”) to IMPLICIT (“unstated — the reader infers”) with five placed examples: a value stated as a whole sentence at the explicit end; an attitude named by one judging word; connotation doing the sneering; irony, where the tone contradicts the words; and, at the implicit end, a picture alone implying the judgement. A note below reads: implicit does not mean unclear — the reader infers, then checks the inference against evidence in the text.

Notice what moves as you travel right along the spectrum: the work shifts from the maker to the reader. At the left, denying the message would be ridiculous — it was said. At the right, the message can feel *more* powerful precisely because the reader has done the last step themselves. That is also why implicit representation carries a risk: an inference is a claim you must be able to support with evidence from the text, or it is not analysis, it is guesswork.

3. The carriers: language features that do the work

Values, beliefs and attitudes rarely sit only in what a text says; they sit in *how* it says it. Six features do most of the carrying.

Six features that carry values, beliefs and attitudes.

WORD CHOICE (CONNOTATION)

Synonyms state the same fact with different feelings attached.

'confident' or 'cocky'; 'thrifty' or 'stingy' — picking the word is picking the attitude.

MODALITY

Language of certainty and obligation: must, might, clearly, probably, of course.

'We must act' vs 'We could act' — same topic, very different pressure.

GENERALISATIONS

A belief floated as if everyone already agrees, so it never has to be argued.

'Everyone knows the canteen food is terrible.'

FRAMING AND SIZE WORDS

Small words that frame the big one: scheme vs program, yet another, mere, so-called.

'yet another costly scheme' frames the idea as tired and wasteful before arguing anything.

RHETORICAL QUESTIONS

A question asked to assert, not to ask — the answer comes pre-planted.

'Is this what we call leadership?'

EVIDENCE CHOICE

What gets quoted and what gets skipped. Selecting facts is a quiet act of valuing.

A report quotes one angry voice and skips the survey of 400 satisfied users.

Six cards, each naming a language feature with a definition and a short example: word choice (connotation) — synonyms state the same fact with different feelings attached; modality — language of certainty and obligation such as must, might, clearly; generalisations — a belief floated as if everyone already agrees; framing and size words — small words that frame the big one, like scheme versus program or “yet another”; rhetorical questions — a question asked to assert, not to ask; evidence choice — what gets quoted and what gets skipped.

You have met most of these features in earlier sections of this book; the step up at Level 10 is not naming them but asking what each one *represents*. Connotation is never just flavour — choosing “stingy” over “thrifty” carries an attitude. A generalisation is never just a style tick — “everyone knows” carries a belief and dares you to disagree. When you spot a feature, the routine in §5 turns it into a value, belief or attitude claim with evidence attached.

4. Cartoons: where words and pictures argue

A **social or political cartoon** is a single drawing — usually with a caption, label or speech bubble — that comments on a person, group or issue. Most work by **satire**: using humour, irony or ridicule to expose what the maker sees as folly or vice, in order to prompt judgement or change. (Satire is contested territory — some see it as a public service, some as mockery with a licence. This section's steelman box in §5 gives that argument a fair hearing.)

Cartoons are the perfect training ground for this code because they split the message in two. The **words** (caption, labels, speech bubble) usually carry the explicit half; the **image** carries the implicit half; and the meaning lives in the relationship between them — often in a deliberate gap.

How a cartoon implies: six stock devices.

SYMBOLISM

One thing stands for another, so a drawing carries an idea.

A stump for a cleared forest; a suit for 'the establishment'.

EXAGGERATION

Features blown out of proportion so the judgement cannot be missed.

A phone drawn twice the size of its user.

IRONY

A gap: what is said vs what is shown, or what is expected vs what happens.

A 'lovely day' caption over four bowed heads.

CARICATURE

A person redrawn with their most noticeable traits turned right up.

The mayor's eyebrows doing half the talking.

ALLUSION

A shorthand reference to a well-known story, person or event.

A caption quoting 'the emperor's new clothes' about a new uniform.

CAPTION AND LABELS

The words bolted to the image — where the explicit message usually sits.

'A lovely day to be outside.'

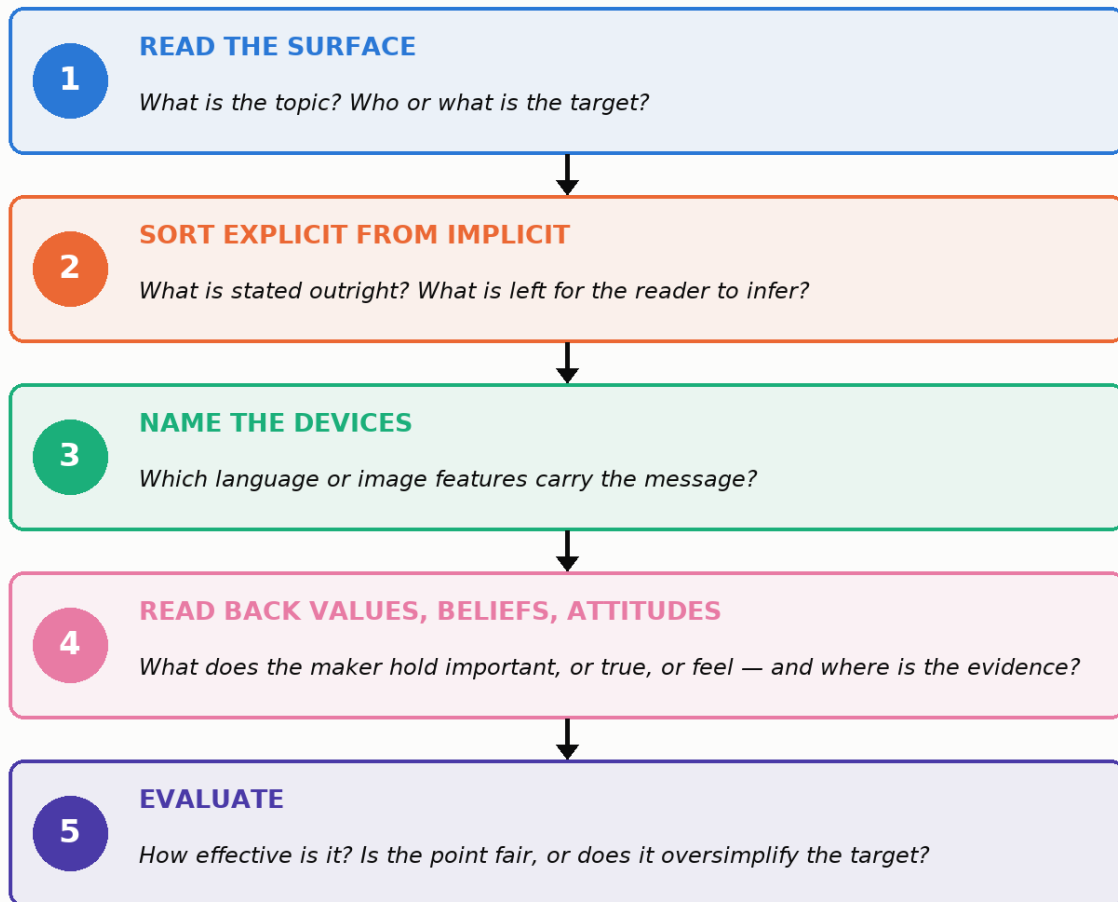
Six cards defining the stock devices of cartoons, each with a short example: symbolism — one thing stands for another; exaggeration — features blown out of proportion so the judgement cannot be missed; irony — a gap between what is said and what is shown, or expected and actual; caricature — a person redrawn with their most noticeable traits turned up; allusion — a shorthand reference to a well-known story, person or event; caption and labels — the words bolted to the image, where the explicit message usually sits.

Reading a cartoon well means refusing to stop at “it’s about phones” or “it’s making fun of the mayor”. The devices are not the destination; they are the evidence trail that leads back to values, beliefs and attitudes.

5. A routine you can reuse

The five moves below work on any text in this code’s range. Learn the order: each step feeds the next, and step 5 is where “analyse” becomes “analyse *and evaluate*”.

The routine: five moves, in order.



A vertical five-step flowchart: 1 Read the surface — what is the topic, who or what is the target?; 2 Sort explicit from implicit — what is stated outright, what is left for the reader to infer?; 3 Name the devices — which language or image features carry the message?; 4 Read back values, beliefs, attitudes — what does the maker hold important, or true, or feel, and where is the evidence?; 5 Evaluate — how effective is it, is the point fair, or does it oversimplify the target?

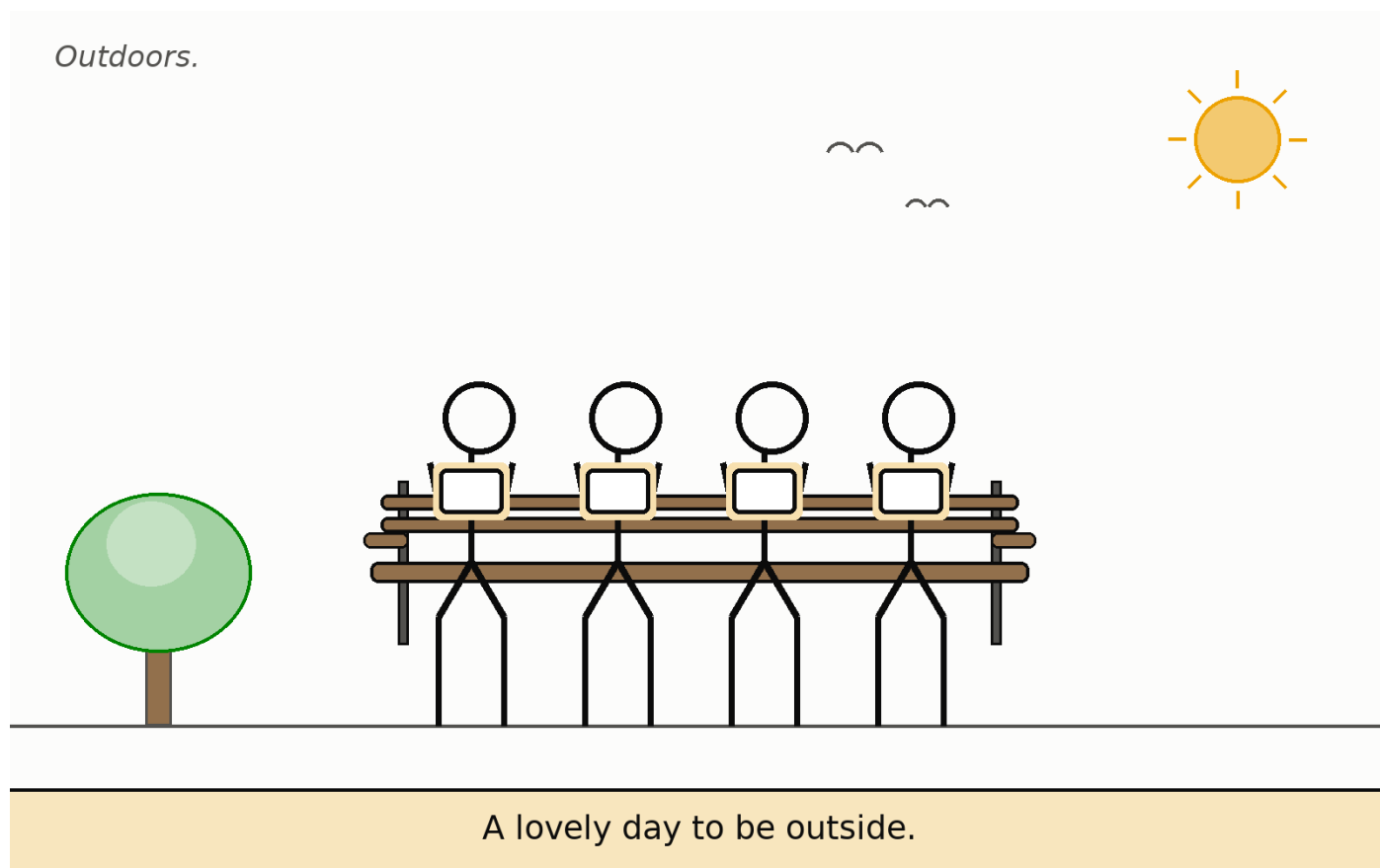
Two cautions before the worked examples.

- **Argue from patterns, not single clues.** One loaded word is a hint; a loaded word plus a framing choice plus what the text leaves out is a case. Step 4 claims should rest on at least two or three pieces of evidence.
- **Write “the text suggests”, not “the maker secretly thinks”.** You are reporting what the language represents, not mind-reading. “The caption and image together suggest...” is stronger writing than “the artist believes...”, because it can be checked against the page.

Two sides of a cartoon. *Do cartoons oversimplify their targets?* **The strongest case for yes:** a cartoon must land in one glance, so it reduces a person to a few strokes and an argument to a gag; the target becomes a stereotype — the greedy boss, the bumbling mayor — and audiences laugh at a simplification they would reject if it were stated as a claim. **The strongest case for no:** the simplification *is* the argument, offered openly as one view; satire has always punched at power precisely because a joke can say what a report cannot, and readers are free to disagree — a cartoon invites a reply in a way a slogan does not. *Questions in this section that ask whether a cartoon is fair are marked on the quality of your reasoning — defined terms, real evidence from the text, honest limits — not on which side you land on. Whichever side you favour, spend equal effort on the other one.*

Worked examples

Example 1 (scaffolded) — reading the word–picture gap. Study the original cartoon below before reading the analysis.

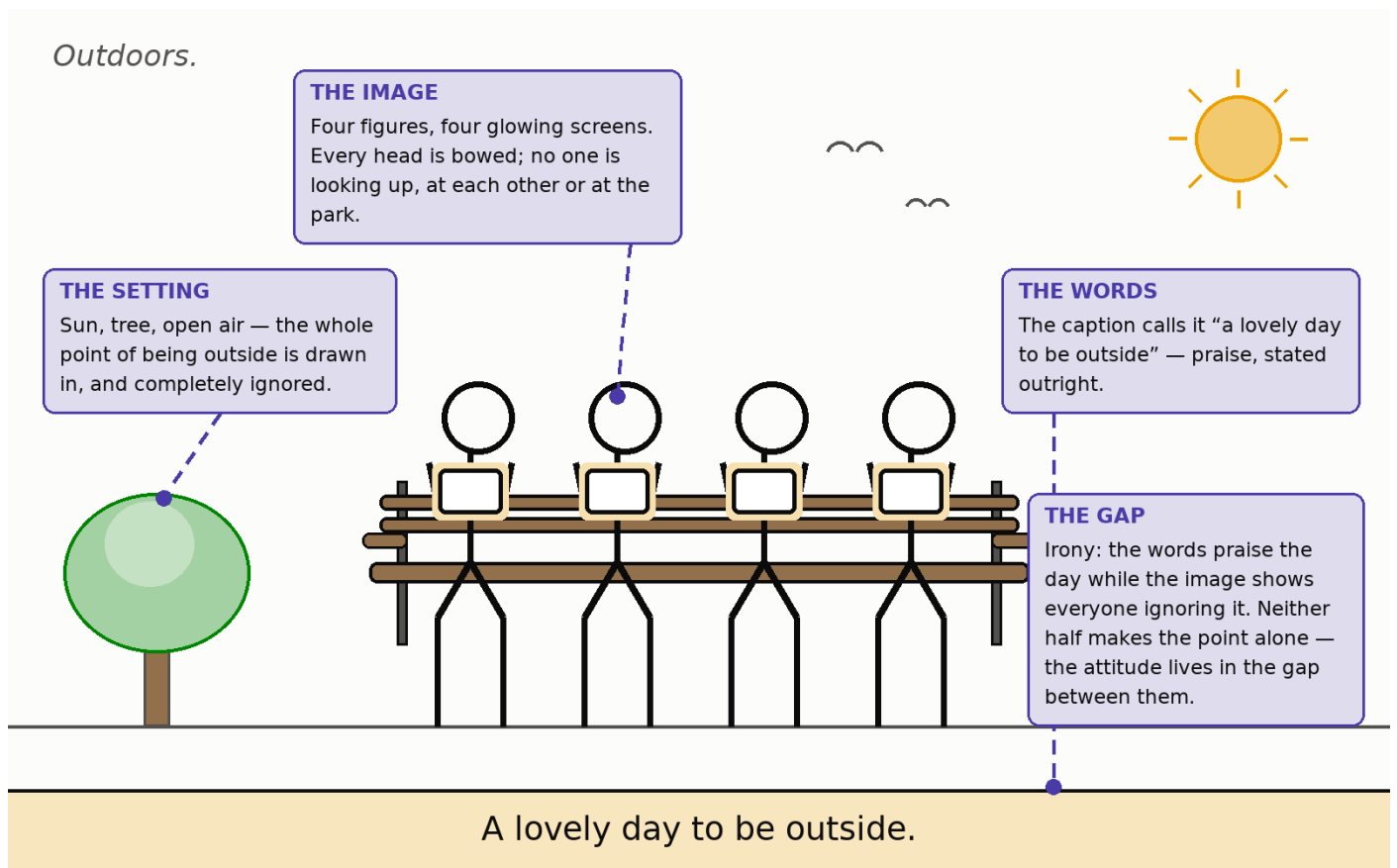


An original cartoon titled “Outdoors.” Four line figures sit on a park bench, every one hunched over a small glowing phone screen. A sun shines and a leafy tree stands nearby, ignored. A caption bar along the bottom reads: “A lovely day to be outside.”

Applying the routine:

Step	Working
1. Surface	Topic: phone use in public life. Target: not phones as objects, but <i>us</i> — ordinary people on an ordinary bench. Nobody is drawn as a villain.
2. Explicit / implicit	Explicit: the caption, “A lovely day to be outside” — a plain statement of praise. Implicit: everything the image shows — four bowed heads, four glowing screens, a park ignored.
3. Devices	Irony (the words praise what the image shows being ignored); exaggeration (all four heads bowed, not one or two); symbolism (the sun and tree stand for everything “outside” offers).
4. Read back	Value: attention and real connection matter. Belief: the screen is currently beating the park, the company and the sun. Attitude: worry about the phone, dressed up as a joke.
5. Evaluate	Effective because it is gentle: the figures are everyone, so the viewer recognises themselves. Fair for the same reason — it mocks a habit, not a group of people.

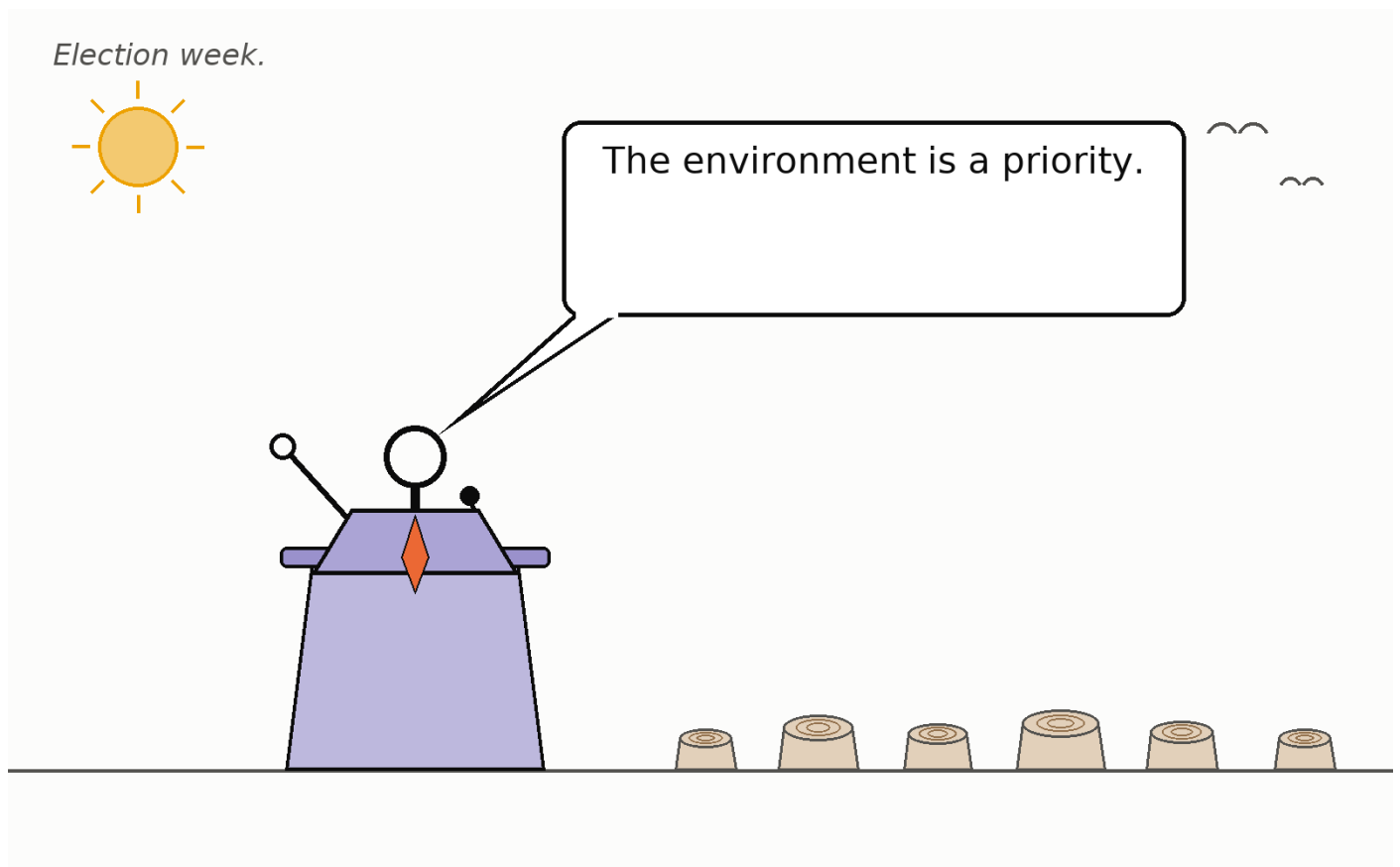
Here is how a strong written version of steps 2–4 looks on the page, with the evidence flagged.



The same "Outdoors." cartoon overlaid with four note cards: *THE IMAGE* — four figures, four glowing screens, every head bowed, no one looking up, at each other or at the park; *THE SETTING* — sun, tree, open air, the whole point of being outside drawn in and completely ignored; *THE WORDS* — the caption calls it "a lovely day to be outside", praise stated outright; *THE GAP* — irony: the words praise the day while the image shows everyone ignoring it; neither half makes the point alone, the attitude lives in the gap between them.

Model reading (steps 2–4 as prose). The caption states the explicit message — "A lovely day to be outside" — while the image shows four bowed heads, four glowing screens and a park going unused. The irony lives in that gap between words and picture, and exaggeration does its usual work: every single head is bowed. Implicitly, the cartoon values attention and real connection; it suggests the belief that the screen now beats the park, the company and the sun; and its attitude to the phone is worry dressed up as a joke.

Example 2 (scaffolded) — when the words and the picture contradict. A political cartoon makes the same moves with a sharper target.



An original political cartoon titled “Election week.” A suited candidate at a podium declares in a speech bubble, “The environment is a priority.” Behind him, in one row stretching to the edge of the frame, stand six tree stumps.

The sorting step does the heavy lifting here, because the contradiction *is* the message:

- **Explicit (words):** “The environment is a priority.” A value statement, offered directly.
- **Implicit (image):** the stumps. Nobody in the cartoon says “we cleared the forest” — the reader infers it, and infers further that the speaker’s stated value is not what guides his actions.
- **Device doing the work:** irony of the said-vs-shown kind, with the stumps as symbolism (each stump = a decision already made against the stated value) and a light touch of caricature in the suit-and-podium shorthand for “the politician”.
- **Read back:** the cartoon represents the *belief* that election promises and actions can point in opposite directions, and an *attitude* of scepticism towards the promise. The value it implicitly holds up is the opposite of the speaker’s: that the environment *should* be a priority — the criticism only works because maker and reader share that standard.

That last point is easy to miss: a cartoon attacking a speaker for failing a value is also endorsing the value. Step 4 should always ask what the maker holds important, not only what they attack.

Example 3 (unscaffolded) — the routine on prose. Cartoons are not the only home of the implicit. Read the letter below, then apply the five moves yourself. Pointers afterwards; a model opening is provided, and a fuller model reading sits in the solutions.

Letters to the editor — keep the skate park

Last month this town spent \$200,000 on a skate park. This week council proposes to rip it up for twelve car parks. Twelve. Our young people get concrete dust, and drivers get a slightly easier Tuesday.

The report calls the skate park “underused”. It counts entries between 9 am and 3 pm — school hours — and calls that evidence. By that method, my street is “underused” between 9 and 3 as well, because we are at work.

Supporters of the car park speak of “efficiency” and “traffic flow”. Not once does the report ask what a town owes its teenagers. A skate park is a small promise: *you matter here too*. Rip it up, and the message is just as clear, and just as loud.

— R. Dawson, Glenvale

Pointers: (a) “Twelve.” is a whole sentence — what attitude does a one-word sentence carry? (b) Sort what the letter quotes from the council report against what it leaves out; that is evidence choice, step 3 feeding step 4. (c) The final two lines move from implicit to explicit: name what value is finally stated outright.

Model opening. Dawson’s letter argues that the proposed car park tells the town’s teenagers they do not matter — a value claim the letter only states at the end, having built it implicitly from the start. The one-word sentence “Twelve.” ...

Continue from there: your next move is the “Twelve.” sentence, then the evidence-choice paragraph, then the read-back.

Practice questions

Scaffolded

Q1 [writing] Sort each statement below under *value*, *belief* or *attitude*, using the definitions in the preface. (a) “Honesty matters more than winning.” (b) “Most students check a screen within a minute of waking.” (c) “The new canteen menu is a disaster.” (d) “Sport is the best way to build school spirit.” (e) “Regular revision helps most people remember what they learnt.” (f) “I can’t stand group assignments.”

Q2 [writing] Label each item *explicit* or *implicit*, and for the implicit ones name the feature doing the carrying. (a) “We value our local customers.” (b) Describing a proposal as “yet another costly scheme”. (c) “Recycling is everyone’s responsibility.” (d) A cartoon showing a politician’s promise as a melting ice-cream, no caption. (e) “Of course the treasurer would say that.”

Q3 [writing] Match each device from the figure in §4 (symbolism, exaggeration, irony, caricature, allusion, caption) to the example that uses it: (a) a mayor drawn with eyebrows and chin three times life-size; (b) a park scene whose picture shows nothing to judge, until the caption — “Closed for renovations. Again.” — supplies the attitude; (c) a flooded street standing for “broken promises”; (d) a caption quoting “the emperor’s new clothes” about a new uniform; (e) a speech bubble praising “record spending” above an empty, cracked oval; (f) a single phone drawn the size of a fridge.

Q4 [writing] Each pair below describes the same behaviour. For each word, write the attitude it carries in one clause (e.g. *confident* — approval: “sure of themselves, in a good way”). Then pick one pair and state the belief a writer would likely hold if they chose the second word. Pairs: confident / cocky; thrifty / stingy; curious / nosy; firm / stubborn.

Q5 [writing] Read the editorial below and complete steps 1–4 of the routine in a table.

From the editor — a quieter lunch?

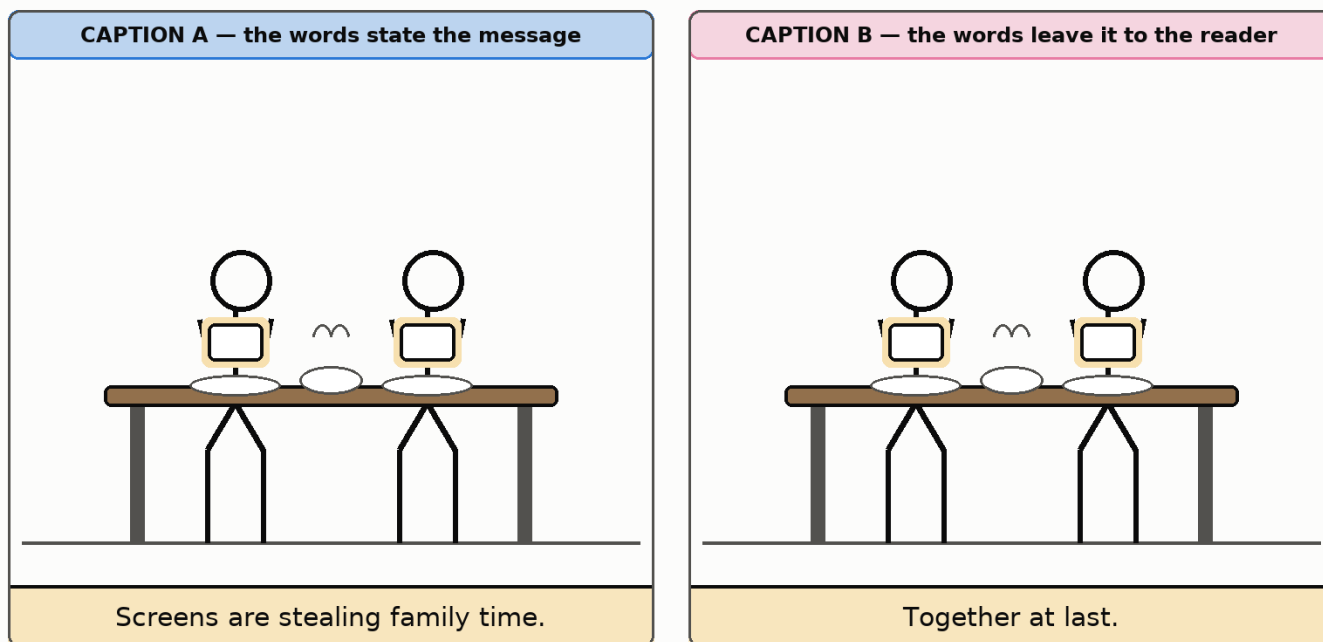
This term, Birchvale College will trial phone-free lunch times. The principal says the change is “about conversation, not control”.

Fair enough. Watch any lunch yard today and you will see the same sight: friends sitting together, apart. Some students welcome the rule; one told us she “can’t wait to actually talk”. Others call it “being treated like a prep”.

Here is our view: a rule can open a space, but it cannot fill it. If the yard stays silent on phone-free days, the trial will have proved nothing, except that the phones were never the whole story.

Q6 [writing] Study the figure below. Explain, in two or three sentences per panel, how panel A carries its message explicitly and panel B carries it implicitly. Then state which caption you judge more effective for a teenage audience, and why.

Same image, two captions.



Two panels showing the identical cartoon scene — two diners at a laid table, both hunched over glowing phones, plates and a steaming shared bowl untouched. Panel A is headed “CAPTION A — the words state the message” and captioned “Screens are stealing family time.” Panel B is headed “CAPTION B — the words leave it to the reader” and captioned “Together at last.”

Q7 [speaking and listening] Pair task. Protocol: speaker first, responder second, no interruptions; swap roles after round 2. *Round 1:* Student A reads one of the statements from Q1 aloud, neutrally (no acting). Student B says which of value/belief/attitude it is, and which words decided it. A may challenge once; B must answer from the definitions. *Round 2:* swap, using a different statement. *Round 3:* together, take statement (c) and rewrite it twice — once so the attitude is explicit, once so it is fully implicit — and read both aloud. Note where you disagreed and how the definitions settled it.

Unscaffolded

Q8 [writing] Apply the full five-step routine to the cartoon “Election week” (Example 2’s figure), this time as connected prose of about one paragraph per step-pair (steps 1–2, steps 3–4, step 5). Step 5 must judge both effectiveness and fairness.

Q9 [writing] The figure below colour-codes a model analysis by job: claim/judgement, evidence, device named, and values–beliefs–attitudes read back. Write your own paragraph on “Election week” that makes all four moves. You may colour-code, or label the moves in brackets — the point is that all four jobs appear, with evidence quoted for every read-back.

A model analysis, colour-coded by job.

The cartoon ‘Outdoors’ argues that screens are taking over even our best days. The caption states the explicit message, ‘A lovely day to be outside,’ while the image shows four bowed heads, four glowing screens and a park going unused. The irony lives in that gap between words and picture, and exaggeration does its usual work: every single head is bowed. Implicitly, the cartoon values attention and real connection; it suggests the belief that the screen now beats the park, the company and the sun; and its attitude to the phone is worry dressed up as a joke. It lands because it is fair — we laugh at being caught.

■ claim / judgement ■ evidence: what the text says or shows
■ device named ■ values, beliefs, attitudes read back

A model paragraph about the “Outdoors.” cartoon with phrases highlighted in four colours, and a legend: blue = claim/judgement; orange = evidence, what the text says or shows; green = device named; pink = values, beliefs, attitudes read back. The paragraph moves from claim, to quoted caption and described image, to irony and exaggeration named, to the implicit value (attention and real connection), belief (the screen beats the park, the company and the sun) and attitude (worry dressed up as a joke), closing with a judgement of fairness.

Q10 [writing] Sketch your own social or political cartoon (stick figures are fine) on a school or community topic you choose. With it, submit an artist’s statement of 80–120 words naming: one value, one belief and one attitude your cartoon represents; which of these are explicit and which implicit; and two devices from §4 that carry the implicit half.

Q11 [writing] “Cartoons are just jokes — a cartoon can’t be unfair, because nobody is literally saying anything.” Respond to this claim in 150–200 words, reasoned. Engage the stronger reading of it (humour, open simplification, the reader’s freedom to disagree) as well as the case against it (reduction to stereotype, implication doing the work of an unargued claim). You will be marked on the quality of your reasoning — defined terms, evidence, honest limits — not on which side you land on.

Q12 [writing] Take the skate-park letter (Example 3) and plan — do not draw — a cartoon version of its argument. Specify: the target; the explicit half (a caption or speech bubble, quoted); the implicit half (what the image shows); and two devices. In one sentence, state what your plan would gain and what it would lose compared with Dawson’s prose.

Q13 [speaking and listening] Gallery walk. Display your cartoon and statement from Q10. In pairs, visit two other displays; at each, *before* reading the statement, tell the artist the value, belief and attitude you inferred and the evidence that led you there. The artist then reads their statement aloud. Close with one spoken sentence each: the strongest match and the widest gap between intended and received message.

Q14 [writing] Rewrite the caption of “Outdoors.” twice: once so the attitude becomes fully explicit (no inference needed), and once so it becomes *more* implicit than the original (the caption must not mention the day, the park or phones at all). In two or three sentences, say what the original caption gains over each of your rewrites.

Answers

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

Q1 (a) value; (b) belief; (c) belief; (d) value; (e) belief; (f) attitude. Check (c) against (f): (c) states a claim about the menu that a listener could agree or disagree with — a belief — and the disapproval it shows is the attitude riding underneath; (f) reports a settled feeling about something, so it is the attitude itself. Check (a) against (d): each holds something up as a standard (“matters more than winning”, “the best way to build...”).

Q2 (a) explicit. (b) implicit — connotation/word choice (“yet another”, “costly”, “scheme”). (c) explicit. (d) implicit — symbolism and irony, image only. (e) implicit — modality/framing: “of course” implies the claim is obvious and the speaker predictable.

Q3 (a) caricature; (b) caption; (c) symbolism; (d) allusion; (e) irony; (f) exaggeration.

Q4 Sample: confident — approval of self-assurance; cocky — disapproval of it as overdone. thrifty — approval of careful spending; stingy — disapproval, meanness implied. curious — approval of questioning; nosy — disapproval, prying implied. firm — approval of steadiness; stubborn — disapproval of the same steadiness. A belief behind choosing “stubborn”: that the person will not change their mind even when shown they are wrong.

Q5 Sample: 1. Topic: phone-free lunch trial; target: the idea that removing phones fixes the lunch yard. 2. Explicit: the principal’s stated purpose (“conversation, not control”) and the editor’s view that a rule “can open a space” but not fill it. Implicit: the attitude that the current yard is oddly disconnected (“together, apart”) — carried by that contrast and by the quoted student voices. 3. Devices/features: contrast (“together, apart”), evidence choice (one welcoming voice, one critical voice, balanced), modality (“cannot fill it”). 4. Read back: value — real conversation matters; belief — phones are part, not all, of the cause; attitude — cautious, watchful support for the trial.

Q6 Sample: A states the attitude as a claim (“stealing” names a thief and a victim), so the reader’s job is only to agree or disagree. B’s “Together at last.” is ironic: the words praise togetherness the image plainly lacks, so the reader must infer the criticism — and feels it more sharply for doing the work. Judgements vary; a strong one argues B suits a teenage audience because it trusts them and lands as a joke, or argues A suits them because irony about phone use can read as an adult sneer.

Q7 No written answer required. A settled disagreement usually traces to one pair using *value* where the other used *attitude* — the definitions in the preface are the referee.

Q8 See fully-worked solutions.

Q9 Check: one claim sentence; quoted or described evidence (speech bubble text; the stumps); at least one device named (irony, symbolism, caricature); a read-back of value *and* belief *and* attitude, each tied to evidence.

Q10 Check against the task list: value, belief, attitude named; explicit/implicit sorted; two devices named for the implicit half; statement within 80–120 words.

Q11 See fully-worked solutions for a model structure.

Q12 Sample: target — the council report’s method, not its staff. Explicit half: a speech bubble from a suited figure at the podium: “The skate park was underused.” Implicit half: the same figure standing on a demolished skate ramp counting twelve parked cars while teenagers watch from the fence. Devices: irony (said vs shown), symbolism (the ramp pieces = the broken promise). Gain: the attitude lands in one glance; lose: the careful point about *how* the report counted (school hours) is hard to draw, and prose argues it better.

Q13 No written answer required. The widest gap usually appears where a device was doing private work — an allusion the visitor does not share, or irony read as sincerity.

Q14 Sample: explicit rewrite — “We brought our phones, and never looked up.” More implicit rewrite — “Same time tomorrow?” Gains of the original: over the explicit version, it keeps the joke and lets the reader notice the gap; over the more-implicit version, it still anchors the irony, so the inference is safe to make.

Fully-worked solutions

Example 3 / Q8 companion — a full model reading of the skate-park letter. Dawson’s letter argues that the proposed car park tells the town’s teenagers they do not matter — a value claim the letter only states at the end, having built it implicitly from the start. The one-word sentence “Twelve.” carries pure attitude: no adjective, no argument, just a number left standing, inviting the reader to feel the imbalance (teenagers versus twelve cars). The framing does further quiet work — “concrete dust” against “a slightly easier Tuesday” sets what is lost beside what is gained and lets the comparison sneer for the writer. The letter’s strongest implicit move is evidence choice: it quotes the report’s method (counts between 9 am and 3 pm — school hours) and the absurd “my street” analogy exposes it, so the reader infers the belief that the report was never neutral. The explicit value arrives last — “you matter here too” — which is why the letter persuades: the reader has already inferred the value before it is named.

Q8 — model paragraph set for “Election week”. (*Steps 1–2*) The cartoon’s topic is the gap between election promises and actions; its target is the speaker’s claim, and through him, promises as a genre. The explicit half is the speech bubble — “The environment is a priority” — a value stated outright. The implicit half is the stumps: nobody says the forest was cleared, the reader infers it, and infers that the stated value is not the operative one. (*Steps 3–4*) Irony of the said-vs-shown kind does the central work; the stumps function as symbolism, each one a past decision cutting against the promise; the suit-and-podium shorthand is a light caricature of “the politician”. Read back: the cartoon represents the belief that promises and actions can point in opposite directions, an attitude of scepticism towards the promise, and — underneath the attack — the value that the environment *should* be a priority, since the criticism only lands if the reader shares that standard. (*Step 5*) It is effective: the contradiction is visible in one glance and the stumps multiply to the frame’s edge, so the promise reads as a pattern, not a slip. It is fair in the narrow sense — it attacks a claim against visible evidence, not a person’s identity — though like all cartoons it compresses: real policy is slower and duller than six stumps, and a reader who laughs should still ask what the picture left out.

Q11 — model structure (not a model conclusion). *Define:* “just a joke” and “unfair” both need unpacking — a cartoon can be humour *and* an argument; unfairness here means reducing a target to a simplification the audience accepts without an argument being made. *Case for the claim:* the simplification is offered openly as one view; humour signals interpretive freedom; the reader may disagree, and the reply-cartoon is a recognised answer. *Case against:* implication does real claim-work — “nobody literally said it” is precisely what lets a stereotype slip past the checks an outright claim would meet; repeated caricature teaches an audience *how* to feel about a group before any argument appears. *Position:* land wherever the reasoning drives you, and state the limit of your own side in one honest sentence.

Q10 — sample artist’s statement. “My cartoon shows the trophy cabinet polished to a shine while the library roof leaks onto a pile of books. The caption — ‘Priorities.’ — is the explicit half: one word naming the value at stake. Implicitly, the gleam on the trophies against the dark stain carries the belief that sport is funded first, and an attitude of frustration, through exaggeration (the bucket under the leak is full, the shelf spotless). The allusion — a small sign reading ‘emperor’s new clothes’ on the trophy case — does the rest. I wanted the reader to infer the criticism before the caption confirms it.”

Note that the models take a position — yours may differ, and a well-reasoned opposite position scores equally.

Section 5A · English 10 · Curriculum reference: VC2E10LY05, drawing on VC2E10LY05.E01. All cartoons, letters, editorials and statements in this section were written and drawn for this book; the town of Glenvale, Birchvale College and every person named in them are invented.

The order of ideas: how a text is planned to work

Curriculum — Code: VC2E10LY06 · Strand: Literacy — Analysing, interpreting and evaluating

Draws on: VC2E10LY06.E01, VC2E10LY06.E02, VC2E10LY06.E03

Building on: VC2E9LY06 (Level 9) — assumed here, not re-taught. The Level 10 step-up is in two parts: **purpose** becomes the measure (organisation is judged by what it achieves, not only by what it means), and organisation now includes **spatial texts** — pages and screens where the eye itself is led, across or down.

Theory

What you bring in. In Level 9 you analysed how ideas are organised, from single paragraphs through to extended texts, and you judged the impact of that organisation on meaning: the order of ideas, the sequence of evidence, the way a text can expand or compress time. This section keeps all of that and turns the measure. The question is no longer only *what does this order mean?* but *what is this order for — and does it work?* Every text is built to do something, and at Level 10 you are expected to argue, with evidence, whether the build succeeds.

Three terms, defined before we use them. Throughout this section, **organisation** means the way a text orders and connects its ideas: which idea arrives first, which arrives last, how much space each is given, what level of importance each is marked with, and — in texts on a page or screen — where each part sits. **Purpose** is what the text is trying to make happen: to inform, to persuade, to recruit, to sell, to move, to get a reader to act. **Audience** is who the text is built for. Nothing in this section is judged without naming purpose and audience first.

The curriculum asks you to judge whether organisation *achieves a purpose*, but it does not give a test for that phrase. This section therefore treats a text as **achieving its purpose** to the degree that its organisation moves its intended audience toward that purpose, and every judgement in this section is argued on that definition alone. That makes the judgement frame-dependent rather than fixed: state the frame — *which purpose, which audience* — and the question becomes precise and answerable from evidence. It also means one text can succeed and fail at once: a page that is fast to scan can be a poor text to read closely, and a pamphlet that moves loyal supporters can still fail to move undecided voters. The question is always *achieves what, for whom?*

Organisation is a set of choices, and every choice has a job. Nobody writes a text in one order because that is the only order. The same four ideas can be assembled in many sequences, and each sequence does different work to the reader. Authors organise with a small kit of moves. Learn the kit and you can name what any text is doing; ask the question in the third column and you can judge whether it is working.

The organisation toolkit

Six moves authors use to order ideas — and the question that judges each

Move	What it controls	Question to ask
Order	which idea arrives first, and which arrives last	Where does the writer put the point — and why there?
Emphasis	what stands out: size, position, repetition	What should the reader hold on to?
Hierarchy	levels of importance: headings, size, style	Which ideas sit above which?
Space and placement	where each part sits on the page or screen	Why here — and why this much room?
Images with words	what the picture carries, what the words carry	Do the two share the work, or repeat it?
Signposting	the signals that say where the text goes next	What tells the reader what comes next?

Hierarchy comes from the Greek *hierarkhia*, “rule of a high priest”; signposting is the layer of small signals — headings, numbered steps, connecting phrases — that keep a reader oriented.

Table of six organisation moves — order, emphasis, hierarchy, space and placement, images with words, and signposting — each with what it controls and the question to ask of it

Two of these moves deserve a sentence each. **Hierarchy** (from the Greek *hierarkhia*, “rule of a high priest”) is the way a text marks some ideas as more important than others — through headings, size, position and style — so the reader knows what to read first and what can wait. **Signposting** is the layer of small signals that tell a reader where the text is going next: headings, numbered steps, and connecting phrases such as *the reason is*, *what matters next*, or *if it stumbles*. A well signposted text can be followed by a reader who has lost the thread; a badly signposted one loses that reader for good.

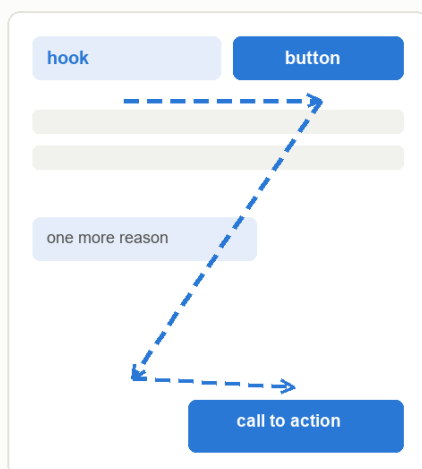
Across and down: how the eye is led. Some texts are read in order, line by line. Others — webpages, posters, pamphlets, infographics — are *entered* by the eye, and the eye can be steered. In these **spatial texts**, organisation includes where things sit on the page or screen. Two terms do the work here.

Salience is the quality of catching the eye first. The most salient part of a page is where the reading starts, and authors create salience on purpose: through size (bigger type), contrast (dark band, bright button), position (top, centre, or the corner the eye lands on), and isolation (one thing in empty space). **Reading path** is the route the eye takes after that first landing — across the page, down it, or in a pattern that mixes both.

Two patterns turn up constantly in designed texts, and both are tools, not accidents:

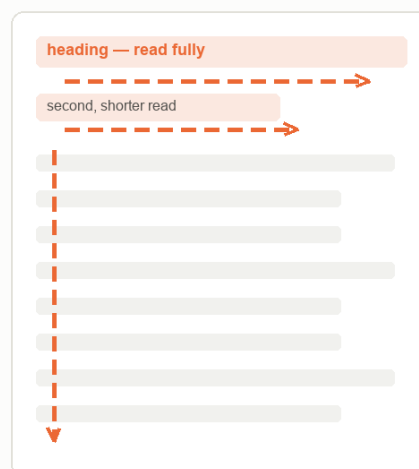
Two reading paths: across and down

The eye is steered — pages are not decorated, they are aimed



The Z path

pages that are scanned — hook top-left, call to action at the end of the bottom line



The F path

pages that are read — key points belong in headings and opening lines, where the path meets them

Two small page diagrams side by side: on the left, a Z reading path with arrows running top-left to top-right, cutting down to bottom-left, then across to bottom-right; on the right, an F reading path with two horizontal reads of shrinking length and a slide down the left side

The **Z path** suits pages where the reader scans: the eye crosses the top, cuts diagonally down, and crosses the bottom — so authors put the hook at the start of the top line and the call to action at the end of the bottom one. The **F path** suits pages of text: the eye reads the top line fully, makes a second shorter read lower down, then slides along the left edge — so authors put their key points in headings and opening lines, where the F path will still meet them. This is the skill the section's elaboration (VC2E10LY06.E01) points at: the page is not decorated, it is *aimed*.

TEXT A below is a webpage written for this book. It belongs to a fictional community group, Friends of Kestrel Creek Hall, and its job is to get volunteers to a working bee. Read it the way a visitor would — fast — and notice where your eye is sent.

TEXT A — a webpage (written for this book)

Fictional community group: Friends of Kestrel Creek Hall. Job: recruit volunteers for a working bee.



Why the eye goes there

- 1 Saliency: biggest type, top-left — the first landing for the eye.
- 2 The ask shares the top line: the action is met before any reading.
- 3 Three equal cards pull the eye across with concrete jobs.
- 2 Kept short, so a scanning reader keeps moving — but still meets a reason.
- 5 A human voice builds trust below the middle of the page.
- 6 The button repeats where the down-scroll ends — the ask is met twice.
- 4
- 5
- 6

Annotated wireframe of the fictional webpage for the Kestrel Creek Hall spring working bee, with a hero heading, sign-up button, three job cards, a short why-it-matters paragraph, a volunteer quote, and a bottom action band, numbered 1 to 6 with dashed arrows tracing the eye's route

Every numbered choice in TEXT A answers one question: *where will the eye go next, and what should it find there?* The heading and the button share the top line, so the page's ask is met before any reading happens. The three cards pull the eye *across* with concrete jobs — not “volunteer”, but *paint the fence line* — because a concrete job is easier to say yes to. The bottom band repeats the button, because the page is built on the honest guess that many visitors will never scroll that far. Organisation here is not arrangement; it is prediction.

Order of ideas in read texts. Away from the page layout, organisation lives in sequence — which idea the writer sends first. The common orders are worth naming because they are worth choosing:

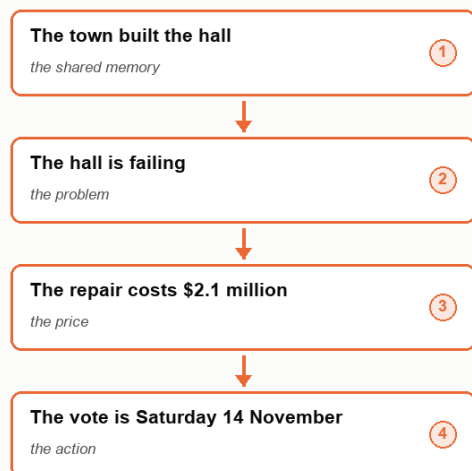
- **Point first** — the claim or verdict opens, and the rest of the text supports it. Fast for the reader; confident in tone.
- **Build-up** — evidence and story come first, and the point arrives as a conclusion. Slower, but the reader is led to the point instead of being told it.
- **Problem → solution** — a need is named, then the answer. The shape of most appeals and proposals.
- **Story → lesson** — one person's experience first, then what it should mean for everyone. The shape of much persuasive writing.

The same ideas in a different order make a different text. Consider four ideas about a hall: the town built it; it is falling apart; the repair has a price; there is a vote coming. Two arrangements of those four ideas:

Same four ideas, two orders

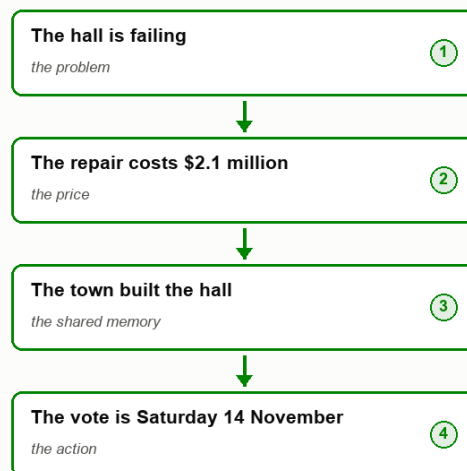
The hall renewal case — assembled two ways, for two different readers

Order 1 — story-first (TEXT C's way)



Reader: belonging is built first, so the price lands softly — and the vote feels like the next step of a shared story.

Order 2 — plan-first (TEXT D's way)



Reader: the problem and its price are weighed first, so the vote is offered as a decision — not a feeling.

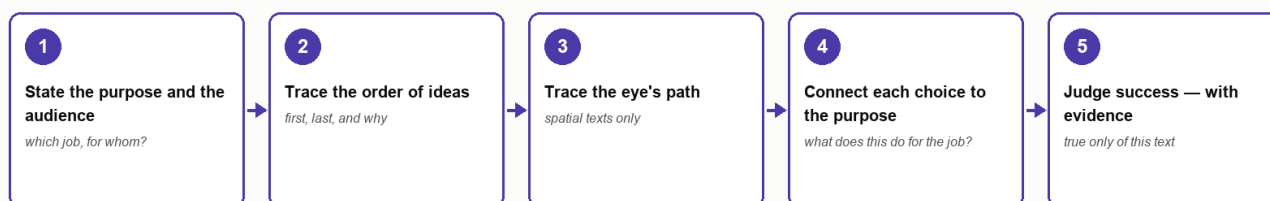
Diagram showing the same four ideas — the town built the hall, the hall is failing, the repair costs money, the vote date — set out in two different orders, with the reader's experience labelled under each order

Neither order is the right one. Order 1 arrives at the price only after belonging has been built, so the price lands softly. Order 2 names the problem and its price at once, so the reader can weigh it honestly from the start. Choosing between them is choosing which reader you are writing for — and that is exactly the judgement you are asked to make in this section.

Judging success: the routine. Evaluating organisation is a routine, not a reaction. Five steps, each built on the one before:

A routine for judging organisation

Five steps, each built on the one before — the discipline is in steps 4 and 5



A judgement that could be made about any text is description wearing a verdict. Judge this text, for this purpose, for this audience.

Flow diagram of the five-step routine for judging organisation: state the purpose and audience, trace the order of ideas, trace the eye's path if the text has a page or screen, connect each choice to the purpose, then judge success with evidence

The discipline is in steps 4 and 5. A judgement that could be made about any text is description wearing a verdict; a real judgement names a choice *this* text made and argues how that choice serves — or fails — *this* purpose for *this* audience.

TEXT B is an online review written for this book. It appears on a fictional books site, Paperbark Books, and reviews a fictional novel, *The Hollow Lantern* by Dara Quinn. Reviews are worth studying here because they are organised to be *used*: their readers are deciding something, and every part of the review is placed to help the decision.

TEXT B — an online review (written for this book)

Fictional site: Paperbark Books. Fictional novel: *The Hollow Lantern* by Dara Quinn.

Paperbark Books — reviews by readers

A light held steady

The Hollow Lantern, by Dara Quinn · young adult fiction

Reviewed by Sam Ortega · 12 August 2026

★★★★★ 4.5 / 5

Dara Quinn's second novel is quiet, patient and quietly devastating. It asks what it takes to keep a light burning when everything around it goes dark — and it earns its answer.

Sixteen-year-old Nell lives in a coast town at the foot of a lighthouse kept by her grandfather. When a storm cuts the town's power and her grandfather falls ill, Nell takes the stairs to the lamp room herself, and the novel holds her through one long winter of keeping the light.

Quinn writes the storm scenes in short, hard sentences that feel like weather; the lantern works as an image of both hope and burden; and Nell's young brother Pip lets in flashes of humour exactly where the story needs air.

If it stumbles, it is in the middle third, where the storms repeat themselves and a few side characters thin out.

None of that dulls the ending. *The Hollow Lantern* suits readers who like their hope earned the hard way — hand it to anyone who loved a slow, steady story that trusts them.

Have you read it? Add your review below.

142 readers found this helpful.

The job of each part

- 1 Verdict first — the judgement sits in line one.
- 2 Star rating — the same verdict without any reading.
- 3 Premise before craft — the evidence lands with context.
- 4 Weakness before final praise — honesty absorbed and answered.
- 5 Recommendation names the reader — it sorts the audience.

Purpose: help readers decide whether to read the book.

Audience: readers choosing their next read — some scan, some read closely.

*Typeset online review of the fictional novel *The Hollow Lantern* on the fictional site Paperbark Books, with star rating, verdict-first opening, plot account, evidence, a weakness paragraph and a closing recommendation, numbered 1 to 5 with margin notes naming each part's job*

Notice the order of ideas in TEXT B: verdict first (the opening line states the judgement), plot account without spoilers, evidence from the writing itself, one honest weakness, and a recommendation that names the reader it is for. The weakness sits *before* the final praise, not after it. That placement is a choice with a job: a review that hides its one criticism until last reads as if the criticism is the real verdict, while a weakness placed before the close is absorbed and answered. The star rating, meanwhile, does the same work for the reader who never reads at all.

Comparing organisations: two pamphlets, one question. A **pamphlet** is a short printed text, usually a single folded sheet, that argues a position — classically in politics, where pamphlets have carried arguments for centuries. A **referendum** is a vote in which the whole community answers one yes-or-no question. In the fictional town of Kestrel Creek, the council has called a referendum on renewing the town hall, and two committees — both supporting a YES vote — have each produced a pamphlet. They argue the same case. They organise it differently.

TEXT C — the story-first pamphlet (written for this book)

Kestrel Creek Neighbourhood Committee

Our Hall, Our Story

In 1978, this town built its hall with its own hands. Donated timber, weekend bees, a roof raised in one long Saturday. Almost every family in Kestrel Creek has a memory under that roof: school concerts, wedding receptions, the soup kitchen in the flood year.

A YES vote keeps that story going. It gives the hall a new roof, safe wiring, and a warm room through winter — so the next forty years of memories can happen.

The renewal costs \$2.1 million, paid over ten years. Spread across the whole town, it is a small price for the room where the town meets.

“They built it for us. The least we can do is keep it standing.”

Ruth Peters, 81

VOTE YES

Saturday 14 November

Polling at the hall, 8 am to 6 pm.

Typeset political pamphlet titled Our Hall, Our Story from the fictional Kestrel Creek Neighbourhood Committee, opening with the 1978 story of the town building the hall, moving to what a YES vote does, folding the cost into a sentence late, quoting a long-time resident, and closing with a bold vote call

TEXT D is the plan-first pamphlet, from the fictional Kestrel Creek Ratepayers for Renewal:

TEXT D — the plan-first pamphlet (written for this book)

Kestrel Creek Ratepayers for Renewal

The Hall Plan: What a YES Vote Does

The hall is closing. The roof leaks, the wiring has failed inspection, and winter bookings have already been cancelled.

What the plan does — and what it costs

New roof	\$900,000
Safe wiring	\$650,000
Heating and access upgrades	\$550,000
Total	\$2.1 million, paid over ten years

About \$31 a year per rate-paying household.

“Can the town afford this?”

The plan is funded over ten years, so no single year carries the weight — and every dollar is spent on repairs the inspection has named. A NO vote does not save the money; it delays the repair and lets the price climb.

VOTE YES

Saturday 14 November

The plan is ready.

Typeset political pamphlet titled The Hall Plan: What a YES Vote Does from the fictional Kestrel Creek Ratepayers for Renewal, opening with the problem, setting out an itemised cost table early, answering the cost objection, and closing with a bold vote call

Both pamphlets carry the same core ideas — the hall matters, it is failing, the repair costs \$2.1 million over ten years, the vote is on Saturday 14 November — and both reach the same conclusion. The comparison is therefore about organisation itself, not about stance: same case, two builds. The table below reads the pair choice by choice.

Same case, two builds

TEXT C and TEXT D argue the same YES case — organised differently

Choice	TEXT C — story-first	TEXT D — plan-first
Opening move	A shared memory: the town built the hall in 1978 with its own hands	A stated problem: leaks, failed inspection, cancelled bookings
The \$2.1 million	Folded into a sentence, near the end	Itemised in a table, early — with a per-household figure
Voice	“we” and “our”; a named elder closes the emotional case	Measured; speaks to the ratepayer as a decision-maker
Built to move	Readers who already feel they belong	Undecided voters counting the cost

Impact: TEXT C asks for the vote as the next step of a story the reader is already inside; TEXT D asks for the vote after the cost has been weighed. Each order is a different door into the reader — neither is dishonest, and neither wins for everyone.

Comparison table of TEXT C and TEXT D across opening move, placement of the cost, voice, and the reader each is built to move, with the impact of each choice

The impacts are different because the readers are different. TEXT C builds belonging first and asks for the vote as the natural next step of a story the reader is already inside; its price arrives late, softened by everything before it. TEXT D earns trust with numbers first and asks the reader to weigh the cost honestly before any feeling is asked for. Neither order is dishonest — each presents the same facts — but each chooses a different door into the reader. When you compare organisations, that is the finding to reach: not *which is better*, but *each works on whom, and how*.

Worked examples

Example 1 — scaffolded: identifying organisation in TEXT A (the webpage)

Work through TEXT A using the routine. The task is the one named in the curriculum: identify the organisation of ideas, and determine the purpose and effect.

Step	Applied to TEXT A
1. State purpose and audience	Purpose: to get visitors to sign up for the working bee — this page recruits, it does not inform for its own sake. Audience: locals who already use or pass the hall, reading fast, probably on a phone.
2. Trace the order of ideas	Ask (heading) → reason (why it matters) → human proof (Mara’s quote) → details and ask again (date, button). The page gives the action before it gives the argument.
3. Trace the eye’s path	Top line carries salience (largest type, top-left) and ends at the button; the three cards pull the eye across; the darker bottom band catches the eye at the end of the down-scroll with the button repeated. A loose Z: across,

Step	Applied to TEXT A
	down, across.
4. Connect choices to purpose	The early button serves a visitor who needs no persuading; the concrete job cards serve a visitor who needs a reason; the repeated bottom button serves a visitor who skimmed. Each guess about a visitor has a zone built for it.
5. Judge with evidence	For its purpose the page is effective: the ask is met at top and bottom, and nothing sits between them that could slow a sign-up. The effect is a page that is hard to leave without knowing the date and the action — which is exactly its job.

Example 2 — scaffolded: judging TEXT B (the online review)

Does TEXT B's organisation succeed in achieving its purpose? Work down the review part by part.

Choice in TEXT B	The job it does	Serves the purpose?
Verdict in the first line	A reader in a hurry gets the whole judgement at once	Yes — the review's first job is to help a decision, and the decision is on offer immediately
Star rating above the text	The same verdict, delivered without any reading at all	Yes — it serves the visitor who scans only
Plot account before evidence	The reader learns what the book is <i>about</i> before being told how well it is written	Yes — the evidence means nothing to a reader who does not yet know the premise
Weakness placed before final praise	The one criticism is absorbed and then answered by the closing recommendation	Yes — placed last, it would read as the real verdict; placed here, it reads as honesty
Recommendation names its reader ("hand it to anyone who loved a slow, steady story")	Sorts the audience: who should read this book, and who should not	Yes — a review that recommends to everyone recommends to no one

Worked judgement: *TEXT B's organisation achieves its purpose, and it does so for two readers at once. The star rating and the verdict-first opening serve the scanner, while the ordered middle — premise, then evidence, then honest weakness — serves the careful reader deciding with a ticket in hand. Placing the weakness before the final praise is the quiet craft of the piece: it keeps the review trustworthy without letting the criticism have the last word. Judged against its purpose of helping readers decide, the build succeeds.*

Example 3 — scaffolded: comparing TEXT C and TEXT D (the pamphlets)

Compare the two pamphlets' organisation and determine the impact of each.

Dimension	TEXT C (story-first)	TEXT D (plan-first)
Opening move	A shared memory: the town built the hall in 1978 with its own hands	A stated problem: leaks, failed inspection, cancelled bookings
Placement of the \$2.1 million	Folded into a sentence, near the end	Itemised in a table, early, with a per-household figure
Voice	"we" and "our"; a named elder, Ruth Peters, closes the emotional case	Measured and direct; speaks to the ratepayer as a decision-maker
Closing move	Vote call framed as keeping a story going	Vote call framed as a plan that is ready
Impact on a reader	Belonging first: the vote arrives as the next step in a story the reader is	Trust through figures first: the reader weighs the cost before any feeling is

Dimension	TEXT C (story-first)	TEXT D (plan-first)
	already inside	asked for

Worked judgement: *Both pamphlets argue YES with the same facts, but their organisations work on different readers. TEXT C is built to move people who already feel part of Kestrel Creek: by the time the price appears, it has been wrapped in memory and belonging, and the cost feels small against the story. TEXT D is built to move the undecided ratepayer: the price is named early and itemised, which treats the reader as a judge rather than a supporter, and the objection is answered before it is even raised. If the purpose is to turn loyalty into turnout, TEXT C's order is the stronger one; if the purpose is to win over voters still counting the cost, TEXT D's honesty lands first. Neither order is false — the comparison is about which door each pamphlet uses to reach its reader.*

Example 4 — unscaffolded: a full evaluation of one text

A model evaluation of TEXT A's organisation, written to the routine.

The page's purpose is to recruit volunteers, and its audience is locals reading fast, so the organisation is judged on one test: does a quick visitor leave knowing the date and the action? The strongest choice is the repeated button — once in the hero zone, again in the bottom band — which catches both the visitor who stops at the top and the one who scrolls to the end. The three job cards are the next strongest choice: they pull the eye across with concrete tasks, and *paint the fence line* is an easier yes than *volunteer*. If one choice is weaker, it is the quote from Mara, which sits below the fold of the page's middle; a visitor who signs up from the top band never meets the human voice that might have brought a friend. Still, judged against its purpose, the page succeeds: nothing in its build slows the path from first glance to sign-up, and every zone exists to move the eye toward the button.

Practice questions

Scaffolded

Q1. TEXT A. (a) Name the first three things the eye meets, in order. (b) State the page's purpose and its audience. (c) Complete the table.

Choice	How it moves the eye or the reader	How that serves the purpose
the three job cards		
the short "Why it matters" paragraph		
the button repeated in the bottom band		

Q2. Reading paths. (a) In TEXT A, is the eye led more *across* or more *down*? Name one zone that pulls in each direction. (b) A poster puts its headline top-left, its key image top-right, and its "how to join" strip along the full bottom edge. Which reading path — Z or F — is this layout setting up? Give one reason.

Q3. TEXT B. (a) Where does the verdict first appear, and what does a reader gain without reading further than that? (b) Quote two signposting moments from the review — places where the text tells the reader what is coming next. (c) The weakness paragraph sits before the final praise rather than after it. What would change if it sat last?

Q4. TEXT C and TEXT D. (a) Which pamphlet opens with a feeling, and which opens with a fact? Quote the opening line of each. (b) Where does each pamphlet place the \$2.1 million figure — early or late, and in what form? (c) Which pamphlet would you hand to an undecided ratepayer? Give one reason from its organisation, not its stance.

Q5. The routine. (a) List the five steps of the judging routine in order. (b) Apply step 1 to TEXT D: state its purpose and its audience, one sentence each.

Unscaffolded

Q6. *[writing]* Write an evaluation paragraph of 80–120 words: does TEXT B's organisation achieve its purpose? Use the five-step routine. Your paragraph must contain at least one judgement that could only be true of this review.

Q7. *[writing — comparison]* Both pamphlets argue YES, but they organise the same case differently. Write a comparison paragraph of 100–150 words arguing which organisation is more likely to win an undecided voter. Your own position is yours; the marks go to naming the organisational choices, connecting each to its impact, and using evidence from both texts.

Q8. *[writing — creating]* Plan a webpage for a purpose of your own: a school fundraiser, a club recruiting drive, or a community event. Draw a wireframe of at least four zones; label the zone carrying salience; draw the reading path you intend. Then write three sentences, each connecting one choice to your purpose.

Q9. *[speaking and listening]* In pairs, run a three-minute discussion on the question: *Story-first or plan-first — which is the fairer way to argue for the hall?* Before you may argue your own side, state the **strongest** form of the other side's case, in a way your partner accepts. Then argue. Swap roles and run it again — the tools must work on both sides of the question.

Q10. *[speaking and listening]* Present a two-minute spoken judgement to the class: is TEXT A effective for its purpose? While each student speaks, listeners tick three things on a slip: did the speaker **name** an organisational choice, **connect** it to the purpose and audience, and **judge** it with evidence? Return the slips at the end.

Q11. *[reasoning]* Audit this claim: “*A text that puts its point first is always more persuasive than a text that builds up to it.*” (a) List three things the claim assumes. (b) Run the swap test — replace *puts its point first* with *builds up to its point* and read the claim again; what happens to the argument? (c) Answer the claim in a short paragraph, using TEXT C and TEXT D as evidence.

Q12. *[writing — re-organising]* Rewrite the opening paragraph of TEXT C using TEXT D's opening move: begin with the problem, not the memory. Then write two sentences — one on what your rewrite gains, and one on what it gives up.

Answers

Q1. (a) The heading “The hall needs hands.”, the sign-up button, then the three job cards. (b) Purpose: to get visitors to sign up for the working bee; audience: locals reading fast, likely on a phone. (c) Cards — pull the eye across with concrete, say-able jobs; “Why it matters” — kept short so a scanning reader keeps moving but still meets a reason; repeated button — catches the visitor who scrolled past everything else.

Q2. (a) Both, but the design leans across at the top (cards) and down at the end (bottom band); e.g. across: the three cards; down: the darker action band catching the scroll. (b) A Z path: the eye is sent from headline (top-left) to image (top-right), then down to the full-width bottom strip; an F path needs lines of text to slide down, and this poster gives the eye corners, not lines.

Q3. (a) In the opening line (“quiet, patient and quietly devastating”); a reader who stops there still gets the verdict and the star rating. (b) The review’s two signposting moments: “If it stumbles...” and “None of that dulls the ending.” (c) Last place would let the weakness have the final word, so the review would read as mixed-to-negative; in its actual position the weakness is absorbed and then answered by the recommendation.

Q4. (a) TEXT C opens with a feeling — the shared memory of building the hall (“In 1978, this town built its hall with its own hands.”); TEXT D opens with a fact — the hall’s condition (“The hall is closing.”). (b) TEXT C folds the figure into a sentence near the end; TEXT D itemises it in a table early, with a per-household amount. (c) Either is defensible; the reason must come from organisation — e.g. TEXT D, because an undecided voter counting costs meets the price early and hears their own objection answered.

Q5. (a) State purpose and audience → trace the order of ideas → trace the eye’s path if the text has a page or screen → connect each choice to the purpose → judge success with evidence. (b) Purpose: to persuade ratepayers that the YES vote is a sound, costed decision; audience: ratepayers — especially undecided ones — who want figures before feelings.

Q6. Look-fors: purpose and audience stated; a named choice (verdict-first opening, star rating, weakness placement, named-reader recommendation); a link from that choice to the purpose of helping readers decide; a judgement true only of this review.

Q7. Look-fors: both pamphlets’ openings named and contrasted; the cost placement in each; an impact argued for each choice; a conclusion tied to the undecided voter, not to the student’s own stance on the hall.

Q8. Look-fors: a stated purpose; four zones; salience labelled; a drawn reading path; each of the three sentences linking one choice to the purpose.

Q9. Look-fors: each student states the other side’s strongest case before arguing their own; arguments name organisation (opening move, cost placement, voice) rather than only stance.

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

Q11. (a) e.g. assumes persuasion has one measure; assumes all readers arrive equally hurried; assumes the point is strong enough to survive being stated first. (b) The swapped claim fails just as fast — “always” does the rhetorical work on both sides, and the real question is which order suits which reader. (c) A sound answer uses the pamphlet pair: TEXT C builds up and works on readers who need belonging first; TEXT D puts its point first and works on readers who count cost; neither order wins “always”.

Q12. Look-fors: the rewrite genuinely leads with the problem; the gain is speed and honesty for a sceptical reader; the loss is the belonging that made the price feel small.

Fully-worked solutions

Q1. (a) The heading “The hall needs hands.”, then the sign-up button on the same top line, then the three job cards. (b) The purpose is recruitment — the page exists to produce sign-ups, not to tell the hall’s history; the audience is locals reading quickly, probably on a phone. (c) The three cards pull the eye across the page and turn one big ask into three small ones — *paint the fence line* is easier to say yes to than *volunteer*. The “Why it matters” paragraph is kept to two sentences so a scanner keeps moving but still collects a reason — the hall hosts more than forty events a year. The

repeated bottom button catches the visitor whose eye went straight down the page, so the ask is met at both ends of the scroll. Each choice serves the same purpose from a different reading habit, which is why the page holds together.

Q2. (a) The page uses both directions on purpose: the cards pull the eye across the middle, and the darker bottom band pulls it down to the repeated button. (b) The Z path. The layout hands the eye two corners at the top — headline, then image — and a full-width strip at the bottom, which is the Z's shape: across, diagonal down, across. An F path belongs to pages of running text, where the eye reads full lines and then slides down the left; this poster offers corners and bands instead, so it is steering a scanning eye, not a reading one.

Q3. (a) The verdict appears in the first line — “quiet, patient and quietly devastating” — backed by the star rating below the title, so a reader who never goes further still leaves with the review's whole position. (b) “If it stumbles...” signals the weakness before it arrives, and “None of that dulls the ending.” signals the return to praise; each phrase tells the reader what kind of paragraph is coming next. (c) If the weakness sat last, it would hold the final position — the spot of greatest emphasis — and the review would end on *storms repeat themselves* instead of on the recommendation. Readers remember last things; the review's actual order gives the last word to praise, with the weakness absorbed and answered on the way.

Q4. (a) TEXT C opens with a feeling — pride in shared work: “In 1978, this town built its hall with its own hands.” TEXT D opens with a fact — the hall's condition: “The hall is closing. The roof leaks, the wiring has failed inspection, and winter bookings have already been cancelled.” (b) TEXT C folds the figure into a sentence near the end (“\$2.1 million, paid over ten years”), where it arrives after belonging has been built; TEXT D sets the figure in an itemised table early, with a per-household amount, where it arrives before any appeal. (c) Model answer: TEXT D. An undecided ratepayer's first question is the cost, and TEXT D answers it early and itemised, then meets the objection “Can the town afford this?” before the reader has to raise it. TEXT C's warmth works on readers who already belong; the undecided reader is owed the figures first. (The reverse answer scores equally if argued from organisation — e.g. that TEXT C's story makes the cost feel worth paying.)

Q5. (a) State purpose and audience; trace the order of ideas; trace the eye's path if the text has a page or screen; connect each choice to the purpose; judge success with evidence. (b) Purpose: to persuade ratepayers that a YES vote is a sound, costed decision, not an emotional one. Audience: ratepayers weighing the renewal — above all the undecided ones who will vote on the figures.

Q6. Model paragraph: *TEXT B's organisation achieves its purpose, which is to help readers decide whether to read The Hollow Lantern. Its strongest choice is the verdict-first opening: the judgement sits in line one, with the star rating above it, so the review helps even the reader who never scrolls. Its ordered middle serves the careful reader — premise before evidence, so the craft points land on a reader who knows what the book is about. Most quietly, the weakness sits before the final praise, which keeps the review honest without letting one flaw have the last word. For a page whose readers are choosing their next book, that is a build that works on both kinds of reader at once.*

Q7. Model paragraph: *Both pamphlets ask for a YES vote, but TEXT D's organisation is more likely to win an undecided voter. TEXT C opens with the 1978 building story and holds the price until near the end, folded into a sentence; that order builds belonging, but an undecided voter has no belonging yet, so the story spends its force on the wrong reader, and a price that arrives late can read as a price that was being hidden. TEXT D opens with the problem, sets the cost in an itemised table early — \$2.1 million over ten years, about \$31 a year per household — and answers the affordability objection before it is raised. That order treats the undecided voter as a judge, and judges are won by being trusted with the figures first. TEXT C may produce the larger feeling; TEXT D produces the likelier vote.*

Q8. Model plan (school fundraiser webpage for a Year 10 formal): *Zone 1 (hero, salience): the heading “One night. One hall. You're invited.” with the date large, and a ticket button on the same top line — because the first job is to get a student who scrolls past in three seconds to see the date and the action at once. Zone 2: three cards across — what's on, what to wear, what it costs — because the F path would bury those answers in paragraphs, and scanners read cards. Zone 3: a short FAQ (“Can I bring a guest?”) above the second ticket button, because the page's job is tickets, and every doubt removed is a sale made. The intended reading path is a Z: heading to button, down the cards, across the bottom band where the button repeats.*

Q9. Model answers, strongest case for each side first. For plan-first, stated by the story-first side: *a pamphlet that hides the price inside a story treats the voter as a feeling to be moved, not a decision-maker to be trusted; the cost is*

the substance of a referendum, and fairness means naming it early. For story-first, stated by the plan-first side: a hall is not a spreadsheet — it is the room where the town has met for nearly fifty years; a pamphlet that leads with leaks and dollars sells the renewal short, because the vote is about what the hall is for, and only the story shows that. A full-mark discussion then weighs these claims against the texts — TEXT D's early table against TEXT C's closing quote — and the mark follows the quality of the weighing, not the side chosen.

Q10. Model opening of the spoken judgement: *The page's purpose is to recruit volunteers from locals reading fast, and I judge it effective on three choices. First, the button shares the top line with the heading, so the ask is met before any reading. Second, the three cards pull the eye across with concrete jobs — paint the fence line is an easier yes than volunteer. Third, the button repeats in the bottom band, catching the visitor who skimmed everything between. My one change: lift Mara's quote higher, so the human voice meets the scanner before the sign-up, not after it. Listeners' slips should show all three checks ticked.*

Q11. Model answer: *The claim assumes persuasion is one thing measurable in one way, assumes every reader arrives equally hurried, and assumes a point stated first is always strong enough to survive first position. The swap test exposes it: "a text that builds up to its point is always more persuasive" is just as weak, because "always" is doing the work on both sides while the reader is ignored. The pamphlets settle it with evidence: TEXT C builds up to its point and works on readers who need belonging before price, while TEXT D states its point — problem, plan, cost — at once and works on readers who weigh figures. Organisation persuades through fit with its audience, so no order wins "always".*

Q12. Model rewrite and reflection: *"The hall is closing. The roof leaks over the stage, the wiring has failed inspection, and this winter's bookings have already been cancelled. Kestrel Creek has one chance to fix it: a YES vote on Saturday 14 November." The rewrite gains speed and frankness — a sceptical reader meets the problem and the vote in four lines, and nothing feels withheld. What it gives up is the belonging of the 1978 story, which is exactly what made the price feel small; the same \$2.1 million lands harder on a reader who has not yet been reminded what it buys.*

All sample texts in this section (the Kestrel Creek Hall webpage, the Paperbark Books review, the two referendum pamphlets, the novel The Hollow Lantern, its author, the town, the sites and the committees) were written for this book. The places, people, publications, the novel and its maker are invented.

Combining comprehension strategies to unlock abstract ideas

Curriculum trace. Victorian Curriculum 2.0 English, Level 10 · **Strand / sub-strand:** Literacy — Analysing, interpreting and evaluating · **VC2E10LY07** · Draws on: VC2E10LY07.E01, VC2E10LY07.E02, VC2E10LY07.E03 · builds on Level 9 VC2E9LY07

Theory

In Level 9 you used comprehension strategies to compare and contrast the ideas and opinions in texts. Level 10 asks for two step-ups at once. First, the strategies are no longer used one at a time: they are **integrated** — run together, each one feeding the next, while you read. Second, the ideas you are working with are harder. They are **complex** and they are **abstract**.

A definitional preface. The Victorian Curriculum uses the phrase *complex and abstract ideas* but does not define it. This section therefore treats it as follows: an **abstract idea** is one you cannot see, touch or point to directly — justice, loyalty, parenthood, courage, belonging. A **complex idea** is one with many parts that affect each other, so that one read-through rarely captures the whole of it. Every question in this section is answerable on those definitions alone.

A **comprehension strategy** is a deliberate move a reader makes to build, check or repair meaning. You have used all seven of these before. What is new here is the load they carry: analysis and interpretation, not just understanding.

The kit: seven strategies

Strategy	The question it asks	The work it does
Visualising	What would this look, sound and feel like if I were there?	turns words into a scene the mind can move around in
Predicting	Given everything so far, what comes next?	keeps reading active; sets up expectations the text confirms or breaks
Connecting	What does this remind me of — another text, the world, my life?	brings outside knowledge in to support meaning
Summarising	What matters here, in my own words?	compresses the text; shows what you held and what slipped away
Monitoring	Am I still making sense of this? Where did it stop making sense?	watches the other six strategies; chooses the repair when meaning breaks
Questioning	What do I want to ask the text, the writer or the characters?	sets purposes for reading on; turns doubt into a search
Inferring	What is meant here but not said?	builds meaning that is implied, not stated

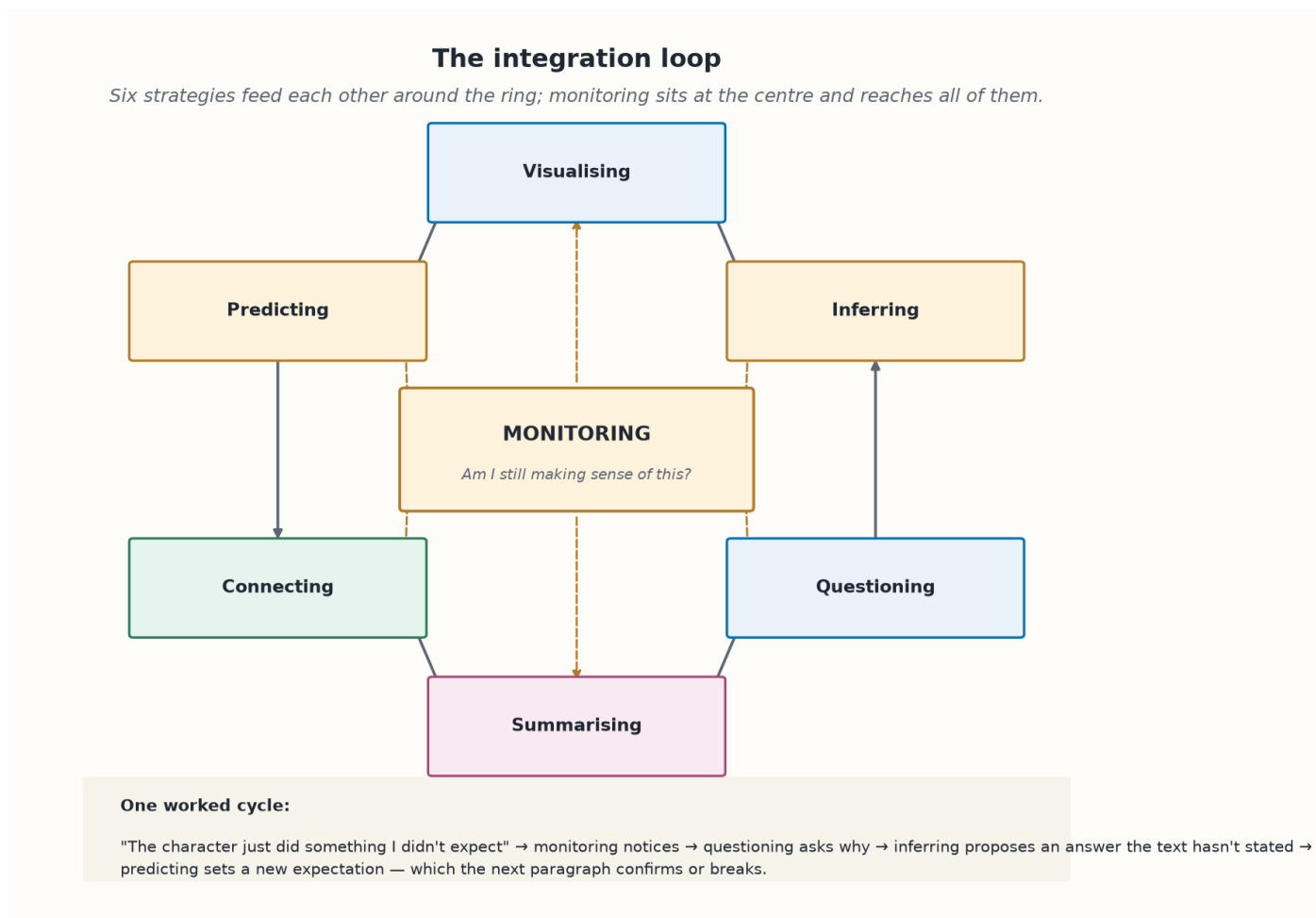
Figure 1 The strategy kit: seven comprehension strategies, each with the question that signals it.

A seven-row table — the strategy kit — listing visualising and predicting, connecting, summarising, monitoring, then questioning and inferring, with the inner question each strategy asks and the work each one does for a reader.

None of the seven is advanced on its own. A Year 4 student can predict. What distinguishes a Level 10 reader is what the strategies are asked to do: not simply follow a text, but **analyse** it (take it apart and name how it works) and **interpret** it (argue for what it means, with evidence).

Integration: the strategies feed each other

The strategies are not a checklist to complete in order. They form a working system, and the way in is usually the same: something in the text resists you, and you notice it.



A loop diagram of the seven strategies. Six strategies — visualising, predicting, connecting, summarising, questioning and inferring — form a ring with arrows running anticlockwise from each to the next. Monitoring sits at the centre with arrows reaching out to every strategy on the ring, and one worked cycle is traced as an example.

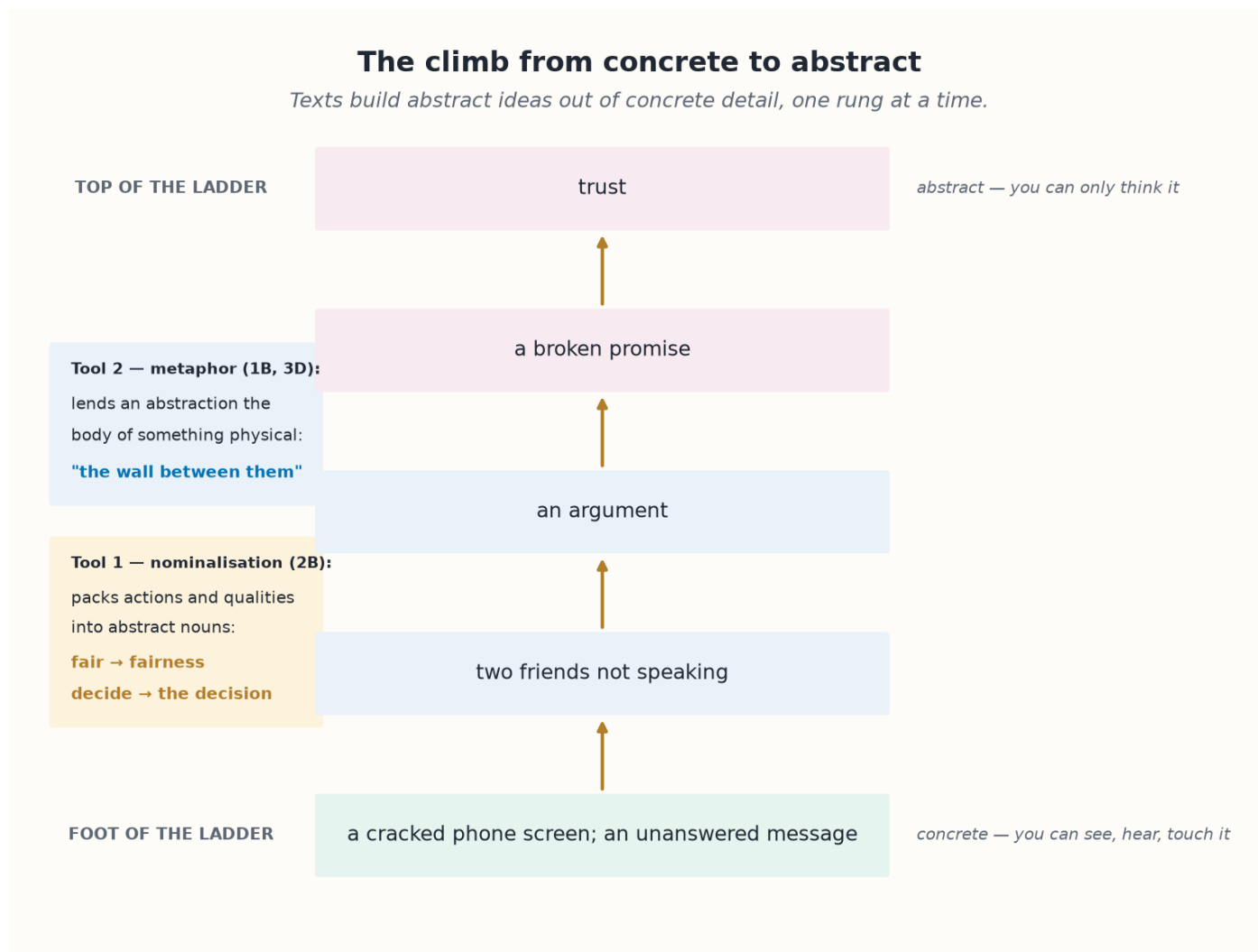
Monitoring is the strategy that watches the other six. It is the running question *am I still making sense of this?* — and the moment it answers *no*, it chooses the repair. Read three paragraphs and retain nothing? Monitoring noticed; the repair might be re-reading and **connecting** back to what came before. A character does something you did not expect? **Questioning** asks why, and **inferring** proposes an answer the text has not stated. A description is dense and grey on the page? **Visualising** builds the scene so it can be held in mind, and **summarising** compresses it into something you can carry forward. **Predicting** runs ahead of the text and sets up expectations — which the text then confirms or breaks, and a broken prediction is new information.

Integration is invisible while it happens, so this section makes it visible: Worked example 1 records one reader's strategy moves through a passage as a **monitoring log**, one you can copy for any text you read.

How texts build abstract ideas

An abstract idea cannot be photographed or handed to you, so a text must build it out of things it *can* give you. There are four main building methods, and each one is a place where a strategy can get to work.

1. Concrete detail that points past itself. A cracked phone screen, an unanswered message, a chair left facing the wall — separately these are small physical facts; together they build *an argument*, then *a broken promise*, then *trust*. Notice the climb: each step is further from what the senses can check.



A ladder diagram rising from concrete at the bottom to abstract at the top. The rungs carry one worked example — from a cracked phone screen, to two friends not speaking, to an argument, to a broken promise, to trust — and side notes name the two tools texts use to make the climb: nominalisation and metaphor.

Texts make this climb with two tools you already know from other sections. **Nominalisation** (Section 2B) packs actions and qualities into abstract nouns — *fair* becomes *fairness*, *decide* becomes *the decision* — so whole events can be discussed as single things. **Metaphor** (Sections 1B, 3D) lends an abstraction the body of something physical: *the wall between them*, *a weight off her shoulders*. When you meet an abstract noun or a metaphor in a text, ask what concrete detail it is standing on — that is **connecting** and **inferring** working together.

2. Characters who carry the idea. Abstract ideas get faces. A story about justice is really a story about a person caught inside a question about justice. When a character type keeps carrying the same idea across many different texts, the type becomes an **archetype** — from the Greek for “first model”. In this section, an *archetype* is a character type whose core features recur across many texts: the mentor, the underdog, the trickster, the reluctant hero. Archetypes matter to comprehension because they reward **connecting**: a reader who knows the type brings knowledge into the text, and a writer can say a great deal in very few words by leaning on it.

3. Visual features. In images and advertisements, abstract concepts are built through the systems of Section 2C: **salience** (what the frame makes you notice first), **framing** (what is included and left out, and how), colour, symbol, and **vectors** — the lines of action that lead the eye. Worked example 2 reads an original advertisement this way.

4. The organisation of the argument. How a text orders its ideas is itself a claim about them (Section 5B). A text that presents a rule before the person it harms has already told you where its priorities sit.

Monitoring the language of right and wrong

Some abstract concepts attract a characteristic family of language, and monitoring for that family is a fast way into the text's deepest ideas. The curriculum's own example is **justice** — watching how a text talks about right and wrong, and interpreting what version of justice the text builds.

Feature	What to monitor	Example
Duty language — modals of duty or duty words	who is said to owe what, and how hard the push is	"the right thing is to tell me."
Abstract nouns of right and wrong	fairness, loyalty, duty, desert, blame, the rule, the truth — watch which one leads	"Friends don't hand friends over. That's the rule."
Evaluative words	right, wrong, fair, cruel, decent — whose standards they come from	"No one gets hurt."
Pronouns that build sides	we / us against they / them — who is inside, who is outside	"their" in "looks after their own" — the inside group
Passive voice that hides who acted	what is done without naming the doer — and who benefits from the hiding	the guitar "was taken" — the doer is never named

Figure 4 The right-and-wrong kit: five language features to monitor when a text is working on right and wrong.

A five-row table — the right-and-wrong kit — listing the language features to monitor when a text is working on right and wrong: the duty language (a modal of duty, or the duty words that carry duty where no modal appears), abstract nouns of right and wrong, evaluative words, pronouns that build sides, and passive voice that hides who acted, each with its job and an example.

One caution before you start. **Justice** is a contested term: competing definitions exist, and the one a text quietly adopts changes what it counts as right. In this section, *justice* is used in the sense given by John Rawls, *A Theory of Justice* (1971) — **justice as fairness**: arrangements in which benefits and burdens are shared without favour. Other definitions exist and are not interchangeable with this one. Two in particular are common in the texts you will meet, and the table below sets all three out.

Frame	Justice here means	A text running this frame sounds like
Fairness (Rawls, 1971)	benefits and burdens shared without favour — justice as fairness	"It's not fair that she carries more than the rest of us."
Desert	people get what they have earned — effort and reward matched	"She trained the hardest. She deserves the place."
Process	the same rules applied the same way to everyone, including the powerful	"The rule is the rule. It applies to everyone."

Texts sometimes set a fourth idea — mercy — against all three frames at once, forgiving what the rules demand.

Figure 5 Three frames of justice. All three can be spoken with the word *fair* — the reader's job is to watch which frame a text runs on.

A three-row table setting out three frames of justice — fairness, desert, and process — with what justice means inside each frame and what a text sounds like when it is running on that frame. A note adds that texts sometimes set mercy against all three frames at once.

The three frames sound alike — all of them can be said with the word *fair* — so the reader's job is to monitor **which frame the text is running on**. Two characters in the same story can say "that's not fair" and mean two different things by it. Naming the frame is an interpretation, and it is one you must be ready to defend with evidence from the text.

Archetypes: pattern, role and significance

Because archetypes are patterns, they can be summarised — and that summary is the base for two deeper moves. Interpreting the archetype's **role** means asking what job the type does inside its particular text. Analysing the archetype's **significance** means asking why stories keep returning to this pattern: what hope, fear or expectation does the type carry for the people who keep telling it? The map below works through all three moves — summarise, interpret, analyse — for the mentor archetype, using the two original micro-texts of Stimulus C.

An archetype map: the mentor

Three moves — summarise, interpret, analyse — worked on one archetype, from *Coach Marsh* and *The Caretaker's Lesson*.

1 SUMMARISE — the mentor's features

Calm where the learner is hurried — Marsh never raises his voice;
the caretaker slows Marnie's hand as she reaches for speed.
Teaches a code larger than the task — the team outranks the star;
the lamp's steadiness matters more than the storm's hurry.
Hands the real work to the learner — the passing drill;
trimming the lamp.
Praises sideways, in actions, not words — a drill entrusted;
the cup without the chipped rim.

2 INTERPRET — the mentor's role

Makes growth visible: the learner's change is measured against
a steady standard.
Sets the test before giving the answer: the benching, the slow
hand, come first.
Gives credit away: capability is handed over, not held.

3 ANALYSE — the archetype's significance

Why stories keep returning to this pattern: it carries the hope
that capability can be passed from one person to another, and
that being tested is preparation, not punishment.
The pattern is significant because it is the shape a culture's
trust in its own teaching takes.
And that is why a text that broke the pattern — a mentor who
hoards credit, or fails — would land with such force.

A three-panel archetype map for the mentor. The first panel summarises the mentor's features as they appear in both stimulus texts. The second panel interprets the mentor's role inside a story. The third panel analyses the archetype's significance — what the pattern carries and what it costs when a text breaks the pattern.

Two warnings about archetypes. First, a pattern is a tool for reading, not a cage: not every quiet older character is a mentor, and the interesting texts are often the ones that keep some features of a type and overturn others. Second, summarising a pattern must not replace reading the text in front of you — the archetype tells you what to expect; the text tells you what actually happens.

Worked examples

All stimuli in this section are original texts written for this book.

Stimulus A — *The Captain's Call* (short passage). A first-person story about a school captain who knows who took a teacher's guitar, reproduced in Figure 7 below.

The Captain's Call

An original passage written for this book (Stimulus A).

The guitar belonged to the music department, but everyone called it Ms Alvarez's guitar, because she was the only one who ever played it. It went missing from Room 12 on Tuesday, and nobody said the word stolen out loud, but the word moved through the school anyway.

I knew where it was. On Monday night, my best friend Riley had carried it out under a jacket, laughing quietly. "I'll bring it back before anyone notices," Riley said. "My sister's getting married. She wants one song played on the real guitar. It's not like Ms Alvarez plays it during the holidays. No one gets hurt."

That was the phrase that stuck in my head: no one gets hurt. Someone was hurt — Ms Alvarez was, standing at the door of Room 12 on Tuesday with a face that had gone still. But Riley is the kind of person who looks after their own, and Riley had looked after me more than once. Friends don't hand friends over. That's the rule. Isn't it?

On Wednesday morning, the principal asked me to step into her office. She didn't raise her voice. "You were in the music wing on Monday night, Sam," she said. "You're our school captain. If you know anything, the right thing is to tell me. I'm not trying to trap you. I'm asking."

The fair thing — I turned the word over like a coin I'd been given. Fair to Ms Alvarez, whose guitar was taken. Fair to Riley, who had trusted me with the secret. Fair to the school, which had put me in the captain's role because it believed I would do the right thing even when the right thing cost something.

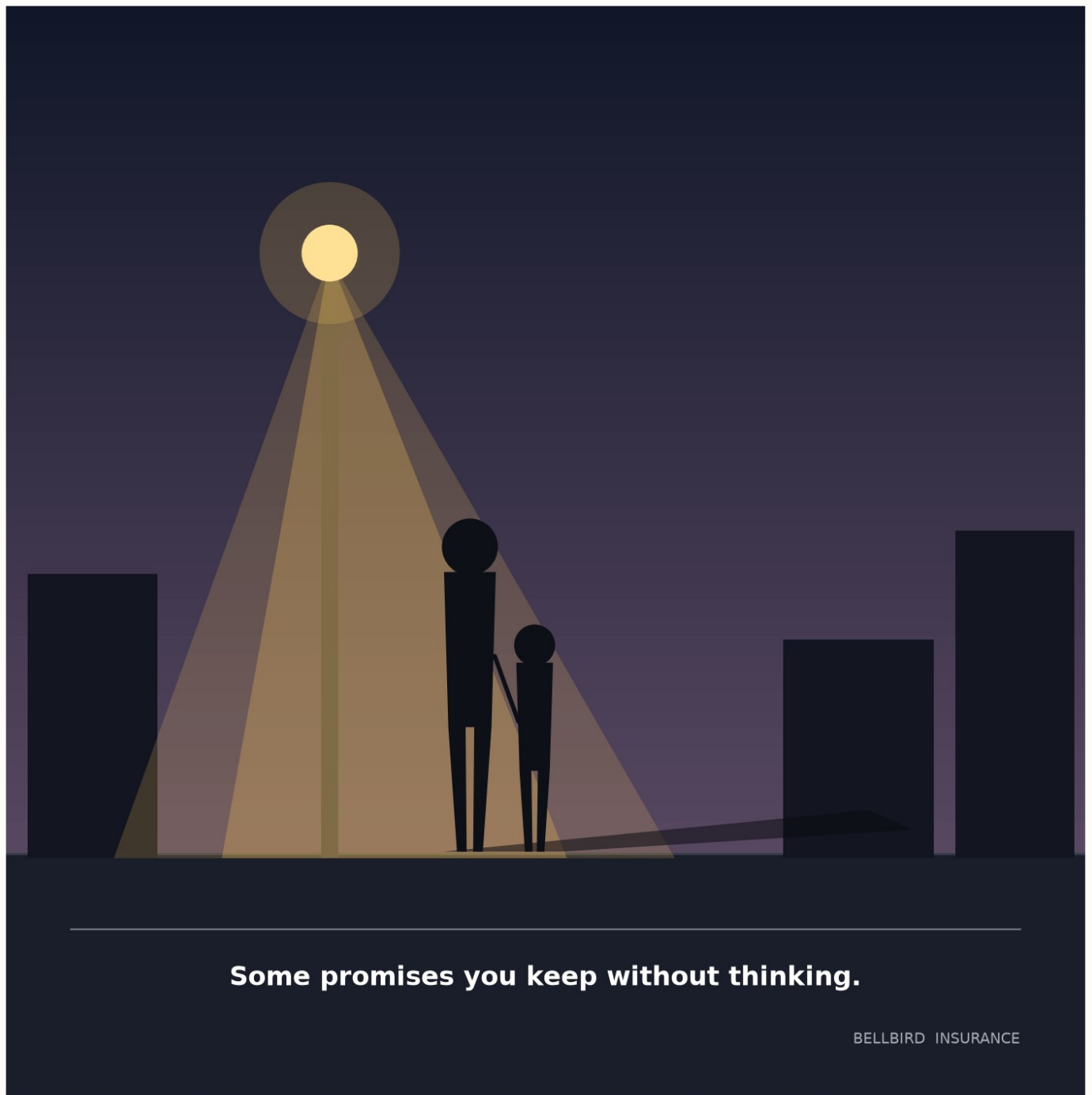
The clock went tick, tick, tick. The principal waited. I opened my mouth.

The passage stops at the moment of decision. What happens next is the reader's prediction to make.

*The original passage *The Captain's Call*, written for this book: a school captain named Sam knows that their best friend Riley took the music teacher's guitar to play one song at a wedding, and the principal now asks Sam directly to say what they know.*

Stimulus B — *The Long Walk Home* (advertisement). An original print advertisement composed for this section, for a fictional company called Bellbird Insurance. Figures 8 and 10 show the image and the labelled version. In the

image, dusk has fallen on a street drawn in cold blues. A single street lamp on the left throws a cone of warm gold light onto the footpath. Inside the cone, a parent and a small child walk away from us hand in hand, their two shadows joined into one long shape ahead of them. Outside the cone, the street is dark and empty. Below the image runs the headline: “*Some promises you keep without thinking.*” In the bottom corner sits a small logo: **BELLBIRD INSURANCE**.



Original print advertisement The Long Walk Home for the fictional Bellbird Insurance: on a dusk street in cold blues, one street lamp throws a cone of warm gold light; inside it a parent and small child walk hand in hand away from the viewer, their two shadows joined into one long shape; below runs the headline “Some promises you keep without thinking.” and the Bellbird Insurance logo.

Stimulus C — two mentor micro-texts.

Coach Marsh. Nobody picked Dee for the regional squad, so she picked herself — she arrived at six every morning, set out the cones, and waited. Coach Marsh ran training without ever raising his voice. When our best shooter, Tia, stopped passing and started keeping the ball to herself, Marsh benched her. Tia’s mother arrived angry, and Marsh said, calmly, “The team is the star. She can come back when she can see that.”

We lost the semi by two points. Next training, Marsh handed the passing drill to Tia. “You’ve got the best eyes on this court,” he said. “Use them for all of us.”

The Caretaker’s Lesson. Marnie was fourteen the night the caretaker let her trim the lighthouse lamp. The storm was already hitting the tower. “Quickly,” Marnie said, reaching for the wick. The caretaker’s hand closed over hers, gentle but firm. “The sea is in a hurry,” he said. “The lamp is not.” He showed her how a rushed trim makes the flame dip and smoke, and how a steady one keeps it white and strong. Later, when the beam reached out through the rain and a ship’s horn answered from somewhere in the dark, Marnie understood. The caretaker never once said *well done*. He made two cups of tea, and gave her the cup without the chipped rim.

Example 1 — scaffolded (a monitoring log through *The Captain’s Call*)

The log below records one reader’s integrated strategy moves through Stimulus A. Notice that no row uses a single strategy alone.

What I noticed in the text	Strategies that fired	What the move opened up
"Nobody said the word stolen out loud, but the word moved through the school anyway."	inferring + questioning	the school already suspects something; now I want to know who — and who knows
Riley: "No one gets hurt."	monitoring + questioning	does the text agree with Riley? No — Ms Alvarez's still face next morning contradicts it. Riley is convincing himself, not reporting
"Friends don't hand friends over. That's the rule. Isn't it?"	visualising + connecting	I can hear the narrator talking herself into the loyalty code; the quick "Isn't it?" shows the rule already shaking inside her
"the right thing" — said by everyone, meant differently each time	summarising + monitoring	the passage turns on this one phrase: for the principal it means telling; for Riley it means silence. Justice is being contested inside three words
The ending: "The clock went tick, tick, tick. ... I opened my mouth."	predicting + inferring	two futures are set up — speak or stay silent — and the text has made both cost something

Figure 9 A monitoring log: one reader's strategy moves through *The Captain's Call*. No row uses a single strategy alone — that is integration.

A monitoring log — five rows — recording one reader’s strategy moves through The Captain’s Call: what the reader noticed in the text, which strategies fired, and what each move opened up, ending with two competing predictions at the unfinished last line.

Example 2 — scaffolded (reading an abstract concept in *The Long Walk Home*)

Interpret how the advertisement’s visual features represent the abstract concept of **parenthood**.

The Long Walk Home, labelled

SALIENCE
the light cone is the brightest region of the frame — read first

COLOUR
warm gold where the pair are; cold blue everywhere else

FRAMING
two small figures in a wide frame — the world is large, the shelter is small

VECTOR
the pair walks deeper into the frame, left to right — forward, homeward, ongoing

SYMBOL
the joined shadow is one shape, not two — parent and child as a single unit moving through time

Every feature works on the one concept: parenthood as quiet shelter. Headline names it: "Some promises you keep without thinking."

Some promises you keep without thinking.

BELLBIRD INSURANCE

The Long Walk Home labelled for analysis: callout boxes name the work of salience (the light cone, read first), colour (warm gold against cold blue), framing (two small figures in a wide frame), vector (the pair walking deeper into the frame) and symbol (the joined shadow as one unit).

Feature	The choice	What it builds about parenthood
Salience	The light cone is the brightest region of the frame, so it is read first.	Parenthood is represented as a pool of shelter inside a larger cold world.
Colour	Warm gold inside the cone; cold blue everywhere else.	The warmth belongs to the pair, not to the world — care is what makes the warmth.
Framing	The two figures are small inside a	The world is large and the shelter is

Feature	The choice	What it builds about parenthood
	wide frame of dark street and sky.	small; protecting is what the smallness is for.
Symbol	The joined shadow ahead of them is one shape, not two.	Parent and child are represented as a single unit moving through time.
Vector	The pair walks away from us, left to right, deeper into the frame.	Parenthood is represented as a journey with a direction — forward, homeward, ongoing.
Headline	<i>“Some promises you keep without thinking.”</i>	The concept is named at last: parenthood as an unspoken promise, kept daily, without credit.

Evaluation: the advertisement is effective because every feature works on the same concept — no element pulls away from the idea of quiet shelter. Its limitation is equally clear: it represents parenthood as serene protection and leaves out the tiredness, doubt and mess of actual parenting. The concept offered is an ideal, and a reader’s job includes noticing what the ideal excludes.

Example 3 — unscaffolded (the mentor archetype across two texts)

Model response.

Summarise the mentor archetype’s features as they appear in *Coach Marsh* and *The Caretaker’s Lesson*, then interpret the archetype’s role and analyse its significance.

Both texts build the same pattern out of different materials. Each mentor is calm where the learner is hurried: Marsh never raises his voice, and the caretaker slows Marnie’s hand at the moment she reaches for speed. Each teaches a code that is larger than the task — Marsh’s code is that the team outranks any single player, the caretaker’s is that the lamp’s steadiness matters more than the storm’s urgency. Each hands the real work to the learner: the passing drill goes to Tia, the trimming of the lamp to Marnie. And each praises sideways, in actions rather than words — a drill entrusted, an unchipped cup. The pattern summarised: **calm, a code, a hand-over, and praise without speech.**

The archetype’s role in each text is to make growth visible. Neither Tia nor Marnie could be shown becoming capable by narration alone; the mentor gives the story a figure against which the learner’s change can be measured. That is the mentor’s job: to be the steady standard the learner bends toward.

The significance of the archetype reaches past either text. Stories keep returning to the mentor because the pattern carries a hope people want confirmed — that capability can be handed from one person to another, and that being tested is part of being prepared, not a punishment. The pattern also carries a quiet expectation: that the good mentor gives credit away. Both texts honour that expectation, which is exactly why a text that broke it — a mentor who hoards credit, or fails — would land with such force. The archetype is significant because it is the shape a culture’s trust in its own teaching takes.

Example 4 — unscaffolded (integrating strategies on justice in *The Captain’s Call*)

Model response.

Interpret how *The Captain’s Call* represents the abstract concept of justice.

The passage represents justice as a collision between two frames, and it refuses to resolve the collision for the reader. Riley’s case runs on **desert** softened by care: nobody is hurt, the guitar comes back, the sister’s wedding is worth one borrowed night — in Riley’s frame, no debt is owed because no harm was done. The principal’s case runs on **process**: the rule is the same for everyone, the captain’s position exists so the right thing gets said even when it costs, and fairness here means the system holding its shape. Sam stands in the middle, and the passage’s repeated phrase — *the right thing* — is the tell: each character fills those three words with different content, which is exactly how the text builds justice not as an answer but as a contested term the reader must watch being used. A monitoring log of the passage shows the same point another way: the line “No one gets hurt” is contradicted by Ms Alvarez’s still face the very next morning, so the text lets Riley’s frame be tested by evidence rather than declared wrong. The strongest form of Riley’s position deserves to be stated fairly — loyalty is not a trivial value, and Sam owes Riley real gratitude —

but the text's own weighting shows through its final image: the clock ticking, the principal waiting, Sam's mouth opening. Whatever Sam chooses, the passage has made both options cost something, and that cost is the text's representation of justice: not a rule applied cleanly, but a demand that injures whichever way it is met.

Practice questions

Scaffolded

Q1. Match each strategy (a–g) to the inner question that signals it (i–vii).

- (a) visualising
- (b) predicting
- (c) connecting
- (d) summarising
- (e) monitoring
- (f) questioning
- (g) inferring
- (i) What does this mean but not say?
- (ii) What does this remind me of — another text, the world, my own life?
- (iii) Am I still making sense of this?
- (iv) What would this look, sound and feel like if I were there?
- (v) Given everything so far, what comes next?
- (vi) What matters here, in my own words?
- (vii) What do I want to ask the text, the writer or the characters?

Q2. Name the strategy at work in each reader move.

- - (a) A reader stops halfway through a page and re-reads the last paragraph because it no longer fits with what came before.
- - (b) A reader pictures the music room while reading *The Captain's Call* — the stands, the empty hook where the guitar hung.
- - (c) A reader decides that *Coach Marsh* and *The Caretaker's Lesson* are both telling one pattern, and lists the shared features.
- - (d) A reader guesses that Sam will speak — then notices the text has made that guess hard to hold.

Q3. From *The Captain's Call*, find one example of each feature in the right-and-wrong kit (Figure 4): the duty language (a modal of duty, or the duty words that carry duty where no modal appears), an abstract noun of right and wrong, an evaluative word, a pronoun that builds a side, and a passive that hides who acted.

Q4. Using *The Long Walk Home*, state in one sentence each: (a) what makes the light cone salient; (b) what the warm/cold colour contrast builds about parenthood; (c) what the headline adds that the image alone does not.

Q5. Summarise the mentor archetype in four dot points, each supported by one detail from *each* stimulus text.

Q6. Copy one row of the monitoring log format (Figure 9) for your own recent reading. Fill in all three cells: what you noticed, which strategies fired, and what the move opened up.

Un scaffolded

Q7. Write one paragraph (7–10 sentences) interpreting how *The Captain's Call* represents justice. Name at least one frame of justice from Figure 5 and support your reading with evidence from the passage.

Q8. The passage ends at “I opened my mouth.” Write two predictions — one in which Sam speaks, one in which Sam stays silent — and for each, cite the specific line or detail that made your prediction possible. Then state which prediction you think the text has prepared better, and why.

Q9. (*Creating.*) Design an original print advertisement (describe it; do not draw it) for a fictional brand that represents **one** abstract concept of your choice — friendship, courage, belonging, or one of your own. Describe five visual choices (salience, colour, framing, symbol, vector) and one line of copy, and state what each choice represents.

Q10. (*Speaking and listening.*) In pairs, take opposite sides of Sam's decision: one argues Sam must tell the principal; the other argues Sam must stay loyal to Riley. Argue your assigned side for two minutes each, **then swap sides** and argue the other position as strongly as you can. Listener task: note the single strongest point made on each side. Finish by deciding together which frame of justice (Figure 5) each position ran on.

Q11. (*Creating.*) Write a micro-text of 6–10 sentences in which the mentor archetype is **subverted** — kept in outline but overturned in one important way (the mentor is wrong, or absent, or the learner ends up teaching the mentor). After your text, list two features of the archetype you kept and the one you overturned, and state the effect of the overturn.

Q12. Evaluate this claim: “*Predicting, visualising and questioning are beginner strategies; a strong reader simply reads.*” First state the claim in its strongest form — what real experience seems to support it? — then test it against what you know about *The Captain's Call* or *The Long Walk Home*, and reach a reasoned conclusion.

Answers

Q1. (a)–(iv); (b)–(v); (c)–(ii); (d)–(vi); (e)–(iii); (f)–(vii); (g)–(i).

Q2. (a) Monitoring (with re-reading and connecting as the repair). (b) Visualising. (c) Summarising (with connecting across texts). (d) Predicting — and monitoring the broken prediction, which becomes evidence.

Q3. Duty language: “the right thing is to tell me” — the passage carries duty in words, not in modals (no should, must or ought to appears; noticing that absence is part of the find). Abstract noun of right and wrong: *the rule* (“That’s the rule.”) — the passage’s one abstract noun of right and wrong; the repeated phrases *the right thing* and *the fair thing* carry the same idea in plainer words. Evaluative word: *right, hurt* (any one). Pronoun building a side: the narrator’s “Riley is the kind of person who looks after their own” — the pronoun *their* names the in-group the loyalty code protects, an inside against an outside. Passive hiding who acted: the guitar “was taken” — the doer is not named in the school’s version of events. (“It went missing” hides the doer as well, but that is the verb’s work, not a passive.)

Q4. (a) It is the brightest region of the frame, so it is read first. (b) The warmth exists only where the pair are, so care — not the world — is represented as the source of warmth. (c) The headline names the concept the image builds: parenthood as a promise kept daily and without credit.

Q5. Calm where the learner is hurried (Marsh never raises his voice; the caretaker slows Marnie’s hand). Teaches a code larger than the task (the team is the star; the lamp is not in a hurry). Hands the real work to the learner (the passing drill; trimming the lamp). Praises in actions, not words (entrusting the drill; the unchipped cup).

Q6. Answers will vary; a complete row names a real moment of breakdown or discovery, at least two strategies working together, and what the move revealed.

Q7–Q12. See the fully-worked solutions below.

Fully-worked solutions

Q7. Model paragraph. *The Captain’s Call* represents justice as a collision between two frames that the text refuses to settle. Riley argues in a frame close to desert softened by care: the guitar returns, no one is hurt, and one borrowed night is worth a wedding song, so no debt is owed. The principal argues in a frame of process: the rule applies to everyone, and the captain’s role exists so that the right thing is said even when it costs. Sam runs on a third frame, the fairness of the loyalty code: “Friends don’t hand friends over.” makes keeping faith the right thing and telling the wrong one, so Sam’s silence is not a failure of justice but a rival justice. The text’s clearest signal is its repeated phrase “the right thing”, which each character fills with different content — proof that justice here is not a settled idea but a contested one the reader must track. Tellingly, the text tests Riley’s frame with evidence rather than declaring it wrong: Ms Alvarez’s still face the next morning contradicts “no one gets hurt”. The passage’s final image — the ticking clock, the waiting principal, the open mouth — represents justice as a demand that injures whichever way it is met, and that cost is left for the reader to carry out of the text.

Q8. Model predictions. Prediction one: Sam speaks. The text prepares this through the captain’s role — the school placed Sam in that position “because it believed I would do the right thing even when the right thing cost something”, which is a promise the text has planted for exactly this moment. Prediction two: Sam stays silent. The text prepares this through the loyalty code stated early — “Friends don’t hand friends over. That’s the rule.” — and through the debt Sam owes Riley, who “had looked after me more than once”. Of the two, the text has prepared speaking slightly better: the passage gives Riley’s case its full strength first, which is what a writer does when the harder choice is coming and wants it to cost. Even so, the ending is designed to hold both futures open; either prediction is defensible if it is tied to evidence.

Q9. Sample design. Brand: *Northlight Bakery*. Concept: belonging. Salience: the brightest point is a single lit window in a long dark street at night — read first, read as welcome. Colour: warm gold inside the window against cold blue outside, so warmth belongs to being included, not to the world at large. Framing: a small figure seen from behind walks toward the window from the far edge of a wide frame — the distance to cross is shown, so arriving means something. Symbol: the window’s light falls across the footpath in a shape like an open door, so light itself becomes the invitation. Vector: the figure’s line of travel pulls the eye from left to right toward the window, making the

reader's eye arrive before the character does. Copy: "*There's a seat kept for you.*" Every choice works on the one concept: belonging as a place that holds your shape before you arrive.

Q10. Sample listener's note. The strongest point for speaking: Sam accepted the captain's role knowing what it was for, so silence would mean keeping the title but refusing its cost. The strongest point for silence: Riley trusted Sam with the truth first, and handing that trust over uses Riley's own openness as the weapon — and gratitude is not nothing. On the swap: arguing the side I disagreed with forced me to find that loyalty's strongest form is not weakness but a competing duty, which changed how I heard Sam's "Isn't it?" — less as doubt, more as grief. Frames: the speaking side ran on process (the same rule for everyone, including the captain); the silent side ran on desert softened by care (no harm done, so no debt; and friends owe friends protection).

Q11. Sample micro-text. Every winter, the town asked Old Raine to fix the clock tower, and every winter she climbed the ladder with her toolbox and her silence. This year the boy, Petar, climbed after her, unasked, because he had watched her for nine winters and had learned every move. Halfway through the repair, Raine's wrench slipped. The gear she had seated was a tooth out of line — the same mistake, Petar saw, that the town had paid to fix three winters running. He said nothing. He waited. When Raine saw his eyes on the gear, she went very still, then handed him the wrench handle-first. "Show me," she said. Petar fixed it while she held the lamp. Features kept: the calm, and the hand-over of the real work. Feature overturned: the mentor is the one who has been wrong, and the learner now holds the knowledge. Effect: the archetype's usual gift — capability flowing down from old to young — runs uphill for once, and the story becomes about the dignity of a teacher who can be corrected without being diminished.

Q12. Model evaluation. Stated in its strongest form, the claim rests on real experience: fluent readers do not consciously picture, guess and ask as they read; the strategies appear to vanish, and reading feels like a single seamless act. That disappearance is genuine, and anyone who has had to slow down and re-read a dense page knows the difference. But the claim mistakes disappearance for absence. In *The Captain's Call*, a strong reader who simply "read" would finish with the plot — someone took a guitar, someone must decide — while the reader who integrates strategies finishes with the argument: that "no one gets hurt" is tested by a face, that "the right thing" means something different in every mouth, that the ticking clock is the text's final weighing of two frames of justice. The difference between those two readings is not effort but strategy — predicting, questioning, inferring and monitoring, running so fast they feel like nothing. The claim is therefore half right: beginners need the strategies taught as separate moves, and experts run them too fast to notice. But the conclusion does not follow, because the speed is built from the strategies, not from their absence. A reader who stops predicting, visualising and questioning does not become stronger; they become the reader who gets only the plot.

Making written and spoken texts about hard issues

Victorian Curriculum 2 · English · Level 10 · Literacy · Section 5D

Curriculum focus — VC2E10LY08.

Draws on elaborations: VC2E10LY08.E01, VC2E10LY08.E02, VC2E10LY08.E03, VC2E10LY08.E04, VC2E10LY08.E05, VC2E10LY08.E06

Builds on: VC2E9LY08 (Level 9)

In Level 9 you learned to state a viewpoint and back it up. This section goes one step further: you will create texts about issues where the other side also has real reasons, and where honest people disagree. That is what this book means by a **challenging and complex issue** — an issue with no single obvious answer, where each position rests on reasons worth a fair hearing, and where the facts themselves can point two ways at once. There is no agreed definition of “complex issue” in the curriculum, so this section uses that working definition throughout, and every task is built on it.

Because the issues are real, two ground rules run under everything in this section. First, **persuasion** (helping someone see your reasons) is not **manipulation** (pushing someone into a choice by hiding or twisting facts): every model text here names the other side’s strongest point instead of hiding it. Second, before you answer any position you must **steelman** it — put it in the strongest form its own supporters would accept — because winning against a weak version of an argument proves nothing. You will read and view model texts, write your own, and speak and listen in debate and panel form. All stories, letters, speeches and pages in this section were written for this book.

Theory

One issue, two defensible positions

A complex issue is not a puzzle with one right answer. It is a fork where both paths have real reasons. This book threads one original issue through every task, so that you can see each text type working on the same hard problem.

One issue, two defensible positions

The council proposes to close the Riverside Pool and redevelop the site. All details original, written for this book.

The issue: should the Riverside Pool be closed and the land redeveloped, or kept open and repaired?

Position A: keep the pool open and repair it

- The learn-to-swim waiting list is the longest it has ever been.
- It is the only indoor heated pool within twenty kilometres.
- The swim club trains three hundred children here every week.

Position B: close the pool and redevelop the site

- The building failed its safety audit last year.
- Repairs would cost more than the council's whole building budget.
- Weekly visits have fallen by almost half in ten years.

Facts both sides agree on

- The pool is fifty-two years old.
- It has not had major work since 1998.
- The council's rates are not rising this year.

Complex, not just hard: each side has real reasons, and both start from the same agreed facts.

A diagram titled One issue, two defensible positions: the issue strip asks whether the Riverside Pool should be closed and redeveloped or kept open and repaired; Position A lists three reasons to keep and repair it; Position B lists three reasons to close and redevelop; a strip below lists three facts both sides agree on

Figure 1. The Riverside Pool proposal. Both positions start from the same agreed facts — that is what makes the issue complex, not just hard.

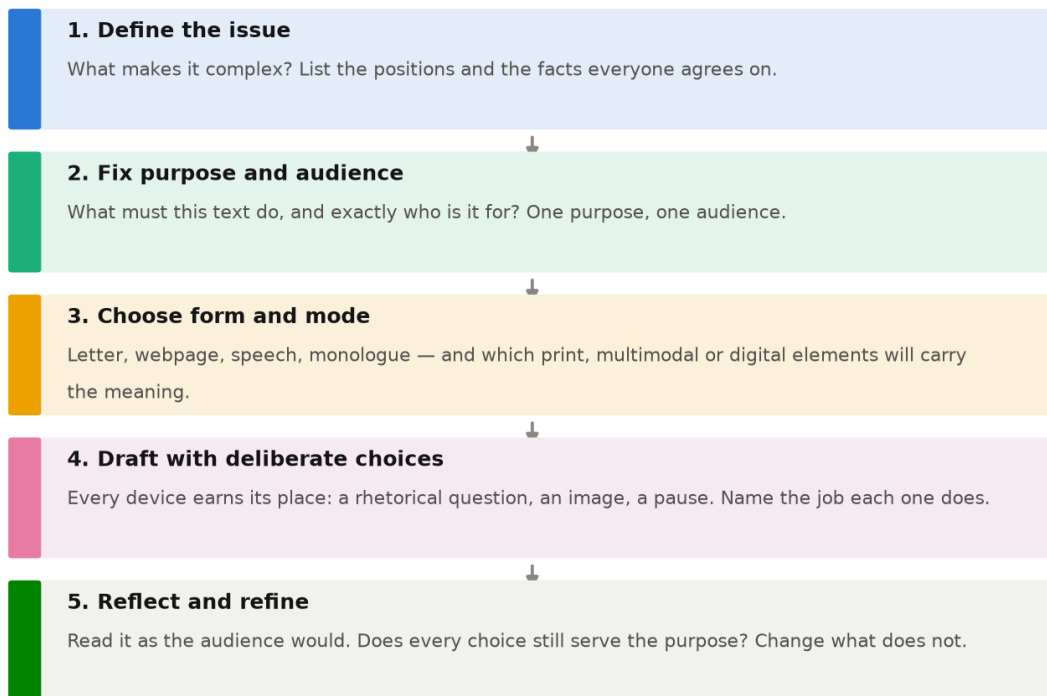
Notice the shape of the issue: both columns start from the same agreed facts and weigh them differently, so each column holds its own reasons. A long waiting list is a reason to repair; falling visits are a reason to close; and both are true at the same time. When you create a text on an issue like this, your job is not to pretend the other column does not exist. Your job is to weigh the columns in the open, and the weighing is what **reflection** means in the curriculum description.

A routine for creating on a complex issue

Every task in this section uses the same five-step routine, so that the hard thinking happens before the drafting.

A routine for creating on a complex issue

Five steps, used for every task in this section.



Steps 1 and 2 come before any writing. The audience decides the form, never the other way round.

A five-step flowchart: 1 Define the issue; 2 Fix purpose and audience; 3 Choose form and mode; 4 Draft with deliberate choices; 5 Reflect and refine, with a note that steps 1 and 2 come before any writing and the audience decides the form

Figure 2. The routine. Steps 1 and 2 answer “what is the issue?” and “who is this for?” before a single line is drafted.

Step 1 on the Riverside Pool issue looks like Figure 1: the positions, then the shared facts. Step 2 is one purpose and one audience — for example, “to move local families to attend Thursday’s council meeting”. Everything after that follows from those two answers.

Writing that makes readers feel

The first elaboration asks for texts that **empathise** — that is, texts that invite the reader to feel *with* the writer, not just agree at a distance. (To empathise is to share the feeling of another; a text compels empathy when it gives the reader something to feel from the inside.) The most reliable way to do it is concrete detail: tiles, smells, a voice counting strokes — the small true things that wake the reader’s own memories.

Model text 1: an open letter written to make readers feel

Original letter written for this book, in the voice of a Year 10 student. The issue: the Riverside Pool proposal (Figure 1).

An open letter about the Riverside Pool

I was eight when I learned to swim at Riverside. I remember the cold tiles, the chlorine smell, my coach counting strokes in a calm voice at the pool edge. My little brother learned there too, and now he swims for the club's junior squad. That is why the plan to close the pool is not about a building to me. It is about us.

I know the council's case. The building is old, and the repairs will not be cheap. But I also know the learn-to-swim waiting list, the longest this pool has ever had. And I know the club trains three hundred children a week. Numbers like those are not just budget lines. They are people.

Please come to the council meeting on Thursday and say what the pool means to you. Not everyone can swim. But everyone can speak.

Maya O., Year 10 — written for this book

What the highlights do

- Concrete detail**
tiles, smell, a voice — the reader recalls their own pool
- Inclusive pronouns**
one word — us — puts the reader inside the story
- Concession**
names the other side's strongest point: reflection, not hiding
- Feeling backed by fact**
the waiting list and the numbers make the feeling answerable
- Call to act**
one clear thing to do, with a real date

Feeling first, reasons close behind, fairness throughout.

A model open letter about the Riverside Pool written in the voice of a Year 10 student, with five highlights marked: concrete detail in green, the inclusive pronoun *us* in blue, the concession in yellow, the waiting-list facts in orange and the call to act in pink; a side panel names what each highlight does

Figure 3. Model text 1: an open letter written to make readers feel. The side panel names the job of each highlight.

Four devices do the heavy lifting in the letter:

- **Concrete detail** gives the reader a scene to stand in, not an opinion to inspect.
- **Inclusive pronouns** — *we, us, our* — put the reader inside the story. “It is about us” makes the pool a shared thing, not the writer’s private wish.
- A **concession** names the other side’s strongest point fairly (“The building is old, and the repairs will not be cheap”). A concession is reflection, not hiding: it costs you a fact and buys you trust.
- **Feeling backed by fact** keeps the letter honest. The numbers make the feeling answerable; the feeling makes the numbers matter.

Designing a webpage for one audience

The second elaboration asks for a webpage that brings together **navigation** (the menu that lets a visitor move around the page), text, sound, moving images and stills. A **wireframe** — a plan of the page drawn as labelled blocks, like an architect’s sketch — is where the deliberate choices happen.

Model text 2: a campaign webpage, planned for one audience

Wireframe for a page designed for local families. Every part combines an element the brief asks for: navigation, text, sound, moving and still images.

● ● ●

keepriversidepoolopen.example

1 Masthead and navigation
Keep Riverside Pool Open | Why it matters | The facts | Voices | Act

2 Hero image + caption
Still image: the learn-to-swim class on Saturday morning. Caption pins the place and the people.

3 Short text block
Three short paragraphs — the issue, the waiting list, the vote date.

4 Moving image
Video: 30 seconds of the head coach speaking. Subtitles on — most visitors watch with no sound.

5 Sound
Audio: one minute of a pool morning — whistles, splashes, counting voices. The place, with your eyes shut.

6 Still image + caption
Photo: the club's Saturday morning session. Caption names the squad and the years it has run.

7 Call to action
One button: ADD YOUR NAME BY FRIDAY. Below it, one sentence about what happens next.

Designed for: local families

Families skim on phones between school drop-off and pickup. So the page keeps blocks short, leads with people rather than concrete, and asks for one action with a deadline.

If the audience changed to councillors, the routine from Figure 2 would run again: the hero image would become the usage graph, the blocks would carry repair costs, and the call to action would ask for a vote, not a signature.

Same issue, same purpose — different audience, different deliberate choices.

A wireframe of a campaign webpage in a browser frame with seven numbered parts: masthead and navigation, hero image with caption, short text block, moving image, sound, still image with caption, and call to action; a side panel says the page is designed for local families and notes how the choices would change for councillors

Figure 4. Model text 2: a wireframe for one audience — local families. Every block combines an element the brief asks for.

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A wireframe is only as good as the reasons behind it. Figure 5 turns Figure 4 into decisions:

The design decisions, made deliberate

Every element of the webpage in Figure 4 is a choice that answers the audience.

Element	Choice on this page	Deliberate reason (audience: local families)
Navigation	Four items in plain words: Why it matters / The facts / Voices / Act	Families skim on phones; a menu that needs decoding loses them.
Hero image	The learn-to-swim class, not the building	People before concrete; feeling arrives before the facts.
Text blocks	Three short blocks; the longest is sixty words	Read in the gaps of a day, not at a desk.
Video	Thirty seconds of the head coach, subtitles on	Most visitors watch with the sound off; subtitles keep the words.
Audio	One minute of a pool morning: whistles, splashes, counting voices	Sound places the visitor inside the place without asking for time.
Still image	Saturday morning squad photo with a caption naming the squad	The caption anchors the photo to one pool and one morning.
Call to action	One button, one deadline: Add your name by Friday	A clear act with a real date beats a general hope.

Change the audience and the right-hand column changes — that is deliberate consideration of an audience in practice.

*A three-column table titled **The design decisions, made deliberate**: for each element (navigation, hero image, text blocks, video, audio, still image, call to action) it gives the choice on this page and the deliberate reason for an audience of local families*

Figure 5. The same page as decisions. Change the audience and the right-hand column changes — that is what “deliberate consideration of an audience” means in practice.

The **caption** pins an image to one place and one moment, and the **call to action** — the one thing the page asks a visitor to do — carries a real date, because a general hope moves nobody.

The reflective monologue

A **monologue** is one character’s voice, spoken at length. A **reflective monologue** goes further than retelling: it is thinking on the page — the *why* behind a choice, with the other path given its due. The elaboration sets it at a **critical moment**: not any moment, but the moment a choice must be made, where two defensible paths meet.

First, the original story this section works from. Read it once for the story, then find the critical moment.

The Last Length — an original short story, written for this book

Read it once for the story. Then find the critical moment: the point where a character must choose.

Extract from The Last Length

By the time Maya finished the cool-down laps, the centre was empty except for Coach Rees, stacking kickboards against the wall.

"Maya." He did not turn around. "Council votes on Thursday. The club wants someone to speak. Someone the room will listen to."

Maya stopped towelling her hair. "You mean someone young."

"I mean someone who knows this pool. Thirty seconds. That is all."

After he left, she sat on the bench with her bag packed and two printouts in her hands. One was the club's attendance record: visits down by almost half in ten years — the council's own numbers, the ones from the news. The other was the learn-to-swim waiting list: sixty-three names, the longest in the pool's history.

Tomorrow night, in front of the councillors, she could hold up the falling numbers and argue honestly from the facts everyone already knew — or she could hold up the waiting list and argue from what she knew to be true in the water. Both printouts were true. Neither was the whole truth.

Maya zipped her bag and sat a long time in the quiet of the pool she had grown up in, choosing which truth to carry.

Written for this book. The yellow marks hold the two truths Maya carries.

A critical moment is the moment a choice must be made — two defensible paths, one decision.

An original short-story extract titled The Last Length: Maya finishes training to an empty pool; Coach Rees says council votes on Thursday and the club wants someone to speak; afterwards Maya sits with two printouts, the falling attendance record and the record-long waiting list, both true, neither the whole truth, and chooses which truth to carry

Figure 6. The Last Length — an original story written for this book. The yellow marks hold the two truths Maya carries.

Now watch a monologue built from that moment. The voice is Maya's; the moves are labelled so you can borrow them.

Model text 3: Maya's reflective monologue

First person, present-tense feeling, past-tense thinking. Each move is labelled; the monologue justifies the choice at the critical moment.

A

Restate the moment

Coach Rees said thirty seconds. I have been sitting here for twenty minutes with two pieces of paper in my hands.

B

Lay out the options

The attendance record says we are shrinking, and that is true — I have watched it happen, lane by lane, every winter. The waiting list says something else that is true: sixty-three kids need lanes that only this pool can give them.

C

Weigh what each choice costs

If I hide the falling numbers, the room will know, and every word after that falls over. If I hide the waiting list, I am agreeing that a budget line matters more than the kids on it. I cannot do either.

D

Face the hardest counter

Someone will say the building is not safe enough to spend on. And the building is old — I will not pretend otherwise. But old is not the same as finished, and I would rather hear the repair plan than the goodbye plan.

E

Decide, and say what it commits you to

So I will carry both truths, one after the other: the falling numbers, then the sixty-three names. The pool taught me that too — you do not reach the far wall by pretending the water is not there.

Reflective monologue is not retelling: it is thinking on the page — the why behind the choice, with the other path given its due.

A model reflective monologue in Maya's voice in five labelled moves: A restates the moment; B lays out the two options; C weighs what each choice costs; D faces the hardest counter, that the building is old; E decides to carry both truths, the falling numbers then the sixty-three names

Figure 7. Model text 3: Maya's reflective monologue. Move D is the concession doing its work in spoken form — "old is not the same as finished."

The monologue justifies a choice, and justifying on a complex issue means weighing, not hiding: move B puts both truths on the table, move C prices each hiding, move D answers the strongest counter, and move E commits. That is the shape of reflection the elaboration asks for.

Rhetorical questions

A **rhetorical question** is a question asked for its effect, not for a reply — the listener supplies the answer in their own head, and supplying it makes the point theirs.

Rhetorical questions: the listener supplies the answer

A rhetorical question is asked for its effect, not for a reply. All examples original, written for this book.

A plain statement	Rewritten as a rhetorical question	What the question does
The pool is worth more than its repair bill.	How do you put a price on the place where a whole town learned to swim?	Moves the issue from money to belonging. The listener answers in their own head: you cannot.
Closing the pool would hurt local families.	Which families, exactly, are we saying no to?	Turns a statistic into faces. The listener has to picture someone.
Everyone should come to the meeting.	If you do not speak for this place, who will?	Hands the job to the listener, one person at a time.
We cannot undo this decision later.	When did we become a town that closes things and hopes for the best?	Makes the vote a test of character. Nobody wants to answer yes.

The device works because the audience talks back silently. Use one or two in a speech — a run of five sounds like a quiz, not an argument.

A three-column table titled Rhetorical questions: the listener supplies the answer, showing four plain statements rewritten as rhetorical questions, with a column explaining what each question does to the listener

Figure 8. Four statements rewritten as questions. The device works because the audience talks back silently.

Two cautions keep the device honest. Use one or two in a text — a run of questions sounds like a quiz, not an argument. And a rhetorical question on a complex issue must survive the steelman test: if the other side could answer it out loud without embarrassment, it is a real question, and you should not have asked it as a rhetorical one. That is also the line between persuasion and manipulation: a rhetorical question that hides a fact pushes; one that sharpens a fact persuades.

Spoken texts that move listeners

The fifth elaboration asks for spoken texts that use **rhetorical devices** — deliberate patterns such as the rhetorical question, the **rule of three** (three parallel phrases in a row, because a list of three feels complete), and the **balanced line** (two halves of equal weight set side by side, so the ear compares them) — to move listeners to act. More than two thousand years ago, Aristotle, in his book *Rhetoric*, named three appeals a speaker works with: **ethos** (the speaker's right to be heard), **pathos** (the feelings in the room) and **logos** (the reasoning). A strong speech on a complex issue uses all three: ethos from fairness, pathos from concrete detail, logos from numbers the room can check.

Model text 4: the council speech

Written for this book, in Maya's voice from *The Last Length*. The marks // show the planned pauses.

Speech to the council — Thursday night

Councillors, my name is Maya, and I have swum at Riverside since I was eight. //

I have read the council's report. The building is fifty-two years old, and visits have fallen. I am not here to pretend that is not true. //

But I am also here with sixty-three names: the children waiting for a lane this term.

The club trains three hundred children a week. Riverside is the only indoor heated pool within twenty kilometres. A repair bill is a number. A waiting list is a promise. //

If the pool closes, those children do not find another pool. They find no pool. The club, the classes, the Saturday mornings — none of it moves. It simply stops. //

So before you vote on the building, look at what the building holds. How do you put a price on the place where a whole town learned to swim? //

Vote to repair. Vote to keep it open. And if the cost is the problem, let this town help you pay — we are not short of people who love this place. We are short of time.

Thursday is the night to show it.

The devices, named

- Opens as a person, not a delegate — name, then place
- Concession: the other side's strongest fact, stated fairly
- Evidence: exact numbers the room can check
- Rule of three and a balanced line — shape makes the point stick
- One rhetorical question — the room answers it silently

Why it works: it concedes the other side's facts, then answers with evidence, one rhetorical question and a dated call to act.

A model speech to the council in Maya's voice with highlights marking the opening as a person, the concession, the evidence, the rule of three and balanced line, and one rhetorical question; planned pauses are marked //; a side panel names the devices and a note explains that the speech concedes the other side's facts before answering with evidence

Figure 9. Model text 4: the council speech. The marks // are planned pauses — delivery is part of the plan, not an afterthought.

Read the speech against Aristotle's three appeals and you can see the structure: the concession builds ethos, the waiting list supplies logos, the balanced lines and the single rhetorical question carry pathos — and the close is a call to act with a date on it.

A spoken text is words plus delivery. Before you stand up, mark a copy of your speech with a **voice kit** — the features of voice a speaker can plan.

The voice kit: planning how a speech sounds

A spoken text is words plus delivery. Mark up a copy of your speech before you stand up — the marks are the plan.

Voice feature	What it controls	Script mark	In the model speech
Pace	How fast you speak	(slow) or (faster)	Slow down on the big number: (slow) sixty-three names
Pause	Silence before or after a point	/ short // long	It simply stops. // — let the room hear the silence
Pitch	How high or low your voice sits	(drop)	Drop the pitch at the end of: (drop) A waiting list is a promise.
Volume	How loud or quiet	(quieter) / (firmer)	Softer on the memory, firmer on the ask: (firmer) Vote to keep it open.
Stress	Which word in a line you hit	CAPITALS	They find NO pool — one word carries the loss
Tone	The feeling your voice carries	(warm) / (firm)	(warm) for the childhood line, (firm) for the vote line

Delivery is a deliberate choice like any other device — plan it, rehearse it, then let it sound natural.

A table titled *The voice kit: planning how a speech sounds*, with six rows — *pace*, *pause*, *pitch*, *volume*, *stress*, *tone* — each giving what it controls, a script mark such as *(slow)*, *//*, *(drop)*, *(firmer)*, *CAPITALS*, *(warm)*, and an example of the mark used in the model speech

Figure 10. The voice kit. The marks are the plan; rehearsing the marks is what makes delivery sound natural instead of accidental.

Discussing and negotiating: debate and panel

Creating on a complex issue is not only solo work. The last elaboration asks you to talk and negotiate with classmates — **debates** and **panel discussions** on issues a text raises. A formal **debate** puts two sides against one **motion** (the statement being argued); a **panel discussion** puts three or four different positions on one issue in front of an audience. Both have a **chair** — the person who keeps order, hands out turns, and names what the room agrees on.

Debate and panel: arguing with people, not at them

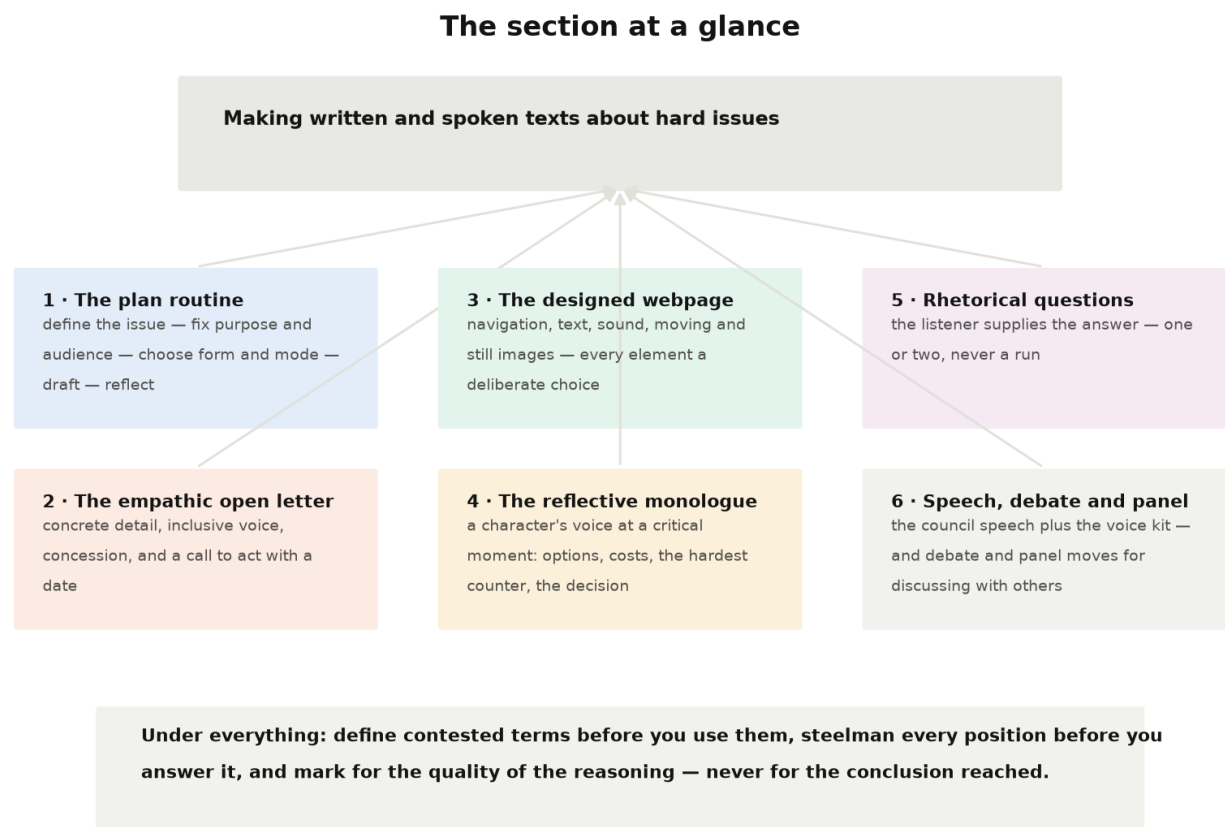
Two structured forms for discussing an issue related to a text.



A two-panel diagram: formal debate on the left with the speakers, the chair, the audience and rebuttal; panel discussion on the right with the panellists, the chair and audience questions; a middle band shows four negotiation moves — build, challenge with a question, concede the strong point, clarify and summarise — and a ground-rule strip restates the steelman

Figure 11. Two forms for arguing with people, not at them. The negotiation moves are the panel's toolkit; **rebuttal** — answering the other side's argument — targets the reasoning, never the person.

In a panel, negotiating means your position is allowed to change at the edges: a fair question can test a claim, a strong point conceded is strength not weakness, and a good summary tells the room exactly where it agrees and where it divides. The steelman is the ground rule for both forms.



A concept map titled *The section at a glance*: a centre node restates the content description and six branches name the plan routine, the empathic open letter, the designed webpage, the reflective monologue, rhetorical questions, and speech debate and panel; a base strip restates the ground rules on contested terms, steelmanning and marking the reasoning

Figure 12. Every branch is one way of working on the same issue — a text type, a routine or a device — and the base strip is the ground every branch stands on.

Worked examples

Example 1 — How the open letter compels empathy (scaffolded)

The task: examine how the letter in Figure 3 pulls readers into feeling the ideas and emotions it states or implies.

Working	Comment
The letter opens with a memory: cold tiles, chlorine smell, a coach counting strokes.	Concrete detail gives the reader a scene to stand in. Most readers have a pool, a smell, a voice like that — the memory wakes theirs.
“It is about us.”	The inclusive pronoun moves the reader from spectator to member. The closing “everyone can speak” grows from this one word.
“The building is old, and the repairs will not be cheap.”	A concession. Naming the other side’s strongest fact fairly makes the writer sound like a witness, not a fan — and a witness is who a reader trusts.
The waiting list and the three hundred children a week.	Feeling backed by fact. The numbers let a reader who does not share the feeling still respect the reason.
“Come to the council meeting on Thursday and say what	A call to act with a real date. Empathy with nowhere to

Working	Comment
the pool means to you.”	go fades; a dated act gives it somewhere to go.

The letter never asks the reader to pretend the pool is new or cheap to fix. It asks the reader to feel what the pool holds *while* holding the hard facts — and that is empathy on a complex issue, not sentiment.

Example 2 — Webpage choices for one audience (scaffolded)

The task: examine how the webpage plan (Figures 4 and 5) brings together navigation, text, sound, moving images and stills for one defined audience.

Working	Comment
Navigation in four plain words.	Families skim on phones; a menu that needs decoding loses them before the first block.
Hero image of the learn-to-swim class, not the building.	People before concrete. Feeling arrives before the facts, so the facts land on something.
Three short text blocks; the longest is sixty words.	The audience reads in the gaps of a day, not at a desk — block length answers the audience, not the writer.
Thirty seconds of video, subtitles on.	The moving image carries a voice; subtitles keep the words for the visitors who watch with no sound.
One minute of pool-morning audio.	Sound places the visitor inside the place without asking for time — the still and moving images show, the sound surrounds.
One button: ADD YOUR NAME BY FRIDAY.	A call to action with a deadline turns a feeling into an act.

Then the swap test from Figure 5: for an audience of councillors, the hero image becomes the usage graph, the blocks carry repair costs, and the call to action asks for a vote. Same issue, same purpose — different audience, different deliberate choices.

Example 3 — Justifying the choice at the critical moment (scaffolded)

The task: examine how the monologue in Figure 7 considers and justifies actions and choices at the critical moment in *The Last Length*.

Working	Comment
Move A restates the moment: thirty seconds asked for, twenty minutes spent holding two pieces of paper.	The critical moment is pinned down before any thinking — the reader knows exactly which choice is being weighed.
Move B lays out both options as truths Maya has personally watched.	Considering, not caricaturing: the attendance record is granted as true “lane by lane, every winter”, so the weighing that follows is honest.
Move C prices each hiding: hide the numbers and every word falls over; hide the waiting list and a budget line outranks the kids on it.	Justifying by cost — each path is tested by what it would make Maya pretend.
Move D faces the hardest counter: the building is old. “Old is not the same as finished.”	The concession in spoken form. The counter is stated in its strongest form and answered, not dodged.
Move E decides to carry both truths, one after the other, and the pool image closes it.	The choice commits Maya to something hard — telling the falling numbers first — and the closing image (“you do not reach the far wall by pretending the water is not there”) ties the decision to who she is.

The monologue is reflective because the other path stays visible the whole way through. A monologue that only cheered its own choice would be a speech; the weighing is what makes it a monologue.

Example 4 — Evaluating the council speech (unscaffolded)

Read the speech in Figure 9. In one paragraph of five to seven sentences, evaluate how it uses the rhetorical question and at least two other devices to move listeners to act on a complex issue. Judge it against the rule from the introduction: persuasion, not manipulation. A fully-worked model response is in the solutions at the end of the section.

Practice questions

Scaffolded

Q1. (Reading and viewing) Figure 1 maps the Riverside Pool issue. (a) Give one reason from Position A and one from Position B. (b) Name one fact both sides agree on. (c) In one sentence, say why this issue is complex rather than just hard.

Q2. (Reading) In the letter (Figure 3): (a) quote the concession; (b) quote the call to act and name the date in it; (c) in one sentence, say what the word “us” does to the reader.

Q3. (Viewing) The webpage plan (Figure 4) numbers seven parts. (a) Which two parts carry moving image and sound? (b) What job does a caption do? (c) Figure 5 gives the deliberate reason for short text blocks. Put it in your own words.

Q4. (Reading) In *The Last Length* (Figure 6): (a) in one sentence, describe the critical moment; (b) name the two truths Maya carries; (c) quote the line that tells you neither printout is the whole truth.

Q5. (Writing) Write moves A and B of a reflective monologue for Coach Rees at the same critical moment — whether to send Maya to speak. Use these starters if you want them: A: “I asked for thirty seconds of a kid’s nerve. ...” B: “The attendance record says ... The waiting list says ...”. Keep it first person, and let both truths stay visible.

Q6. (Reading) Figure 8 rewrites four statements as rhetorical questions. Match each question to its effect: (i) turns a statistic into faces; (ii) makes the vote a test of character; (iii) moves the issue from money to belonging; (iv) hands the job to the listener.

Q7. (Speaking and listening) Using the voice kit (Figure 10), mark up two lines of the speech (Figure 9): one planned pause (/) and one stressed word (CAPITALS). Read your marked lines to a partner; your partner says whether the marks changed what they heard, and how.

Q8. (Speaking and listening) With a partner, practise two negotiation moves from Figure 11 on the pool issue: one **build** (“Yes, and —”) and one **concede** (“That is a fair point, and it changes part of my case.”). Then swap sides and do both again.

Unscaffolded

Q9. (Writing) Write your own open letter of 150–200 words about the Riverside Pool issue in a voice that is not Maya’s — for example, the head coach, a shop owner near the pool, or a parent on the waiting list. Include one concrete detail, one concession, and one call to act with a date.

Q10. (Viewing and writing) Redesign the webpage for an audience of councillors. In a three-column table like Figure 5 (Element / Choice / Deliberate reason), show three changes and the audience reason for each.

Q11. (Writing) Take the role of a character at a critical moment in a narrative text your class is studying this term. Write a reflective monologue of 200–250 words using the five moves from Figure 7 (restate the moment; lay out the options; weigh the costs; face the hardest counter; decide and commit). Label the moves A–E in margins as Figure 7 does.

Q12. (Reading and writing) Choose one rhetorical question from Figure 8 or Figure 9 and rewrite it as a plain statement. In two to three sentences, judge which version is stronger in a spoken text and why.

Q13. (Writing and speaking) Draft a spoken text of 150–200 words to the council on the pool issue, taking either position. It must include: one concession, one rhetorical question that passes the steelman test, one call to act with a date, and at least two voice-kit marks. Then deliver it to a partner in under two minutes.

Q14. (Speaking and listening) In fours, run a panel discussion on the motion “That the Riverside Pool be closed and the site redeveloped.” One chairs; three hold different positions, and at least one panellist must hold the position you personally disagree with. Use each negotiation move from Figure 11 at least once, and have the chair close by naming one thing the panel agrees on and one thing that still divides it. Afterwards, write two to three sentences: the strongest point you heard against your own position, and what you conceded to it.

Answers

Q1. (a) Any one from each column, for example A: the waiting list is the longest it has ever been; B: the building failed its safety audit. (b) Any one shared fact, for example: the pool is fifty-two years old. (c) Answers vary; check that the sentence says both sides have real reasons (or that the same facts support both sides), not that one side is wrong.

Q2. (a) “The building is old, and the repairs will not be cheap.” (b) “come to the council meeting on Thursday and say what the pool means to you” — the date is Thursday. (c) It puts the reader inside the story, so the pool becomes a shared thing rather than the writer’s private wish.

Q3. (a) Moving image: part 4 (the video); sound: part 5 (the audio). (b) A caption pins an image to one place and one moment — it anchors what the picture means. (c) The audience reads in short gaps during a busy day, so long blocks would lose them.

Q4. (a) The moment after training when Maya must choose which truth to carry to the council — two defensible paths, one decision. (b) The falling attendance record and the record-long waiting list. (c) “Both printouts were true. Neither was the whole truth.”

Q5. Answers vary. Check: first person; move A restates the moment; move B keeps both truths visible; the voice sounds like a coach (plainspoken, protective), not like Maya.

Q6. (i) “Which families, exactly, are we saying no to?” (ii) “When did we become a town that closes things and hopes for the best?” (iii) “How do you put a price on the place where a whole town learned to swim?” (iv) “If you do not speak for this place, who will?”

Q7. Answers vary. Check: one // and one CAPITAL placed where they change the hearing; the partner can name the difference the marks made (for example, the pause made the number land).

Q8. Answers vary. Check: both moves used on the issue, then used again from the other side — the second round is the steelman practice.

Q9. Answers vary. Check against the checklist in the solutions.

Q10. Answers vary. Check: three changes, each with a reason that answers councillors (facts, costs, votes) rather than families.

Q11. Answers vary. Check against the checklist in the solutions.

Q12. Answers vary. A judgement for the statement scores equally with a judgement for the question; marks are for the reason (for example, a statement can carry a fact a question must hide), not the choice.

Q13. Answers vary. Check: one concession, one steelman-proof rhetorical question, one dated call to act, two voice marks; delivered within two minutes.

Q14. Answers vary. Check: every move used at least once; the chair’s close names one agreement and one division; the written reflection concedes a real point, not a straw one.

Fully-worked solutions

Example 4 — model response

The speech persuades rather than manipulates because it opens its account before it opens its case: the concession, “The building is fifty-two years old, and visits have fallen. I am not here to pretend that is not true,” states the other side’s strongest fact in its strongest form, which is ethos in Aristotle’s sense — the room hears a witness, not a fan. The logos arrives as numbers it can check: sixty-three names, three hundred children a week, the only indoor heated pool within twenty kilometres. The pathos is carried by shape as much as by feeling: the balanced line “A repair bill is a number. A waiting list is a promise.” sets the two truths in parallel so the room weighs them in one breath, and the rule of three (“The club, the classes, the Saturday mornings”) makes the loss concrete before “It simply stops” takes it away. The single rhetorical question — “How do you put a price on the place where a whole town learned to swim?”

— passes the steelman test, because no one in the room could answer it out loud without embarrassment; it is asked once, and the silence after it does the arguing. The close turns feeling into an act with a date (“Thursday is the night to show it”) and even answers the cost objection with an offer, so the speech never asks the council to ignore the budget — only to weigh the promise against it. Overall the devices serve the purpose well; if anything, the rule of three and the balanced line sit close together, and spacing them would let each land harder.

Marking note: award marks for named devices quoted from the speech, a judgement against the persuasion/manipulation rule, and reasons. A response that judges the speech weaker (for example, that two balanced devices crowd each other) scores equally if the reasons are sound — marks are for reasoning, not conclusion.

Q9 — model letter

I have run the newsagency opposite the pool for nineteen years, and I can tell you when the learn-to-swim term starts without looking at a calendar: the towels on the line two streets away, the coin jars full of fifty-cent pieces, the small damp child dragging a kickboard like a trophy. I read the council’s figures, and I am not going to argue with them — an old building is an old building, and repairs are not cheap. But the same street that loses the pool keeps the empty shopfronts, and a town is not only its ledger. In nineteen years I have watched the pool do work the figures cannot see: it hands a shy child a lane and hands back a person who believes she crossed something. That is a ledger entry worth fighting for. On Thursday the council meets. Buy your paper that morning, and write one line on the back of it about what the pool means from your side of the street. — S. Ferreira, newsagent

Check: voice distinct from Maya’s (an adult shopkeeper); concrete detail (towels, coin jars, kickboard); concession (“an old building is an old building”); call to act with a date (Thursday).

Q10 — model table

Element	Choice for councillors	Deliberate reason (audience: councillors)
Hero image	The usage graph, ten years, one line falling	Councillors decide on evidence; the graph is the fact they must answer first.
Text blocks	One block of repair costs against the whole building budget	Their duty is the budget; the page speaks in the figures they are answerable for.
Call to action	“Move that the audit and the repair plan be tabled before the vote”	A councillor’s act is a motion, not a signature; the ask matches the power.

Q11 — checklist

Check: the moment is a real fork in the studied text, not a summary; move B grants the other path as true; move C prices each hiding; move D states the hardest counter in its strongest form before answering it; move E commits the character to something that costs; first person throughout. A monologue that only cheers its own choice has missed the reflective part and loses marks there — whichever side it chooses.

Q13 — model speech (position B, to show the other column the same respect)

Councillors, I taught twenty years of swimming lessons at Riverside, and I want three things on the record. // First, the waiting list is real: sixty-three children, and I will not pretend a number like that is small. (slow) Second, the building failed its safety audit, and no child’s waiting list is served by a roof the auditors will not sign. // Third, I am not here to close anything. I am here to ask what we build instead. A repair bill is a promise to the past; a new aquatic centre is a promise to the same sixty-three names, and to the three hundred after them. How many more winters do those children wait in a lane we cannot certify? I have taught the children of parents who learned to swim in that same building. I would rather keep teaching them in a safe one. // Vote to redevelop, with a guarantee in writing: every waiting-list child holds a lane in the new centre, first term, first priority. (drop) Put it in the motion tonight.

Check: concession (the waiting list is real, stated first); rhetorical question that passes the steelman test (the safety counter is conceded before the question is asked); dated call to act (“in the motion tonight”); voice marks present

((slow), (drop), //). Note that position B is argued here with the same discipline the section demands of position A — the steelman applies to whichever side you carry.

Q14 — chair's model close

“We agree on three things: the pool is fifty-two years old, the waiting list is the longest it has ever been, and no decision is free. We divide on one thing: whether a failed safety audit ends the argument about repairs or begins it. That division is the debate the council needs, and it is the one this panel has kept honest.”

Marking note for Q14 (and for every task in this section): a position for closing the pool and a position for keeping it open score equally when each has steelmanned the other and weighed the shared facts. Marks are awarded for the quality of the reasoning — never for the conclusion reached.

Looking back: in Level 9 you presented a point of view. In this section you have created texts that hold two truths at once — letter, webpage, monologue, speech — and forms for discussing them with others. That sustained, reflective voice is exactly what the Level 10 achievement standard asks for.

The editing cycle: refining texts, reflecting on craft

Curriculum trace. Victorian Curriculum 2.0 English, Level 10 · Literacy strand · sub-strand *Creating texts* · **VC2E10LY09** · Draws on: VC2E10LY09.E01, VC2E10LY09.E02, VC2E10LY09.E03, VC2E10LY09.E04 · Builds on Level 9 VC2E9LY09

The words up front

The Victorian Curriculum uses the words *review*, *edit* and *refine* in one breath and never defines any of them, and it does the same with *coherence* and *control*. This section therefore states its own working definitions, and every task here is answerable on them alone. In this section those words are used only in the senses given below; other uses exist — many people call all three jobs “editing”, and some call the third “proofreading” — and those uses are not interchangeable with ours.

- To **review** is to read the whole draft against its purpose and its audience before changing anything. It asks the widest questions: does this belong here at all?
- To **edit** is to change what the review uncovered — content, organisation, sentence structure and vocabulary — so that every part of the draft does a job for the purpose.
- To **refine** is the last pass at the surface: the accuracy of grammar, spelling and punctuation, and of the visual features where a text has them.
- **Coherence** is the property of a text in which every part connects to and supports every other part, so that a reader never has to ask *why is this here?*
- **Control** is the reader’s sense that the writer is in charge: no accidental errors, no sentence that wanders, no word that arrived by luck.
- To **reflect**, for this section, is to look back at the choices a draft contains, state the effect each one had, and decide which choices are worth carrying into the next text.

In Level 9 you reviewed and edited for clarity, coherence and control. Level 10 keeps coherence and control, adds *refine* as a third verb, and sets the whole process a harder measure: *particular purposes and effects*. A Level 10 editor does not only ask *is this clear?* but *what is this doing to the reader, and is that what the text is for?* That question is the step-up this section is built on.

Theory

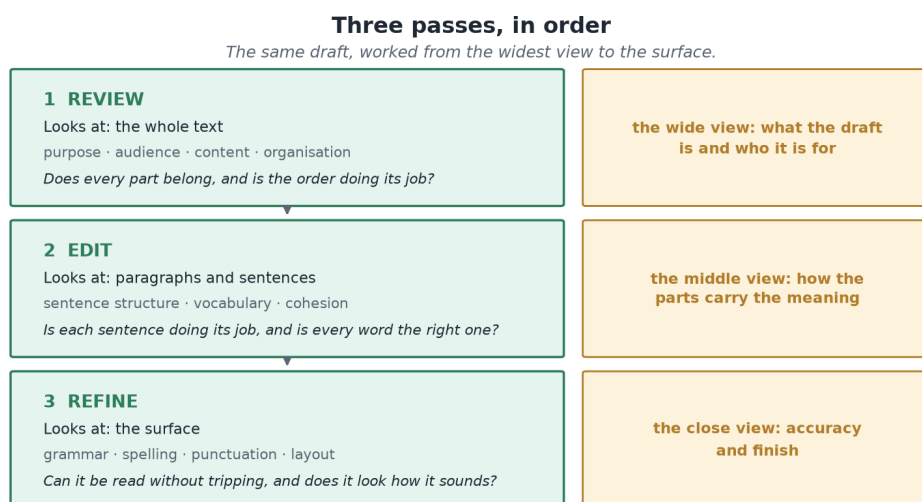
1. The book’s last move

This is the final section of the book, and it is not a new skill — it is what you do with all the others. Every earlier section gave you one way of seeing how texts work: how sentences are built and why (Chapter 2), how voice carries a text (3E and 3F), how organisation serves a purpose (5B), how language reveals views and values (5A). Editing is where all of that turns back onto your own writing. The analyst’s eye you have been building for other people’s texts becomes, here, the editor’s eye for yours.

The content description names the job twice — your writing *and* the writing of others — and ends on a step most writers skip: reflecting on the process itself. The section follows that order. First the passes, then the dials they control, then the suite of voices, the commentary, the accuracy pass, the reflection, and the conference in which you edit each other’s work.

2. Three passes, in order

A draft can fail at three heights, and each height has its own pass.



The altitude rule: do not fix commas while the paragraphs are in the wrong order. Each pass works at its own height; a fix made too early gets thrown away with the sentence it sits in.

A diagram of three stacked bands labelled 1 Review, 2 Edit and 3 Refine: review looks at the whole text — purpose, audience, content, organisation — edit looks at paragraphs and sentences — sentence structure, vocabulary, cohesion — and refine looks at the surface — grammar, spelling, punctuation, layout; each band carries its standing question, and a base note gives the altitude rule: do not fix commas while the paragraphs are in the wrong order

The order is the lesson. A comma fixed in a sentence that the next pass deletes was fixed for nothing, so the passes run wide to narrow: the whole text first, then its parts, then its surface.

3. The five dials

What the passes look *at* is fixed by the content description itself: control and coherence of **content and organisation, sentence structure, vocabulary and visual features**. Think of them as five dials on the same desk, each one controlling a different channel of the reading.

The five dials of the content description

VC2E10LY09 names what editing controls — and each dial has a question.

the dial	what it controls	the reviewer's question
Content	what is in, and what is left out	<i>Does everything here serve the purpose — and is anything missing that the audience will need?</i>
Organisation	order, structure, and paragraphing	<i>Does each part earn the place it sits in?</i>
Sentence structure	the shape, length and rhythm of sentences	<i>Does each sentence carry one clear job, and do the sentences vary?</i>
Vocabulary	word choice, and its precision	<i>Is each word the most exact word for this reader?</i>
Visual features	layout, images, colour, type — where the text has them	<i>Does the page say the same thing the words say?</i>

The purpose of the text is what turns the dials: the same event, written as a news brief, a poem or a poster, sets every dial differently.

A table of the five dials named in the content description — content and organisation, sentence structure, vocabulary and visual features — each with what it controls and the reviewer's question for it, on a base note that the text's purpose is what turns the dials: the same event written as a news brief, a poem or a poster sets every dial differently

The *and/or* in the content description matters: a spoken text has no visual features to refine, and a poster may have almost nothing else. The dials you use are the ones your text has — but the purpose decides what every dial is set to.

4. One idea, different voices (VC2E10LY09.E01)

The first elaboration asks for a set of short texts that hold one key idea in different voices. The editing lesson inside it is that **the same fix is not the same in two voices**. Study the three texts below, written for this section: one event — a town's last late-night bus withdrawn — told three ways, each text carrying exactly one revision.

One key idea, three voices

The same event — a town's last late bus withdrawn — written three ways. All texts written for this book.

THE NEWS BRIEF	THE PASSENGER	THE POSTER
<i>a report, keeping its distance</i> ROUTE 622 TO MAKE FINAL RUN. The last late-night bus through Harfield will run on Saturday. Transit said passenger numbers had fallen too low to keep the route going. The final service leaves the interchange at 11.40 pm. A spokesperson thanked riders "for sticking with the route all these years". <i>Edited once: "were unsustainable" became the plain reason. A report should not hide its news inside office words.</i>	<i>a first-person voice, saying it out loud</i> Eleven forty, and the doors fold open the way they always have, slow, like the bus is deciding. I get on. The driver nods. He has nodded at me for three years, every Friday, same shift, same seat halfway back. After Saturday I'll be walking that road in the dark. Nobody has ever asked the last bus to stay. But I would have. <i>Edited once: "slowly" became the bus deciding. The voice depends on the bus being almost alive.</i>	<i>a residents' group, dry and proud</i> THANK YOU, ROUTE 622. Twenty-two years of night shifts, late games, missed lifts and last trains turned buses. You carried us when the numbers said we weren't worth carrying. The numbers were never about us. FAREWELL SERVICE: SATURDAY, 11.40 PM, HARFIELD INTERCHANGE. Ride it once more. <i>Edited once: a softer complaint became the dry final line. A poster earns its anger by not spelling it out.</i>

Same facts, three different jobs. Each text was edited only once — and the fix followed the voice, because the same change in a different voice would be the wrong change.

Three short original texts about the same event — the withdrawal of a town's last late bus: a news brief in a distant reporting voice, a passenger's first-person monologue, and a residents' farewell poster, dry and proud; each text has one revision highlighted, with a note under each saying what the edit did and why that edit belongs only to that voice

Notice that all three edits are the same *move* — replace a weaker line with a sharper one — and three completely different *choices*, because each voice has its own idea of sharp. The report sharpens by stating the reason plainly; the monologue sharpens by letting the bus come alive; the poster sharpens by refusing to explain itself. Edit a suite like this and you are forced to ask the question Level 10 adds: not *is this line good?* but *is this line good as this voice?*

5. The craft commentary (VC2E10LY09.E02)

The second elaboration asks you to describe the choices a literary text makes — its structures, devices, language, sound and images — and to reflect on the effect of those choices. A commentary of that kind has a shape, and the shape is three moves: **describe the choice, name the feature, reflect on the effect.**

Here is the text the commentary below is about — a micro-story written for this section, with three choices highlighted.

The Keys

A micro-story written for this book. Three choices are highlighted — the commentary in the next figure is about them.

On the last morning, nothing about the house asked to stay. The garden had gone to seed.

The letterbox leaned toward the road like it had somewhere else to be. Mara took the keys

from the hook — three on the ring, and one that opened nothing anyone remembered —

and laid them on the bench in the middle of the empty kitchen. The bench had been her mother's. The house would be someone else's by Friday. She shut the door on the room with the keys in it, and it sounded like a door closing on any room at all. That was the point of

leaving them, she decided. The new owners would bring new keys. Hers she left for whoever still remembered what they opened.

 a choice of language — personification

 a choice of device — symbolism

 a choice of structure — the closing reframe

Before reading on: pick one highlight and say what its choice does to the reading. That is the move the commentary below names.

An original micro-story titled The Keys, about a woman leaving her family house for the last time and leaving her old keys on the kitchen bench; three choices are highlighted: a personification in the leaning letterbox, a symbol in the key that opens nothing anyone remembered, and a closing reframe in which the last two sentences turn leaving into leaving-behind

And here is the commentary, row by row.

A craft commentary on 'The Keys'

Describe the choice → name the feature → reflect on the effect. This is the shape of VC2E10LY09.E02.
the choice in the text the feature it is named as the reflected effect

One key on the ring opens nothing anyone remembers	symbolism	The keys stand for a past the family kept long after its use. Uselessness is exactly why the key matters — it was kept for memory, not for doors.
The letterbox leans "like it had somewhere else to be"	personification	The house itself is made ready to leave, so the departure is everywhere in the scene, not only in Mara.
"That was the point of leaving them, she decided"	language — a stated thought	The reader is put inside the decision, so the ending feels chosen rather than suffered.
Two short final sentences; the keys change job	structure — a closing reframe	The last lines turn leaving into leaving-behind. The keys stop being about the house and become about whoever still remembers.

Notice the reflection moves: each row ends in what the choice does to the reader — not in whether the writer 'likes' the choice. That is what makes a commentary on craft rather than taste.

A four-row model craft commentary on The Keys: each row takes one choice from the text, names the feature it is — symbolism, personification, a stated thought, a closing reframe — and reflects on the effect it has on the reader; a base note states that the rows end in what the choice does to the reader, not in whether the writer likes it

Two things to copy from that commentary. First, every row ends in the reader — what the reader feels, notices or realises — because a feature named without an effect is a label, not a commentary. Second, the rows disagree about nothing but describe everything: the point is not to rank the choices but to show the text *working*.

6. The accuracy pass, and the difference between a mistake and a choice

(VC2E10LY09.E03)

The third elaboration adds accuracy in grammar, spelling and punctuation, and it ties accuracy to purpose and audience: refining is not making a text error-free in the abstract; it is making the surface match the text's job. That brings in the trickiest judgement in this section, because **not every departure from standard spelling or grammar is an error**. The achievement standard puts the rule plainly: spelling, standard and non-standard alike, has to fit purpose and audience. A character who texts *gonna* is not misspelling; a sign that reads *KOLD DRINKS* is not failing. The refine pass therefore has two duties that look opposite: fix what is accidental, and protect what is chosen.

The accuracy pass — one draft, four fixes, one kept

A student blurb for the school film festival (written for this book). Grammar, spelling and punctuation checked last, at the surface.

THE DRAFT

Next Friday the school hall becomes a cinema. [1] Their are twelve short films showing, all made by students. The festival was planned by the media class, [2] it took them a whole term to make. The winning film takes home a prize, plus [3] the audiences choice award. Every filmmaker will be there to answer questions. Grab a ticket while you still can — [4] its going to be a great night.

Numbers mark the four flagged spots.

THE FIXES

1 their are → there are

spelling of a function word: their shows belonging; there does the job of pointing to existence

2 ...class, it took... → ...class, and it took...

comma splice: two full sentences joined by a comma alone need a joining word, a semicolon, or a full stop

3 audiences → audience's

possessive apostrophe: the award belongs to the audience

4 its → it's

contraction: it is going → it's going

KEPT ON PURPOSE — not an error

"Grab a ticket while you still can" is informal, direct and a little pushy — and it is right for this text. The blurb speaks to students, not to a council. The accuracy pass fixes what is accidental; it protects what is chosen. Knowing the difference between a mistake and a decision is the whole skill of this pass.

The dash in "— it's going to be a great night" was also kept: a punctuation choice that does its job (see Section 2E).

The accuracy pass worked on an original draft blurb for a school film festival: the draft with four flagged spots, a list of the four fixes with reasons — their/there, a comma splice, a missing possessive apostrophe, its/it's — and a panel explaining that the informal 'Grab a ticket' line is kept on purpose, because the pass fixes what is accidental and protects what is chosen

The test for telling them apart is the writer's purpose. Ask: *would this writer, in this text, for this reader, have chosen this?* If yes, it is a decision and you defend it. If no, it is an accident and you fix it. A refine pass that cannot tell the difference will either leave errors standing or sand the personality off a text.

7. Reflection: feeding the next text (VC2E10LY09.E04)

The last elaboration closes the loop: reflect on what your choices achieve in one written or multimodal text, and on how you might change or develop them in the texts ahead. Reflection is not a diary of feelings about the draft; it is an audit, and it has three columns.

The reflection frame

Three columns turn this text's choices into the next text's habits (VC2E10LY09.E04). Worked on the night-market edit.
what I did and where the effect I can see or hear what I carry into future texts

CHOICE MADE	WHAT IT DID	NEXT TIME
Fronted the opening — "When the market opens, the old car park stops being empty."	The reader is placed in time before the description starts, and the car park is linked to the change instead of just listed.	Front more scene-setters — but never two in a row, or the rhythm goes lumpy.
Joined the two sentences that began "There is / There are."	The market reads as a place where things happen, not as an inventory of it.	Once per draft, re-read hunting only for "there is" — and decide each one.
One verb — "the queue snakes past the gate."	A single word carries the length, the shape and the slow movement of the line.	When describing a crowd or a space, look for the one verb that does the picture's job.

Reflection is not a diary of feelings about the draft. It is an audit: which choices earned their place, which did not, and which moves are worth keeping for the next text.

The reflection frame in three columns — choice made, what it did, next time — filled in for three choices from the night-market edit: fronting the opening, joining the two 'there is' sentences, and choosing the verb 'snakes' for the queue; a base note states that reflection turns this text's choices into the next text's habits

The third column is the one that makes reflection worth doing. A reflection that stops at *what it did* is a commentary on a finished text; the moment it says *next time*, it becomes a plan. That is why the loop in this section ends where the next text begins.

8. Editing the texts of others: the conference

The content description gives you equal work on *the texts of others*, and that work is spoken before it is written — an editing conference, ten minutes a side. The rule that governs it is simple: **the editor serves the writer's purpose, not the editor's taste**. You are not rewriting their text into the one you would have written; you are helping their text become more of what it is trying to be. That is also why the describe-before-you-prescribe move comes first: a description (*your middle paragraph moves to a new topic*) can be checked against the text, while a command (*rewrite it*) can only be obeyed or resented.

The editing conference

Two writers, two drafts, ten minutes each. The work is spoken — and how it is spoken decides whether it can be used.

MOVES THAT OPEN A DRAFT	MOVES THAT CLOSE ONE
Describe first “Your middle paragraph moves to a new topic without telling me.”	Judge the writer “You’re not good at endings.”
Ask before fixing “What do you want the reader to feel at the end?”	Command “Rewrite it like this.”
Offer, don’t impose “What if your claim came first and the story came second?”	Stay vague “It’s just a bit boring, sort of.”
Judge the work “This sentence loses its point halfway through.”	Take it over “If this were my text, I would...”

Ground rules: the writer asks the questions and owns the final decision; the editor serves the writer’s purpose, not their own taste; and both swap roles for the second half.

A two-panel protocol for the editing conference: moves that open a draft — describe first, ask before fixing, offer don’t impose, judge the work — each with an example phrase, beside the moves that close one — judge the writer, command, stay vague, take it over; a base note states the ground rules: the writer asks the questions and owns the final decision, and both swap roles for the second half

Editing someone else’s text is also, secretly, the fastest way to learn your own drafts. The moves-to-order problem you spot in a partner’s paragraph in ten seconds is the one you have been walking past in your own for a month.

9. The loop this section installs

Everything above joins into one loop, and the loop is the routine the practice questions return to.

The loop this section installs

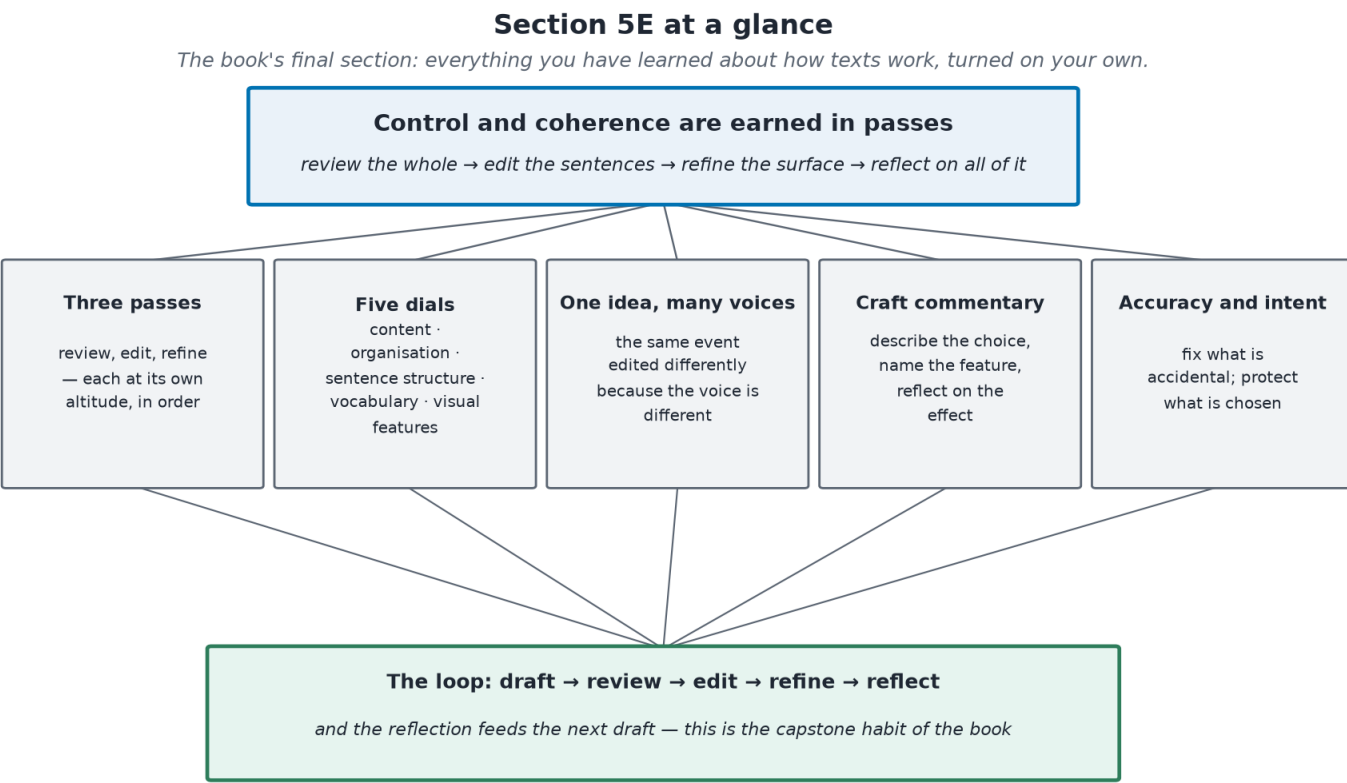
Reflection is the step that turns one piece of writing into the next one's head start.



Most drafts go around this loop more than once: a review can send a draft back to the start, and the reflection at the end of one text is the first line of the next. The loop is the routine; the dials are what your hands do at each stop.

A flow diagram of the section's loop: draft, review, edit, refine, reflect, with arrows running left to right and a return arrow from reflect to draft labelled 'the next draft starts one reflection ahead'; a base note says most drafts go around the loop more than once, and the reflection at the end of one text is the first line of the next

10. The section map



A map of the section: a central claim that control and coherence are earned in passes, five branches — three passes, five dials, one idea in many voices, craft commentary, accuracy and intent — and the loop at the base, with a note that reflection feeding the next draft is the capstone habit of the book

Worked examples

Example 1 — scaffolded (the review pass on a draft)

A student drafted this paragraph for the local council’s community grants round. The purpose is to persuade the council to fund lighting at the skate park; the audience is the grants panel.

I have been skating at Ridge Street Skate Park for two years. My first board was bright green and I cracked it in half within a month. Last year my little brother started skating too, so most afternoons we go together. The park was built in 2014 by volunteers and the ramps were painted by local artists. There are no lights, though, so the park closes at dusk and in winter that means losing the only safe place to ride after school. Council should fund lighting for Ridge Street Skate Park. Towns that have done this have doubled their evening hours.

The review pass asks the wide questions before a single sentence is touched.

Dial	What the review finds	Action
Purpose and audience	The claim arrives in sentence six of seven; the panel reads five sentences — board colour, cracked board, little brother — before learning what is wanted.	Move the claim to the top. The story comes after, as evidence.
Content	Three sentences serve the writer’s memories, not the purpose (board colour, cracking it, brother starting).	Cut them. Keep one usable fact: riders of all ages use the park most afternoons.
Content	The volunteer-built detail is not	Keep it, and place it after the claim

Dial	What the review finds	Action
	memory — it is evidence the community already invests in the park.	as backing.
Organisation	The winter-closure need is buried at sentence five, after the memories, and the other-towns backing trails the claim at the end.	Order: claim → need (winter) → backing (volunteers; other towns) → ask.

The review does not rewrite. It hands the edit pass a plan: one claim up front, two facts behind it, and three sentences' worth of board history gone. Notice what the review refused to discuss — no sentence was rephrased, no word was swapped. Those decisions belong to the next pass, and only make sense once the shape is right.

Example 2 — scaffolded (the edit pass, line by line)

The edit pass takes a flat paragraph and works at sentence structure and vocabulary. Here is the draft as written.

The market opens at night. The market is in the old car park. There are many food stalls. There is a lot of steam. People line up at the dumpling stall. The line is very long. The lights are bright. The lights hang between the poles. Families sit at long tables. The tables are shared. Everyone is talking. Everyone is eating.

And here is the paragraph after the edit pass.

When the market opens, the old car park stops being empty. Steam rises from a dozen food stalls and drifts under lights strung between poles. At the dumpling stall the queue snakes past the gate and keeps going. Families share long tables, strangers share elbows, and for one night the car park is the busiest street in town.

Choice	What it does
Fronted opening — <i>When the market opens...</i>	Places the reader in time, and lets the car park's change be the first fact instead of a list entry.
Joined the <i>there is</i> / <i>there are</i> sentences	The market reads as a place where things happen, not as a stock-take of it.
One verb — <i>snakes</i>	Carries the length, the shape and the slow movement of the line in a single word.
Balanced pair — <i>Families share long tables, strangers share elbows</i>	Gives the closing sentence a rhythm to land on.

Every change here is at the sentence or word level; nothing about the content changed. That is the edit pass staying in its lane.

Example 3 — unscaffolded (the accuracy pass)

Run the refine pass on this draft caption for a photo story about a creek cleanup. Find the three accidents, fix them, and name the one departure from standard writing that is a choice and must stay.

The creek cleanup was run by the environment club, they spent two Saturdays on it. Nearly 40 bags of rubbish was pulled from the bank. The best find was a shopping trolley, from 2003 maybe, and the trolley had lost it's basket. We hope to bring you more photos soon.

(Worked solution below.)

Example 4 — unscaffolded (commentary and reflection)

The commentary figure named four choices in *The Keys*. Two choices were left unnamed: the opening sentence (*On the last morning, nothing about the house asked to stay.*) and the bench detail (*The bench had been her mother's.*). Write one commentary row for each, using the three-move shape — describe the choice, name the feature, reflect on the effect — and finish each row by turning it into a *next time* line for your own writing.

Practice questions

Scaffolded

Q1. Sort these six editing moves into the pass they belong to, and say what would go wrong if the passes ran in the reverse order. (a) fixing *its* for *it's*; (b) moving the claim to the first sentence; (c) replacing *very long* with a single verb; (d) checking the heading matches the text; (e) correcting a missing apostrophe; (f) cutting a paragraph the audience does not need.

Q2. A student drafted this lost-cat poster: *MISSING: TOFFEE. Orange tabby, white paws, no collar. Last seen Tuesday near the Harfield oval duck pond. Very friendly, very old, slightly deaf. If seen, please call 0400 218 337. We miss him more than we can say.* Answer the five dial questions for this text, and say which two dials matter most for its purpose and why.

Q3. Take the news brief from the voice-suite figure and rewrite its final sentence twice — once in the passenger's voice and once in the poster's voice. Under each rewrite, write one sentence stating what the voice forced you to change.

Q4. For each line below, judge every departure from standard writing as accident or choice — not every line has both. Fix the accidents; for the choices, justify the keep in a phrase. (a) *KOLD DRINKS — \$2, today only*; (b) *me and mara r gonna watch the last bus go, if anyone wants to come*; (c) *The council, they voted six to two.*; (d) *turn left at the big gum tree, its the only one still standing.*

Q5. Read *The Keys* again. Answer the commentary's three questions for the detail *The house would be someone else's by Friday*: what is the choice, what is the feature, and what does it do to the reader?

Q6. Complete one row of the reflection frame for the balanced pair in the edited night-market paragraph (*Families share long tables, strangers share elbows*): state the choice, the effect you can hear when it is read aloud, and the *next time* you would carry from it.

Unscaffolded

Q7. Choose one key idea of your own — an event small enough to tell in three lines. Write it twice, in two different voices, 60–90 words each. Then write two sentences: the single edit that most sharpened each voice, and why the same edit could not have worked in the other. (VC2E10LY09.E01)

Q8. Take a paragraph you wrote this term — from this book or another subject — and run the review pass on it. Record, in a table like Example 1's, at least three findings and the action each one produces. Do not edit yet: the review hands over a plan, nothing more.

Q9. Line-edit this flat paragraph the way Example 2 did. Show the edited version, then give three reasons, each naming a choice and its effect. *The library stays open after school. The library is quiet. There are desks by the window. There is a heater under the desk. Students sit at the desks. The students do homework. The heater hums. The rain hits the window. Some students stay until five. Five is when the library closes.*

Q10. A market stall sign reads: *FRESHEST IN TOWN. no refunds, no plastic, no worries. TOMATOES \$4 — they dont stay long.* Run the refine pass: name what is accidental, what is chosen, and what the chosen parts do for this reader. Then rewrite the sign for the council's health officer and say which dials you reset.

Q11. Think of a multimodal or digital text you made this term. Fill in the reflection frame for two of its visual choices — layout, image, colour or type — and one of its language choices. For each, the third column must say how the choice will be changed or developed in a future text. (VC2E10LY09.E04)

Q12. Choose a poem or story you have read this term. Write a craft commentary of three rows — describe, name, reflect — and finish with one row of reflection: which of the author's choices will you steal, honestly stated, for your own writing? (VC2E10LY09.E02)

Q13. Hold an editing conference with a partner, using the protocol figure. Each of you brings one draft. After your ten minutes as the writer, write three sentences: one suggestion you will take and why, one you will refuse and why, and one thing your partner saw in the draft that you could not see.

Q14. Read the flat and the edited night-market paragraphs of Example 2 aloud to a partner, in either order, without saying which is which. Your partner names the sentence at which the scene started to feel present, and says which version they heard first. Compare the answer with the edit table: which listed choice produced the moment they heard?

Answers

Q1. (a) refine; (b) review; (c) edit; (d) review; (e) refine; (f) review. Reversed, you would polish the surface of sentences that the review later deletes — accuracy work spent on text that never survives, and the widest decisions made last, when every small fix has to be undone. **Q2.** Content: cat, description, place, contact — nothing extra. Organisation: headline first, description, contact last — the order a finder needs. Sentence structure: fragments (*Orange tabby, white paws, no collar*) and they work, because a poster must be read at a metre. Vocabulary: *very friendly, very old, slightly deaf* — plain and warm. Visual features: the caps headline, and the phone number in full in the closing lines. The two dials that matter most: content (every fact is a search instruction) and visual features (the headline is in caps and the phone number arrives in the second-last sentence, easy to find — a poster that cannot be read from a distance has no purpose at all). **Q3.** See model responses. **Q4.** See model responses. **Q5.** The choice is placing a plain fact — a date, a transfer of ownership — in the middle of the story, four sentences before its end. The feature is understatement: the biggest loss in the story is delivered as schedule information. Its effect is to make the reader supply the feeling the sentence refuses to state, so the loss is felt as fact, not as complaint. **Q6.** See model responses. **Q7–Q12.** See model responses. **Q13–Q14.** See model responses.

Example 3. The accidents: *club, they* is a comma splice (two full sentences joined by a comma; use a full stop, a semicolon, or *and they*); *40 bags ... was* is an agreement error (bags **were** pulled); *it's basket* is a possessive that needs **its** (no apostrophe). The choice: *from 2003 maybe* — the loose, spoken word order is the photo story's voice, a caption told rather than typed, and it stays.

Example 4. See model responses.

Model responses

Q3. News-brief line: *A spokesperson thanked riders "for sticking with the route all these years".* Passenger voice: *They thanked us for sticking with it, as if we had a choice — some of us were just going home.* Poster voice: **THANK YOU FOR RIDING. IT WAS NEVER JUST A BUS.** What each rewrite shows: the passenger's voice turns the spokesperson's thanks into a lived reply, because a witness answers; the poster's voice drops the spokesperson entirely, because a poster speaks as the town, not about it. The same fact survives in all three; everything else changes with the voice.

Q4. (a) Choice only: *KOLD* is an eye-catcher that tells you the stall is playful before you read a word; keep it. (b) All choice: in a text chain, *me and mara r gonna* is the voice of the invite — writing it in standard English would make the message read like a memo, so keep it, with the context doing the work. (c) Choice only: *The council, they voted six to two* is a fronted topic with a resuming pronoun, a spoken rhythm used on purpose in a report that wants to sound like the meeting; keep it. (d) One accident and one choice: *its* → *it's* is the accident; the lower-case, directions-by-text voice is the choice, kept because a set of directions between friends is not a sign.

Q6. Choice: two clauses of identical shape, *families share / strangers share*, put side by side. Effect: read aloud, the repeated verb makes the second half land on the beat, and *strangers share elbows* turns a nuisance into a joke the reader is in on. Next time: when a paragraph needs a closing line, borrow the shape of an earlier line and change only the nouns — the rhythm does the landing.

Example 4. Row one: the opening says *nothing about the house asked to stay* — the feature is personification used in reverse, a house that declines to plead; the effect is that the leaving is agreed on by the building itself, so Mara is not abandoning the house, she is obeying it; next time, I could let a place set the mood of a scene in my first sentence instead of describing the weather. Row two: *The bench had been her mother's* is a single flat sentence between two longer ones — the feature is a short, unadorned sentence used as a weight; the effect is that the one fact the story actually cares about is delivered without ceremony, so the reader has to give it the emphasis the sentence refuses to; next time, I will try putting my story's heaviest fact in my plainest sentence.

Q7. A strong pair holds the key idea still and lets everything else move: the two texts should disagree in person, distance, rhythm and temperature, and the two closing sentences should name a concrete edit — a cut, a swap, a fronting — not a mood. A pair in which both texts sound like the same writer on two days has not yet found the voices.

Q8. A strong review table reports findings a finger can point at — *my claim arrives third* rather than *my paragraph is weak* — and every action is a plan-shaped action: move, cut, keep, add. A finding that cannot be pointed at is not yet a finding, and an action that rewrites a sentence belongs to the next pass, not this one.

Q9. A model edit: *After school the library stays open and goes quiet. At the desks by the window, homework gets done while a heater hums and rain ticks against the glass. Some students stay until five — closing time, the one hour the quiet has to leave.* Three reasons, in the shape of Example 2's table: (1) the fronted *After school* sets the time in two words that the draft spent a whole sentence on; (2) the *there is* sentences are joined into one scene, and the two sounds — the hum, the rain — replace the list; (3) the closing line gives the paragraph its point: this is a shelter, and five o'clock is when the shelter closes.

Q10. Accidental: *dont* — the missing apostrophe in *don't* is an accident on any sign. Chosen: the all-caps selling shout *FRESHEST IN TOWN*, and the lowercase triplet *no refunds, no plastic, no worries*, whose easy rhythm tells the shopper the stall is as relaxed as its tomatoes; both stay, and so does the spoken nudge *they don't stay long*. For the council's health officer the dials reset: vocabulary turns technical and exact, the caps shout and the joke go, sentences become full, and the content gains the facts an officer needs — sourcing, handling, contact details. Same stall, different text, because the purpose changed.

Q11. A strong frame names visual choices a viewer could point at — the headline left-aligned over the photo, the one warm colour on a grey page — rather than moods, and its third column is a plan, not a wish: *next time the photo carries the claim and the headline carries the number*. A frame whose *next time* says only *do it better* has not reflected; it has sighed.

Q12. Three strong commentary rows each end in the reader, and the closing reflection names its theft exactly — *I am stealing the trick of putting the loudest fact in the quietest sentence* — because a theft named honestly is the surest proof the commentary understood the choice it studied.

Q13. A strong account takes the refused suggestion as carefully as the accepted one: *I will move the claim up, because my partner showed me the panel reads five sentences before it finds the ask; I will not cut the volunteer detail, because it is the only sentence that says the town already invests; my partner saw that my second paragraph repeats the first, and I still cannot see it*. Marks reward the reasoning in the take and the refuse alike — a refusal argued from the text's purpose is worth as much as an acceptance.

Q14. Most listeners name *steam rises from a dozen food stalls* or *the queue snakes* as the moment the scene goes present, and most guess that version first — the ear hears the joined sentences as movement. Compare with the edit table: the fronted opening places, but the verbs are what make the scene move. Two listeners who pick different sentences are both right about where the text caught *them*; the table is what turns the difference into a discussion about which choices do the catching.

Looking back. Review, edit and refine are not one skill with three names but three passes at three heights — the whole text, its sentences, its surface — run in order so that no fix is wasted on a sentence that will not survive. What they look at is fixed by the content description: content and organisation, sentence structure, vocabulary and visual features, every dial set by the purpose. One idea in different voices teaches the hardest of the editor's questions — *good as this voice?* — the craft commentary turns noticing into described choices and named effects, the accuracy pass learns to tell a mistake from a decision, and the conference extends all of it to the texts of others. And the loop closes on reflection, because a draft is only the visible half of the process: the choices you can explain, and the ones you choose to carry forward, are the half that writes the next text. That is the whole book's last lesson — the analyst's eye, turned on your own page.