

English Level 10

End-of-level review, observation records and solutions

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Observation OBS4 — Speaking and Listening observation record (4A/4B)

Book and band. ClassBasics English 10 · Victorian Curriculum F–10 Version 2.0, English, **Level 10** (Year 10).

Chapter and topic coverage. Hosted by Chapter 4 — *Literacy: speaking, listening, words and texts in context*. The record draws on Section 4A (interaction skills: discussing opinions about texts, their structures and features) and Section 4B (structured spoken texts: formality, audience, voice, multimodal and digital elements).

Content descriptions observed.

Section	Code
4A	VC2E10LY01 — use interaction skills to discuss an opinion about texts and analyse the purposes and effects of text structures and language features
4B	VC2E10LY02 — deliver structured spoken texts for particular purposes, experimenting with formality in deliberate consideration of an audience, using features of voice and multimodal or digital elements

Mark total and status. Unsourced — qualitative teacher record only. This record carries no marks, no ratings and no levels, and nothing on it is entered into the platform’s results export. It exists so the performance side of the Speaking and Listening mode — which the auto-marked instruments can only evidence analytically — has somewhere to be described. Record it or ignore it: the graded instruments stand without it.

Timing. Untimed. The record is filled in during the discussion and presentation work the class already does in Sections 4A and 4B; it adds no sitting and no extra task.

Permitted materials. Not applicable — the record accompanies ordinary class work. Any transcripts, described audio cues, presentation notes and slides are the ones Sections 4A and 4B already use.

Conditions.

- Teacher-run and report-only: the teacher keeps these notes for reporting and planning. They are not a test, are not marked, and are not entered on the platform.
- The record may be completed over any number of class occasions; one page of notes per student is enough.
- Reading support: not applicable — no item is read aloud, because no item exists.
- **This is a school-designed instrument written for this book. It is not a VCAA instrument and has not been produced, endorsed or reviewed by the Victorian Curriculum and Assessment Authority.**

How to use this record. Listen during the discussion work of Section 4A and the presentation work of Section 4B. Where the prompts below ask what to listen for, write what you actually heard — the student’s own words where possible — in the notes space. Describe; do not score. Two or three observations per student across the year is a complete record.

Part A — Interaction in discussion (Section 4A · VC2E10LY01)

The Level 10 achievement standard, Speaking and Listening paragraph, opens:

‘When interacting with others, students use an expanded vocabulary and distinguish inclusive and exclusive language. They discuss and present opinions about texts. They explore language that reveals views and values.’

Each prompt below is tied to one of those sentences. The evidence to listen for comes from Section 4A’s own toolkit.

A1 — ‘...students use an expanded vocabulary and distinguish inclusive and exclusive language.’

What to listen for: precise, expanded word choices when talking about a text (the named feature, not *the thing*); noticing inclusive and exclusive language in the media text under discussion — alignment markers, in-group *we/you*, naming that marginalises (Section 1A).

Notes:

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A2 — ‘They discuss and present opinions about texts.’

What to listen for: opinions that arrive as the three kinds Section 4A teaches — response reports, analytical claims, evaluative judgements — and the discussion moves that carry them: expressing a view, inviting evidence, building, challenging, conceding, redirecting, checking a claim, summarising. The ground-rules test is the fourth one: does the student test their own favoured view under the same rules they test others’, and state an opposing view in its strongest form before pushing against it?

Notes:

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A3 — ‘They explore language that reveals views and values.’

What to listen for: the student naming the features doing the work — the six spoken features (pace, pitch, volume, pause, emphasis, tone) and the ways words and sound combine (reinforce, contrast, anchor, and silence as a choice) — and saying what those choices reveal about who made the text and what they value (Sections 4A, 1B).

Notes:

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Part B — Speaking to an audience (Section 4B · VC2E10LY02)

The same paragraph of the standard continues:

‘When speaking to an audience, students deliver structured spoken texts, selecting text types appropriate for purpose and audience, including multimodal or digital elements. They experiment with formality in their language and use appropriate features of voice.’

Each prompt below is tied to one of those sentences. The evidence to listen for comes from Section 4B’s own toolkit.

B1 — ‘...students deliver structured spoken texts, selecting text types appropriate for purpose and audience...’

What to listen for: the planned shape the audience can feel — an opening that states the issue and previews the route, a body making one major point per part with brief development, a conclusion that summarises or recommends; a text type that fits the purpose set and the audience named (Section 4B).

Notes:

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B2 — ‘...including multimodal or digital elements.’

What to listen for: slides, images, clips or sounds that earn their place; the split-attention rule honoured — the audience is never asked to read a screen and listen to the voice at the same time (Section 4B).

Notes:

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B3 — ‘They experiment with formality in their language and use appropriate features of voice.’

What to listen for: formality set deliberately for the occasion and the distance to the audience — a dial turned with intent, not a switch between right and wrong English; voice features used on purpose — pace, pause, pitch, stress and volume adding up to a tone that serves the argument; hedges (*kind of, I guess*) managed rather than accidental (Section 4B).

Notes:

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Student record line (one per student observed).

Student	Date(s)	Occasion (discussion / presentation)	Prompts observed
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Reminder: this record is qualitative only. Write what the student said and did; leave marking to the auto-marked instruments. No scores from this page enter the platform.

Portfolio PF — Create-and-share portfolio (optional · unmarked)

Book and band. ClassBasics English 10 · Victorian Curriculum F–10 Version 2.0, English, **Level 10** (Year 10).

Chapter and topic coverage. Whole-book gathering, anchored in the two craft sections whose natural evidence is a produced text: Section 3F (crafting texts that hold one voice) and Section 5D (making written and spoken texts about hard issues), with Section 5E (the editing cycle: refining texts, reflecting on craft) carried in the draft trail.

Content descriptions gathered.

Section	Code
3F	VC2E10LE06 — create texts with a sustained voice, selecting and adapting literary text structures and devices, and language, auditory and visual features for purposes and audiences
5D	VC2E10LY08 — create written, spoken and multimodal texts on challenging and complex issues, selecting and adapting text structures, language and visual features for purposes and audiences
5E	VC2E10LY09 — review, edit and refine own and others' texts for clarity, coherence and control, and reflect on the processes

Mark total and status. Unmarked. This portfolio is optional and carries no marks, no ratings and no levels. Nothing on it is entered into the platform's results export; the graded instruments (C2 for 3F, C1 for 5D, T5 for 5E) already carry the assessed evidence for these content descriptions. The portfolio exists for what scaffolds cannot hold: the student's own produced wholes, kept and shared.

Timing. Untimed. The portfolio is gathered across the school year; a sensible rhythm is one piece per term, with the 5E draft trail attached to whichever piece the student is proudest of revising.

Permitted materials. The student's own texts created during class work in Sections 3F, 5D and 5E — in any form the work took: written, spoken (a recording where the school has one) or multimodal.

Conditions.

- Optional: a student may keep no portfolio at all, and nothing in the graded instruments assumes one exists.
- Unmarked: the teacher may comment, and the student may reflect, but no piece is graded, levelled or ranked, and no result leaves this page for the platform.
- Sharing is the student's call. The portfolio is shared with the class, the teacher or family only where the student chooses to share it.
- **This is a school-designed instrument written for this book. It is not a VCAA instrument and has not been produced, endorsed or reviewed by the Victorian Curriculum and Assessment Authority.**

What to gather

The portfolio is complete with **three pieces** and their **draft trail**. Suggested gathering points, one per craft section:

1. **One voice piece (Section 3F).** Any text written with a sustained voice — the five dials held from first line to last: person and viewpoint, diction, sentence rhythm, tone, imagery. A story, a prose-poem, a monologue: the form is free; the sustained voice is the point.
2. **One complex-issue piece (Section 5D).** Any text on a challenging or complex issue, shaped for a named purpose and audience — a persuasive speech, a webpage plan, a debate panel script, an empathetic monologue: whichever 5D task type the class worked in.
3. **One revision trail (Section 5E).** Any one piece — it may be piece 1 or 2 — with its draft, its edits and its reflection: what was changed, why, and what the student would change next time.

More than three pieces is welcome; fewer than three is still a portfolio. The gathering is the habit, not the quota.

Record page

Piece	Title	Section gathered in	Form (written / spoken / multimodal)	Date
Voice piece (3F)				
Complex-issue piece (5D)				
Revision trail (5E)				
Optional extra				

Shared with (student’s choice): ☐ kept private ☐ teacher ☐ class ☐ family

Reflection prompts — for the student (qualitative; answer in your own words)

1. Which piece in this portfolio sounds most like *you* as a writer or speaker — and what makes it sound like you?
2. Look at your revision trail. Which single change improved the piece most, and how do you know?
3. If you had one more week on any piece in this portfolio, which would you take back, and what would you do to it?

Teacher comment (qualitative only — describe, do not score)

Reminder: this portfolio is included but unmarked. It is kept, shared and reflected on; it is never graded, and nothing from it enters the platform.

Review R10 — End-of-Level-10 review

Book and band. ClassBasics English 10 · Victorian Curriculum F–10 Version 2.0, English, **Level 10** (Year 10).

Coverage. This is the Year 10 exit check — the complete F–10 outcome for English. It assesses **all 24 content descriptions** across the three strands: Language (VC2E10LA01–LA09), Literature (VC2E10LE01–LE06) and Literacy (VC2E10LY01–LY09).

Cumulative — no new content. Every item in this review tests something already taught in this book and already assessed in its chapter check or construction instrument. The review is sectioned by strand so a teacher can mark diagnostically against the level’s achievement standard.

Mark total and section structure. 50 marks.

Section	Strand	Marks
A — Language	sentence structures and syntax; grammar and punctuation; vocabulary precision; inclusive and evaluative language; structure and cohesion; image and sound	20
B — Literature	two context passages (one original; one public-domain, cited): comprehension, craft matching, analysis, voice	15
C — Literacy	comprehension and summary; argument analysis; words; spoken texts; construction scaffold; editing	15

Timing guidance. 60 minutes. This is a classroom check, not an examination; the time is guidance only. **The review may be split across two sittings:** Sitting 1 — Sections A and B (35 marks); Sitting 2 — Section C (15 marks).

Permitted materials. None. Every passage, transcript and described image is printed inside the review. No dictionary, no notes.

Conditions.

- This review is completed online as an automatically marked quiz. Your answers are marked by the platform and your result is exported to your teacher.
- If the review is split across two sittings, Sections A and B are completed in Sitting 1 and Section C in Sitting 2.
- Reading support: your teacher will read the general instructions aloud. No item content will be read aloud or explained.
- **This is a school-designed instrument written for this book. It is not a VCAA instrument and has not been produced, endorsed or reviewed by the Victorian Curriculum and Assessment Authority.**

Instructions.

- Answer every question. There is no penalty for an incorrect answer.
- In multiple-choice and fill-in-the-blanks questions, choose the **one** best answer.
- In *mark the words* tasks, select the one word the question asks for.
- In matching, ordering and summary tasks, one mark is awarded per slot correctly filled.

Section A — Language (20 marks)

Questions 1–4 — sentence structures and clause combining (1 mark each)

Question 1. A student has written: ‘The storm hit at midnight. The power went out an hour later.’ Which combination keeps the two-step sequence clearest?

- A. ‘The power went out an hour later, hit by the storm at midnight.’
- B. ‘The storm hit at midnight; an hour later, the power went out.’
- C. ‘Hitting at midnight, the power went out an hour later.’
- D. ‘The storm, hitting at midnight, the power out an hour later.’

Question 2. Which revision most effectively adds the detail in brackets to the sentence — ‘She crossed the finish line.’ [arms raised, mud on her shirt]

- A. ‘She crossed the finish line, and her arms were raised, and there was mud on her shirt.’
- B. ‘She crossed the finish line. Her arms raised. Mud on her shirt.’
- C. ‘Her arms raised, and mud on her shirt, she crossed the finish line.’
- D. ‘She crossed the finish line, her arms raised, mud on her shirt.’

Question 3. Which version of the sentence puts the emphasis on the rescue, as Section 2B’s order-and-emphasis rule teaches?

- A. ‘After the crew saved two sailors, they launched the boat.’
- B. ‘Saving two sailors, the crew launched the boat.’
- C. ‘The crew launched the boat and saved two sailors.’
- D. ‘The crew, who saved two sailors, launched the boat.’

Question 4. Which sentence uses nominalisation — packaging a process as a thing — to report the event most efficiently for a formal report?

- A. ‘The flooding of the main road delayed the morning buses.’
- B. ‘The main road flooded and the morning buses were delayed.’
- C. ‘Because the main road flooded, the morning buses ran late.’
- D. ‘Water flooded the main road, so buses were delayed in the morning.’

Tasks 5–7 — grammar and punctuation in context (1 mark each)

Task 5. Choose the word that correctly completes the sentence: ‘The council approved the plan the residents objected.’

Options: *although* · *because* · *unless* · *despite*

Task 6. Choose the mark that correctly completes the sentence. Section 2E: the colon is the announcer. ‘There was only one rule in the house no one speaks during the last set.’

Options: *an ellipsis (...)* · *a semicolon (;)* · *a colon (:)* · *a comma (,)*

Task 7. Choose the mark that best completes the line. Section 2E: the ellipsis is the pause that speaks. ‘She opened the letter, read the first line, and’

Options: *an exclamation mark (!)* · *an ellipsis (...)* · *a colon (:)* · *a semicolon (;)*

Questions 8–9 — grammar and punctuation knowledge (1 mark each)

Question 8. In ‘The decision surprised everyone,’ the word *decision* packages an action as a thing. The term for this move is

- A. alliteration.
- B. personification.
- C. hyperbole.
- D. nominalisation.

Question 9. An ellipsis at the end of a character’s line most often signals

- A. that the writer has run out of words.
- B. excitement about what comes next.
- C. an unfinished thought or a silence left hanging.
- D. that a list is about to follow.

Tasks 10–12 — vocabulary precision (1 mark per blank)

Task 10 (1 mark). Choose the most precise word: ‘The report’s findings were : every claim carried its evidence.’

Options: *nice* · *interesting* · *substantiated* · *strong*

Task 11 (1 mark). A news report should keep its neutrality. Choose the word that reports without loading judgement: ‘The protesters outside the council chambers for the third night running.’

Options: *sneaked* · *gathered* · *swept in* · *thronged*

Task 12 (2 marks — 1 mark per blank). Drag one word into each blank. One label will not be used.

To find the fault, the electrician checked the [1] with a multimeter. The reading showed a drop in [2]

Word labels: circuit · voltage · melody · thesis

Tasks 13–14 — inclusive and evaluative language (1 mark each)

Task 13 (1 mark). The passage below draws a line between ‘us’ and ‘them’. Section 1A: pronouns and naming can align readers with one group and exclude another. Mark the one word that excludes.

We all know this town runs on volunteers. People like you keep it going — not the outsiders who tell us how to live.

Task 14 (1 mark). The sentence below carries the writer’s negative judgement in one evaluative word. Section 1B: evaluation lives in the word choice. Mark that word.

The proposed tower is a clumsy addition to our skyline.

Questions 15–16 and Task 17 — structure and cohesion (1 mark each; Task 17 is 2 marks)

Question 15. A club wants new members to sign up quickly from its webpage. Judged against that purpose, which structure serves it best?

- A. The club’s full history first, and the contact details last.
- B. What the club offers first, then how to join, with the contact details within reach.
- C. An alphabetical list of every past member.
- D. One long paragraph thanking the sponsors.

Question 16. A feature writer wants to grab attention at once, then jump back to explain. Which order of ideas suits that purpose?

- A. Chronological order — events first to last.
- B. Circular structure — the ending returns to the opening image.
- C. Start in the middle — open on the action, then jump back to explain.
- D. Parallel storylines — two strands taking turns.

Task 17 (2 marks — 1 mark per correctly placed paragraph). The two paragraphs below use pronoun reference to tie together — and the tie only works in one order. Section 1D: *it* only makes sense if the reader is already holding the storm in mind. Arrange them.

- **P.** It was the third such storm in a month. The flooding closed the main road by dawn.
- **Q.** A storm hit the valley late on Tuesday. Water came down the hill in sheets.

First: Second:

Question 18 — image and sound (1 mark)

Question 18. A described photograph: a small figure stands at the bottom of a huge factory gate; the camera angle is low, looking up at the gate, so the gate towers over the figure. Judged by Section 2C's features — framing, distance and angle — the composition most suggests

- A. the person's power over the factory.
 - B. that the factory is welcoming.
 - C. that the photograph is out of focus.
 - D. the scale of the institution pressing down on the person.
-

Section B — Literature (15 marks)

*Read both passages, then answer Questions 19–26, Tasks 27–30 and Question 31. Passage A was written for this review. Passage B is in the public domain and is cited. An **interpretation** is a claim about what a text means or does, backed by evidence from the text itself. A text's **position** — its social, moral or ethical stance — is carried by its choices, not announced.*

Passage A — 'The Keepers' (original prose fiction).

Ada winds the town clock every morning before school, the way her grandfather did, and his mother before him. Ninety-two steps up. The key is brass, heavier than it looks, warm from her pocket by the third turn.

The council's letter sits on the kitchen table, unsigned. *Digital display, zero maintenance, solar-powered.* Three good reasons, printed neatly. Nobody at the council has climbed the ninety-two steps; that is the part the letter leaves out.

'Let me keep it,' Ada had said, at the meeting. 'The clock is not late. Not once.'

They smiled at her the way adults smile at weather — patient, unmoved. The decision stands. The display goes up after the holidays.

This morning Ada winds slower than usual. She lets the key rest at the top of each turn. The town is still asleep down there, under its quilt of fog, and the clock's beat is the only sound in the tower. It is not just a machine, whatever the letter says. It is a promise kept daily, and soon there will be nothing in the tower that needs keeping.

Passage B — ““Hope” is the thing with feathers –’ (Emily Dickinson, c. 1861 — public domain).

‘Hope’ is the thing with feathers – That perches in the soul – And sings the tune without the words – And never stops – at all –

And sweetest – in the Gale – is heard – And sore must be the storm – That could abash the little Bird That kept so many warm –

I’ve heard it in the chilliest land – And on the strangest Sea – Yet – never – in Extremity, It asked a crumb – of me.

Questions 19–26 — comprehension on the context passages (1 mark each)

Question 19 (Passage A). Ada’s morning ritual most represents her as

- A. a person who treats keeping the clock as an inheritance, faithfully maintained.
- B. an ambitious clockmaker looking for paid work.
- C. a student who is avoiding school.
- D. a protester known across the town.

Question 20 (Passage A). Which detail most strongly supports the claim that the story treats the clock as something alive?

- A. ‘Ninety-two steps up.’
- B. ‘solar-powered’
- C. ‘the clock’s beat is the only sound in the tower’
- D. ‘Three good reasons, printed neatly.’

Question 21 (Passage A). The story’s position on the digital display is carried, not announced. Which line carries it?

- A. ‘Digital display, zero maintenance, solar-powered.’
- B. ‘Nobody at the council has climbed the ninety-two steps; that is the part the letter leaves out.’
- C. ‘The decision stands.’
- D. ‘The town is still asleep down there.’

Question 22 (Passage A). The value the story most stands on is that

- A. progress should happen quickly.
- B. councils should reduce their spending.
- C. clocks must measure time accurately.
- D. what is maintained daily is a promise kept — worth more than convenience.

Question 23 (Passage B). The poem figures hope as a small bird. That representation asks the reader to assume that hope is

- A. large, loud and demanding attention.
- B. small, common and persistent — a quiet living thing that stays.
- C. owned and kept in a cage.
- D. a season that comes and goes.

Question 24 (Passage B). The claim that hope holds up best in hard times is most supported by which line?

- A. ‘That perches in the soul –’
- B. ‘And sings the tune without the words –’
- C. ‘And sweetest – in the Gale – is heard –’
- D. ‘It asked a crumb – of me.’

Question 25 (Passage B). Which detail most supports the reading that hope costs the speaker nothing?

- A. ‘That kept so many warm –’
- B. ‘And never stops – at all –’
- C. ‘on the strangest Sea –’
- D. ‘It asked a crumb – of me.’

Question 26 (Passage B). The speaker says ‘I’ve heard it in the chilliest land’. The representation positions the speaker as

- A. a distant reporter who has never met hope.
- B. a keeper who feeds the bird daily.
- C. someone who has heard hope in hard places and still owes it nothing.
- D. a scientist cataloguing birdsong.

Tasks 27–28 — craft and voice matching (1 mark per slot)

Task 27 (2 marks). Match each quoted line of Passage B to the effect its device creates. Drag one effect label into each slot. One effect label will not be used.

- **Quote 1.** ‘That perches in the soul –’
- **Quote 2.** ‘And sweetest – in the Gale – is heard –’

Effect labels: ‘A metaphor: hope settles inside a person like a bird arriving unannounced and staying.’ · ‘Storm imagery: hope’s song is heard most clearly when conditions are at their worst.’ · ‘A simile comparing hope to the sea.’

Quote	Effect
Quote 1	
Quote 2	

Task 28 (2 marks). Section 3E: a voice works through the position it stands in and the effects it evokes. Match each described voice to the emotional effect it mainly evokes. Drag one effect label into each slot. One effect label will not be used.

- **Voice 1.** The prose narrator stands close beside Ada, reporting small rituals in a quiet tone (Passage A).
- **Voice 2.** The poem’s speaker says ‘I’, describing hope as a companion heard over a lifetime (Passage B).

Effect labels: ‘Steady sympathy: the reader stays beside Ada and feels the weight of what is about to be taken.’ · ‘Intimacy: hope sounds like someone the speaker has lived with, not an idea.’ · ‘Suspense: the reader must find out who wrote the council’s letter.’

Voice	Effect
Voice 1	
Voice 2	

Tasks 29–30 — analytical cloze (1 mark each)

Task 29. A student is writing an interpretation of Passage A. Choose the completion that the passage actually supports.

‘Ada’s slower winding on the last morning supports the interpretation that she’

Options: *is treating the final winding as a quiet farewell* · *is running late for school* · *has broken the key* · *wants the council’s job*

Task 30. A student is writing about how Passage B organises its ideas. Choose the completion that the poem actually supports.

‘The poem moves from where hope lives (the soul), to what it withstands (the Gale), to how far the speaker has tested it — the chilliest land and the strangest Sea. This widening order is organised to show’

Options: *that birds migrate in winter* · *that hope reaches further than comfort, and still asks nothing* · *that storms destroy hope* · *that the speaker dislikes the sea*

Question 31 — voice continuation (1 mark)

Question 31. Which sentence best continues Passage A in the same voice — the same speaker, the same dials?

- A. ‘On the last morning, she climbed the ninety-two steps one more time, and the brass key sat in her palm like something asleep.’
 - B. ‘The council’s decision to modernise the clock reflected broader trends in municipal infrastructure management.’
 - C. ‘Ada felt an overwhelming tsunami of grief crashing through her very soul.’
 - D. ‘The tower was built in 1888 and has been serviced regularly since.’
-

Section C — Literacy (15 marks)

Read Passages C and D and the transcript below, then answer Questions 32–41, Task 42, Task 43 and Question 44. All were written for this review.

Passage C — ‘The repair café’ (original informational article).

On the first Saturday of every month, the town hall’s side room becomes a repair café. Residents bring toasters with frayed cords, jackets with broken zips, radios that went quiet mid-song. Volunteers — retired electricians, tailors, one former watchmaker — work beside them, and most repairs are finished inside an hour.

The numbers from the first year are in. Four hundred and sixty items came through the door; three hundred and twelve left fixed. The organisers count the rest as lessons, not failures: owners leave knowing what broke, and whether it is worth a second try. One survey of visitors found that half had never attempted a repair before their first visit.

Nothing here is sold. The café runs on donated parts and a council room grant, and it costs visitors nothing but an afternoon. The organisers say the point is not to save money, though it does. It is to put a repair back inside reach — the way mending used to be.

Passage D — a letter to the editor (original).

The weekend market must stay in the square. The council calls the move to the car park a ‘logistics upgrade’, but traders know it for what it is: a demotion. The square brings foot traffic; the car park brings exhaust. Apparently, forty years of Saturday tradition counts for nothing against a spreadsheet.

Transcript — three students planning a mural (original).

JAY: The mural idea is strong — but where does the funding end?

SUK: Good catch. The arts grant covers paint; the wall prep is on us.

JAY: So we ask the working bee to prep it?

SUK: Exactly — and I’ll table that at Thursday’s meeting.

Questions 32–35 — comprehension on Passage C (1 mark each)

Question 32. How many items left the repair café fixed in its first year?

- A. 460
- B. 312
- C. 148
- D. 50

Question 33. The organisers count unfixed items as lessons. According to the passage, what do owners leave with?

- A. A bill for parts.
- B. A replacement item from the council.
- C. A volunteer's toolkit.
- D. Knowledge of what broke, and whether it is worth a second try.

Question 34. The survey finding — half the visitors had never attempted a repair before — is used to suggest that

- A. repair skills had fallen out of everyday reach.
- B. the volunteers are overworked.
- C. the café should start charging fees.
- D. toasters are poorly made.

Question 35. Which claim is best supported by the passage as a whole?

- A. The café's main purpose is to make money.
- B. Most items brought to the café cannot be repaired.
- C. The council plans to close the café.
- D. The café puts repair back inside reach, and counts understanding as a result.

Task 36 — summary construction (2 marks — 1 mark per correctly filled slot)

H5P Summary task. From the five statements below, select the **two** that most accurately summarise Passage C, and place one in each slot. Slot 1 carries the passage's main findings; Slot 2 carries its closing point.

- **S1.** The repair café fixes most of what it is given, and it treats the rest as lessons in what broke.
- **S2.** Its point, the organisers say, is to put a repair back inside reach — the way mending used to be.
- **S3.** Most items brought to the café cannot be repaired.
- **S4.** The café sells donated parts to fund its work.
- **S5.** Visitors pay a small fee for an afternoon of lessons.

Slot 1 (main findings): Slot 2 (closing point):

Questions 37–38 and Task 39 — argument analysis (1 mark each)

Question 37. The contention of Passage D is that

- A. the market should move to the car park for logistics reasons.
- B. traders should buy the car park.
- C. the market should stay in the square.
- D. the council needs better spreadsheets.

Question 38. A tourism poster reads: ‘Visit Marlow — where the locals never hurry and every day is a holiday.’ Judged by Section 4D’s four tests for a stereotype, the phrase ‘the locals never hurry’

- A. simplifies a whole town to one fixed trait, applies it to every local and carries judgement — a stereotype, even though it sounds like praise.
- B. is not a stereotype, because it is complimentary.
- C. is a verifiable fact about Marlow’s traffic.
- D. is satire attacking the town council.

Task 39 (1 mark). One word in Passage D implies that the writer does not accept the council’s case. Section 5A: doubt can ride on a single framing word. Mark that word.

Apparently, forty years of Saturday tradition counts for nothing against a spreadsheet.

Questions 40–41 — words, and spoken texts (1 mark each)

Question 40. A bakery’s chalkboard sign reads: ‘We knead your feedback.’ The spelling choice works because

- A. ‘knead’ is a misspelling that damages the message.
- B. the sign asks customers to bake the bread themselves.
- C. feedback is a kind of dough.
- D. ‘knead’ sounds like ‘need’, so one word carries two messages at once — the bakery’s work and its request.

Question 41. In the transcript, Jay’s first turn — ‘The mural idea is strong — but where does the funding end?’ — performs which interaction move?

- A. Expressing agreement without evidence.
- B. Challenging Suk’s expertise.
- C. Asking for a gap to be filled — pressing for detail on the funding.
- D. Summarising the group’s points.

Task 42 — construction scaffold: evidence matching (2 marks — 1 mark per correctly matched slot)

A student is drafting a proposal: **the school garden’s produce should go to the canteen.** Match each point of the draft to the piece of evidence that actually supports it. Drag one evidence label into each slot. One evidence label will not be used.

- **Point 1.** The garden grows more than the garden club can use.
- **Point 2.** The canteen currently buys in vegetables from far away.

Evidence labels: ‘Last term’s harvest filled thirty-two crates, and the club kept only six.’ · ‘The canteen’s supplier lists nine hundred food miles for its average vegetable box.’ · ‘The garden won second prize at the town show.’

Point	Supporting evidence
Point 1	
Point 2	

Task 43 and Question 44 — editing and revision (1 mark each)

Task 43 (1 mark). The sentence below contains one accidental word error — a homophone. Mark the wrong word.

The choir practises every Thursday, and there voices have never been stronger.

Question 44 (1 mark). A student’s newsletter draft contains this flat line: ‘The fundraiser was a big success and lots of people came.’ Section 5E’s edit pass replaces weaker lines with sharper ones at sentence and word level, without changing the content. Which is the most effective revision?

- A. ‘The fundraiser was a big success and heaps of people came.’
 - B. ‘Three hundred and forty tickets sold before the doors opened; by nine, the hall was full.’
 - C. ‘The fundraiser was really successful and very many people attended.’
 - D. ‘The fundraiser succeeded.’
-

End of Review R10 — 50 marks.

Review R10 — Solutions and coverage

Review R10 · End-of-Level-10 review · all 24 content descriptions · 50 marks · may be split across two sittings
(Sections A–B, then Section C)

Objective key

Item	Answer	Mark(s)
Question 1	B	1
Question 2	D	1
Question 3	C	1
Question 4	A	1
Task 5	<i>although</i>	1
Task 6	a colon (·)	1
Task 7	an ellipsis (...)	1
Question 8	D	1
Question 9	C	1
Task 10	<i>substantiated</i>	1
Task 11	<i>gathered</i>	1
Task 12	[1] circuit · [2] voltage (<i>melody</i> and <i>thesis</i> unused; 1 mark per blank)	2
Task 13	mark ‘outsiders’	1
Task 14	mark ‘clumsy’	1
Question 15	B	1
Question 16	C	1
Task 17	First: Q · Second: P (1 mark per correctly placed paragraph)	2
Question 18	D	1
Question 19	A	1
Question 20	C	1
Question 21	B	1
Question 22	D	1
Question 23	B	1
Question 24	C	1
Question 25	D	1
Question 26	C	1
Task 27	Quote 1: metaphor — hope settles inside a person · Quote 2: storm imagery — hope’s song heard most clearly in the worst conditions (1 mark per slot; the sea simile unused)	2
Task 28	Voice 1: steady sympathy · Voice 2: intimacy (1 mark per slot; the suspense label unused)	2
Task 29	<i>is treating the final winding as a quiet farewell</i>	1
Task 30	<i>that hope reaches further than comfort, and still asks nothing</i>	1
Question 31	A	1
Question 32	B	1
Question 33	D	1

Item	Answer	Mark(s)
Question 34	A	1
Question 35	D	1
Task 36	Slot 1: S1 · Slot 2: S2 (1 mark per correctly filled slot)	2
Question 37	C	1
Question 38	A	1
Task 39	mark ‘Apparently’	1
Question 40	D	1
Question 41	C	1
Task 42	Point 1: ‘Last term’s harvest filled thirty-two crates, and the club kept only six.’ · Point 2: ‘The canteen’s supplier lists nine hundred food miles for its average vegetable box.’ (1 mark per slot; the prize label unused)	2
Task 43	mark ‘there’	1
Question 44	B	1

Total: 50 marks.

Worked solutions

Section A — Language (20 marks)

Question 1 — B. Section 2A: the order of clauses controls what the reader holds first. B keeps the storm first, then marks the sequence with *an hour later*, so the two events land in order with the gap between them named. A flips the order and tangles the agent; C dangles its participle (the power did not hit at midnight); D is not a sentence.

Question 2 — D. Section 2A’s verbless-clause tool: D attaches the two details as verbless additions (*her arms raised, mud on her shirt*), so the main clause keeps its job — crossing the line — and the details ride alongside. A chains everything into equal *ands*; B breaks the details into fragments that stall the sentence; C stacks the details before the main clause and delays the point.

Question 3 — C. Section 2B’s order-and-emphasis rule: end position is the emphasis position. C saves the rescue for the final beat — *and saved two sailors*. A and B push the rescue into an opening subordinate phrase, and D buries it inside a relative clause; in each case the launch, not the rescue, gets the end.

Question 4 — A. Nominalisation — packaging a process as a thing-word — lets a report carry the event in one noun group. A does this: *The flooding of the main road* names the whole event as the subject, and the sentence reports cause and effect in one clean clause. B, C and D retell the event as actions, which takes more clauses and reads less like a report.

Task 5 — *although*. The two clauses pull in opposite directions — approval against objection — so the link is concession: *although*. *Because* would make the objection a reason for approving; *unless* sets a condition; *despite* needs a noun group after it (*despite the residents’ objections*), not a clause.

Task 6 — a colon (:). Section 2E: the colon is the announcer — what follows it spells out what came before. *One rule* is announced, then delivered after the colon. A semicolon would join two free-standing sentences; an ellipsis would trail off instead of announcing; a comma is too weak to hold the announcement.

Task 7 — an ellipsis (...). Section 2E: the ellipsis is the pause that speaks. The sentence builds to a reaction the writer then withholds — the marks stand in for what she does not say. An exclamation mark would shout a reaction the sentence is hiding; a colon would announce a list; a semicolon would need a full clause after it.

Question 8 — D. *Decision* is built from the verb *decide*: an action repackaged as a thing-word. That move is nominalisation (Section 2B). Alliteration repeats sounds; personification gives human habits to the non-human; hyperbole overstates — none of these describes turning a process into a noun.

Question 9 — C. Section 2E's ellipsis lesson, applied to speech: marks at the end of a character's line hold the silence — an unfinished thought, or something the character cannot bring themselves to say. The marks are a choice, never a shortage of words (A); they trail off rather than building excitement (B); and lists follow colons, not ellipses (D).

Task 10 — *substantiated*. Precision (Section 2D): the second clause defines the answer — *every claim carried its evidence*. *Substantiated* means exactly *backed by evidence*. *Nice*, *interesting* and *strong* are general praise that could apply to anything; only *substantiated* locks onto the evidence clue.

Task 11 — *gathered*. Neutrality (Section 2D): a straight news report needs the word with no judgement built in. *Gathered* reports the fact of people meeting. *Sneaked* implies furtiveness; *swept in* implies a rushing force; *thronged* loads the scene with crowd-feeling. Only *gathered* leaves the reader free of the writer's attitude.

Task 12 — [1] circuit; [2] voltage. Technical precision (Section 2D): a multimeter tests a *circuit*, and its reading shows a drop in *voltage* — the two words belong to the same electrical register. *Melody* belongs to music and *thesis* to argument; neither fits a fault-finding scene.

Task 13 — mark 'outsiders'. Section 1A: exclusion lives in naming. *We*, *you* and *people like you* pull the audience inside one circle; *outsiders* draws the boundary line and puts everyone else beyond it — the one word that names a group in order to shut it out. *Volunteers* and *town* name without marginalising.

Task 14 — mark 'clumsy'. Section 1B: the evaluation sits inside the word choice. *Clumsy* judges the tower — awkward, ill-made, unwelcome — and carries the writer's negative view without stating it as an argument. *Proposed* is neutral fact; *addition* and *skyline* simply name.

Question 15 — B. Section 1C: structure is judged against purpose. The purpose is quick sign-up, so the offer must come first, the how-to-join next, and the contact details within reach — the reader's path and the page's path are the same. A buries the action behind history; C lists what no new member needs; D thanks sponsors while the reader waits.

Question 16 — C. Section 1D: structures are selected for the sequence they create. Opening on the action and jumping back to explain is the in-middle-of-things structure — attention first, explanation second. Chronological order (A) saves the payoff for last; circular structure (B) returns to the opening image rather than grabbing; parallel storylines (D) split attention rather than seizing it.

Task 17 — First Q, then P. Section 1D's cohesion lesson: pronoun reference only ties backwards. *It was the third such storm* needs the storm already in the reader's mind — Q supplies it (*A storm hit the valley late on Tuesday*). Reversed, *it* and *the third such storm* point at nothing, and P's dawn flooding could not follow Q's Tuesday-night storm.

Question 18 — D. Section 2C: framing, distance and angle do the meaning. A small figure (distance), a low angle looking up (angle), a huge gate (framing) combine to make the institution loom and the person shrink — scale pressing down. The composition gives the person no power (A), no welcome (B); focus (C) is not part of the description.

Section B — Literature (15 marks)

Question 19 — A. The ritual is inherited (*the way her grandfather did, and his mother before him*) and daily — Section 3A: the representation of Ada is built from that inheritance, faithfully maintained. Nothing presents her as seeking paid work (B), avoiding school (C) or leading protest (D).

Question 20 — C. *Beat* is a word for living things — a heart, a pulse. Saying the clock has a beat is the story's quietest life-claim. The steps (A) measure size; *solar-powered* (B) is the letter's machine language; the printed reasons (D) belong to the council's case.

Question 21 — B. Section 3C: positions are carried, not announced. B carries the story's criticism inside a plain report — the letter gives three reasons, and leaves out the one experience that would test them. A is the council's own voice; C reports power without judging it; D sets the scene.

Question 22 — D. The story's weight rests on maintenance as promise: *It is a promise kept daily*. The clock's value is not accuracy (the letter never claims it is late) or cost — it is what daily keeping means. A and B take the council's side, which the story quietly rejects; C reduces the clock to a measuring tool.

Question 23 — B. Section 3A: the representation asks for assumptions. Feathers, perching, smallness, a song that *never stops* — the bird figure asks the reader to assume hope is small, common, quiet and persistent. Nothing cages it (C); it is not large and loud (A); it is a creature, not a season (D).

Question 24 — C. The claim is *holds up best in hard times*. *Sweetest – in the Gale – is heard* – says exactly that: the song is at its best inside the storm. A locates hope; B describes its song; D reports what it never asked.

Question 25 — D. Section 3B: the reading must sit on textual evidence. *It asked a crumb – of me* is the poem's own cost-account: hope kept the speaker warm through its hardest travels and never once asked payment. A shows what hope gives, not what it costs; B shows persistence; C names one hard place.

Question 26 — C. The speaker has *heard it in the chilliest land* — hard, far places — and still owes it nothing. The representation positions the speaker as a witness who has tested hope and found it self-sufficient. The speaker is no distant reporter (A), no bird-keeper (B), no scientist (D); the voice is personal (*of me*).

Task 27 — Quote 1: the metaphor label; Quote 2: the storm imagery label. 'Perches in the soul' says hope *is* a bird — a metaphor, and its effect is arrival and staying: hope settles inside a person unannounced. The Gale line builds storm imagery, and its effect is contrast: the song is heard most clearly exactly when conditions are worst. The sea simile matches nothing — the poem mentions a sea, but hope is never compared to one.

Task 28 — Voice 1: steady sympathy; Voice 2: intimacy. Section 3E: a voice's effect follows from the position it stands in. The prose narrator stands close beside Ada, reporting her small rituals without announcing feeling — the effect is steady sympathy, the reader feeling the weight of what is about to be taken. The poem's first-person speaker describes hope as a companion heard over a lifetime — the effect is intimacy. Nothing in either passage withholds a writer's identity for suspense; the suspense label fits neither voice.

Task 29 — *is treating the final winding as a quiet farewell*. Section 3B: the interpretation must sit on the text. The evidence is in the slowing — *winds slower than usual, lets the key rest at the top of each turn*: Ada is making the ritual last, which is what farewells do. The passage says nothing about lateness (she leaves before school either way), a broken key, or wanting the council's job.

Task 30 — *that hope reaches further than comfort, and still asks nothing*. Section 5B's organisation lesson, applied to the poem: the order of ideas is doing the arguing. From home (the soul) → through trial (the Gale) → to the furthest places tested (the chilliest land, the strangest Sea) → to the unpaid debt. Each step reaches further, and the closing *never ... asked a crumb* holds across all of them. Birds migrating (A) and a dislike of the sea (D) are not in the poem; C reverses it — storms never destroy this hope.

Question 31 — A. Section 3F's test: no line may sound like a different speaker. A keeps every dial Passage A sets — third person close beside Ada, plain concrete diction (*ninety-two steps, brass key*), short beats, feeling carried by an image (*like something asleep*) rather than announced. B swaps in council-report language; C inflates to melodrama the passage never sounds; D reads a fact sheet.

Section C — Literacy (15 marks)

Question 32 — B. Stated directly: *three hundred and twelve left fixed*. 460 (A) is the number that came through; 148 (C) is the difference; 50 (D) is not in the passage.

Question 33 — D. Stated directly: owners leave *knowing what broke, and whether it is worth a second try*. No bill (A — nothing is sold), no replacement (B), no toolkit (C).

Question 34 — A. The finding's job in the passage: if half the visitors had never attempted a repair before, repair had slipped outside ordinary life — which is exactly what the café's closing point answers (*put a repair back inside reach*). It does not speak to volunteer workload (B), fees (C) or toaster quality (D).

Question 35 — D. D holds the whole passage: the fixing (most items repaired) and the meaning of the rest (*count the rest as lessons*), closed by the organisers' own point. A contradicts *Nothing here is sold*; B contradicts the numbers (312 of 460 fixed is most); C is nowhere in the passage.

Task 36 — Slot 1: S1; Slot 2: S2. Summary construction (Section 5C): the accurate summary carries the findings *and* their qualification — S1 compresses the numbers and the lessons. The closing point is the organisers' stated purpose — S2. S3 reverses the numbers; S4 contradicts *Nothing here is sold*; S5 contradicts *costs visitors nothing*.

Question 37 — C. Section 5A: the contention is the arguable claim a persuasive text stands on. The letter's first sentence states it outright — *The weekend market must stay in the square*. A is the council's position, which the letter opposes; B is never proposed; D mocks a spreadsheet but does not contend for one.

Question 38 — A. Section 4D's four tests for a stereotype, applied: the phrase takes one whole town, reduces it to a single fixed trait, applies it to every local (*the locals never hurry*), and carries a judgement dressed as praise. Complimentary packaging does not stop it being a stereotype (B); it is not verifiable (C); and it is poster copy, not satire (D).

Task 39 — mark 'Apparently'. Section 5A: doubt can ride on a single framing word. *Apparently* presents the council's forty-years claim as something the writer has heard but does not accept — the dismissal lives inside that one word. *Tradition*, *counts* and *spreadsheet* carry the argument's content; only *Apparently* frames it with disbelief.

Question 40 — D. Section 4C: non-standard spelling used on purpose. *Knead* is a homophone of *need* — same sound, different spelling, different meaning — so the sign carries two messages in one word: the bakery's craft and its request. A misreads the choice as an error; B and C take the joke literally.

Question 41 — C. Section 4A's interaction moves: Jay affirms the idea first (*strong — but*), then asks for the missing piece (*where does the funding end?*) — pressing for detail so the group can plan. Jay is not agreeing without evidence (A), not challenging Suk's expertise (B), and not summarising (D); the summary move comes later, in Suk's *Exactly*. (This item is R10's one F16 item; F16 owns LY01 and LY02 jointly, and the item is keyed to LY01 — the transcript also shows the 4B architecture at work: each turn moves the plan one step toward Thursday's meeting.)

Task 42 — Point 1: the harvest-crates evidence; Point 2: the food-miles evidence. Relevance test (Section 5D): which piece of evidence would each point fall over without? Point 1 claims a surplus — the crate numbers prove it (32 crates, 6 kept). Point 2 claims the canteen buys from far away — the supplier's own food-miles figure proves it. The show prize supports neither point; it speaks to quality, not quantity or distance.

Task 43 — mark 'there'. Section 5E's edit pass, word level: *there* (a place word) is standing where *their* (the possessive) belongs — the voices belong to the choir. Homophone error, same sound, wrong spelling. *Practises* is the correct verb spelling here; the rest of the sentence is clean.

Question 44 — B. Section 5E: the sharper line replaces the flat one without changing the content. B does it with specifics — *340 tickets sold before the doors; by nine, the hall was full* — which is exactly what *a big success and lots of people came* meant, now with evidence. A swaps one vague word for another; C inflates without sharpening; D cuts the people out.

Model answers — the P2 exemplars

F12 model — sustained-voice continuation for Passage A (Question 31)

The correct continuation, placed at the end of 'The Keepers', with the voice's dials labelled (Section 3F's five dials: person and viewpoint, diction, sentence rhythm, tone, imagery):

This morning Ada winds slower than usual. She lets the key rest at the top of each turn. The town is still asleep down there, under its quilt of fog, and the clock's beat is the only sound in the tower. It is not just a machine, whatever the letter says. It is a promise kept daily, and soon there will be nothing in the tower that needs keeping.

[Model continuation] On the last morning, she climbed the ninety-two steps one more time, and the brass key sat in her palm like something asleep. At the bottom of the stairs she stopped, her hand flat against the doorframe. The wood is smooth where a hundred years of hands have worn it. Whatever goes up after the holidays, that wear will stay — the town’s fingerprints, pressed into its own promise.

Every dial holds. Person and viewpoint stay third-person, close beside Ada. Diction stays plain and concrete — *ninety-two steps, brass key, doorframe, wear* — the passage’s own returning words. Rhythm keeps short beats (*The wood is smooth...*) against one longer unhurried line. Tone keeps the quiet steadiness: grief is never named, only carried by the slowing. Imagery does the feeling’s work — *like something asleep, the town’s fingerprints* — and, per Section 3F’s echo rule, the voice strengthens when its own images return (*a promise kept daily* → *its own promise*).

F11 exemplar — analytical sentences assembled (Tasks 29–30)

Each correct completion, written as it would stand in a student’s analysis:

Ada’s slower winding on the last morning supports the interpretation that she is treating the final winding as a quiet farewell: she lets the key rest at the top of each turn, making the ritual last the way farewells do.

The poem moves from where hope lives (the soul), to what it withstands (the Gale), to how far the speaker has tested it — the chilliest land and the strangest Sea. This widening order is organised to show that hope reaches further than comfort, and still asks nothing.

Assembled into the one paragraph shape Section 3D teaches — claim, evidence, what the evidence does, link:

‘The Keepers’ is built on a contrast the council’s letter cannot see. On one side sits the letter’s language — *digital display, zero maintenance, solar-powered* — three reasons printed neatly, none of them touched by a hand. On the other sits the clock’s beat, which the story calls a promise kept daily. The closer Ada comes to losing the tower, the more the prose slows with her, until the winding itself becomes a farewell. The story’s position is carried, not announced: what is maintained daily is worth more than what merely works.

F17 model — proposal paragraph assembled (Task 42)

Both matched point–evidence pairs, assembled the way Section 5D’s draft would read:

Our school garden grows more than the garden club can use: last term’s harvest filled thirty-two crates, and the club kept only six. Meanwhile the canteen buys in its vegetables from far away — its supplier lists nine hundred food miles for an average vegetable box. Sending the garden’s surplus to the canteen would put that food to work where it is needed, and cut the distance it travels from thirty-two crates’ worth of food miles to the length of a schoolyard.

The paragraph follows the scaffold exactly: each point carries its own evidence, the evidence is the number that tests the point, and the closing sentence states what the pairing achieves.

CD coverage mapping (per item)

Item	CD code	Section	Family	H5P content type
Question 1	VC2E10LA05	2A	F01	Multiple Choice
Question 2	VC2E10LA05	2A	F01	Multiple Choice
Question 3	VC2E10LA06	2B	F01	Multiple Choice
Question 4	VC2E10LA06	2B	F01	Multiple Choice
Task 5	VC2E10LA06	2B	F03	Fill in the Blanks
Task 6	VC2E10LA09	2E	F03	Fill in the Blanks
Task 7	VC2E10LA09	2E	F03	Fill in the Blanks
Question 8	VC2E10LA06	2B	F03	Multiple Choice
Question 9	VC2E10LA09	2E	F03	Multiple Choice
Task 10	VC2E10LA08	2D	F04	Fill in the Blanks
Task 11	VC2E10LA08	2D	F04	Fill in the Blanks
Task 12	VC2E10LA08	2D	F04	Drag the Words
Task 13	VC2E10LA01	1A	F05	Mark the Words
Task 14	VC2E10LA02	1B	F06	Mark the Words
Question 15	VC2E10LA03	1C	F07	Multiple Choice
Question 16	VC2E10LA04	1D	F07	Multiple Choice
Task 17	VC2E10LA04	1D	F07	Sort the Paragraphs
Question 18	VC2E10LA07	2C	F08	Multiple Choice
Question 19	VC2E10LE01	3A	F09	Multiple Choice
Question 20	VC2E10LE02	3B	F09	Multiple Choice
Question 21	VC2E10LE03	3C	F09	Multiple Choice
Question 22	VC2E10LE03	3C	F09	Multiple Choice
Question 23	VC2E10LE01	3A	F09	Multiple Choice
Question 24	VC2E10LE02	3B	F09	Multiple Choice

Item	CD code	Section	Family	H5P content type
Question 25	VC2E10LE02	3B	F09	Multiple Choice
Question 26	VC2E10LE01	3A	F09	Multiple Choice
Task 27	VC2E10LE04	3D	F10	Drag and Drop
Task 28	VC2E10LE05	3E	F10	Drag and Drop
Task 29	VC2E10LE02	3B	F11	Fill in the Blanks
Task 30	VC2E10LY06	5B	F11	Fill in the Blanks
Question 31	VC2E10LE06	3F	F12	Multiple Choice
Question 32	VC2E10LY07	5C	F13	Multiple Choice
Question 33	VC2E10LY07	5C	F13	Multiple Choice
Question 34	VC2E10LY07	5C	F13	Multiple Choice
Question 35	VC2E10LY07	5C	F13	Multiple Choice
Task 36	VC2E10LY07	5C	F13	Summary
Question 37	VC2E10LY05	5A	F14	Multiple Choice
Question 38	VC2E10LY04	4D	F14	Multiple Choice
Task 39	VC2E10LY05	5A	F14	Mark the Words
Question 40	VC2E10LY03	4C	F15	Multiple Choice
Question 41	VC2E10LY01	4A	F16	Multiple Choice
Task 42	VC2E10LY08	5D	F17	Drag and Drop
Task 43	VC2E10LY09	5E	F18	Mark the Words
Question 44	VC2E10LY09	5E	F18	Multiple Choice

Marks by CD. LA01 — 1 · LA02 — 1 · LA03 — 1 · LA04 — 3 · LA05 — 2 · LA06 — 4 · LA07 — 1 · LA08 — 4 · LA09 — 3 · LE01 — 3 · LE02 — 4 · LE03 — 2 · LE04 — 2 · LE05 — 2 · LE06 — 1 · LY01 — 1 (Question 41, shared with LY02) · LY02 — shared in Question 41, no separate mark · LY03 — 1 · LY04 — 1 · LY05 — 2 · LY06 — 1 (Task 30, sitting in Section B) · LY07 — 6 · LY08 — 2 · LY09 — 2. **All 24 CDs covered; total 50 marks.**

Strand sections as marked. Section A — Language: 20 marks (LA01–LA09). Section B — Literature: 15 marks (LE01–LE06, plus Task 30’s LY06 mark, which sits in Section B because the item analyses the poem’s organisation). Section C — Literacy: 15 marks (LY01–LY09, with LY01 and LY02 jointly evidenced by Question 41). This is the §7.6 sectioning exactly: a teacher marking diagnostically can read each strand’s result straight off the section totals, and the achievement standard’s mode paragraphs (Speaking and Listening · Reading and Viewing · Writing) map onto the sub-strands per §7.6.

Check T1 — Language: aligning readers, architecting texts

Book and band. ClassBasics English 10 · Victorian Curriculum F–10 Version 2.0, English, **Level 10** (Year 10).

Chapter and topic coverage. Chapter 1 — *Language: aligning readers, architecting texts*: Sections 1A–1D (inclusive and exclusive language; the language of evaluation; judging how texts work; structures for sequence and cohesion).

Content descriptions assessed.

Section	Code
1A	VC2E10LA01 — understand how language can have inclusive and exclusive social effects, and how it can empower or disempower people
1B	VC2E10LA02 — understand that language used to evaluate and substantiate, implicitly or explicitly, reveals views and values
1C	VC2E10LA03 — analyse text structures and language features and evaluate their effectiveness in achieving their purpose
1D	VC2E10LA04 — understand how text structures are selected and can be varied to create sequence and cohesion

Mark total and section structure. 20 marks.

Section	Family	Task type	Marks
A — Inclusive and exclusive language	F05	multiple choice ×4	4
B — Mark the words	F05/F06	mark the words ×4	4
C — Views and values in evaluative language	F06	multiple choice ×2	2
D — Judging structure and effectiveness	F07	multiple choice ×4	4
E — Ordering for sequence and cohesion	F07	Sort the Paragraphs ×2 tasks, 3 slots each	6

Timing guidance. 25 minutes. This is a classroom check, not an examination; the time is guidance only.

Permitted materials. None. Every passage is printed inside the check. No dictionary, no notes, no device other than the one running this check.

Conditions.

- This check is completed online as an automatically marked quiz. Your answers are marked by the platform and your result is exported to your teacher.
- Every passage, extract and notice you need is supplied inside the check.
- Reading support: your teacher will read the general instructions aloud. No item content will be read aloud or explained.
- **This is a school-designed instrument written for this book. It is not a VCAA instrument and has not been produced, endorsed or reviewed by the Victorian Curriculum and Assessment Authority.**

Instructions.

- Answer every question. There is no penalty for an incorrect answer.

- In multiple-choice questions, choose the **one** best answer.
 - In *mark the words* tasks, select the one word or phrase the question asks for.
 - In ordering tasks, place every item in a slot; one mark is awarded for each item placed in its correct position.
-

Section A — Inclusive and exclusive language (4 marks)

Each question in this section asks about a short passage written for this check. Alignment markers — phrases such as ‘of course’ and ‘as you can imagine’ that claim the audience has already agreed — were taught in Section 1A.

Question 1 (1 mark)

Read this extract from a student’s pitch to the school council.

Thank you for coming today. Obviously, everyone here wants what is best for our school — so let me show you what our proposal would change.

The word ‘Obviously’ is an alignment marker. What does it do in this sentence?

- A. It gives evidence for the proposal.
- B. It presents the claim as already agreed, so that disagreeing feels awkward.
- C. It admits that some of the audience may disagree.
- D. It tells the audience what the proposal will cost.

Question 2 (1 mark)

A principal emails families about an assembly.

We have decided that you will attend the assembly on Friday at noon.

The families reading the email were not part of the decision. Which statement best describes the use of ‘We’ and ‘you’?

- A. ‘We’ is an inclusive pronoun holding the writer and the families in one circle.
- B. ‘You’ pulls the families inside the decision-making group.
- C. Both pronouns work together to share power with the audience.
- D. ‘We’ is an exclusive pronoun naming only the decision-makers, and ‘you’ tells the audience about a decision rather than including them in it.

Question 3 (1 mark)

A supporter’s club banner reads:

Real supporters turn up even when it rains.

What does this sentence assume?

- A. That supporters prefer dry weather.
- B. That rain forces matches to be cancelled.
- C. That there is a test for being a ‘real’ supporter, and that turning up in the rain passes it.
- D. That supporters complain about the weather.

Question 4 (1 mark)

A school notice reads:

The slower learners will be collected from class at two o'clock.

Which rewrite widens the circle most?

- A. 'The slower learners will be collected at two o'clock sharp.'
 - B. 'Students who want extra practice are welcome to stay at two o'clock.'
 - C. 'Slow students must wait until two o'clock.'
 - D. 'The slower learners and everyone else will be collected at different times.'
-

Section B — Mark the words (4 marks)

In each task, select the one word or phrase described in the instruction. One mark per task.

Task 5 (1 mark)

A student group pitches an idea at assembly.

Our proposal is simple. As you can imagine, a shade sail over the netball court would change lunchtimes for every year level. We have costed it, and we are ready.

Mark the phrase that works as an alignment marker — the phrase that claims the audience already agrees.

Task 6 (1 mark)

A notice in the community garden shed reads:

The garden is open to every family in the street. Those people who let their dogs in will soon spoil it for everyone else.

Mark the phrase that keeps a group at arm's length — the phrase that talks about people as if they were not in the room.

Task 7 (1 mark)

A review of the Year 9 play in the school newsletter reads:

The Year 9 play was a gripping production from the first scene to the last.

Mark the evaluative word that carries the reviewer's judgement of the production itself.

Task 8 (1 mark)

A student writes about the council's decision in a letter to the local paper.

Surprisingly, the council agreed to fund the footpath at once.

Mark the word that carries an implicit judgement — the word that implies the council's agreement was not expected.

Section C — Views and values in evaluative language (2 marks)

Question 9 (1 mark)

Closing the library over the holidays is a short-sighted decision.

The evaluative word ‘short-sighted’ applies a standard. Which value sits behind the judgement?

- A. That decisions should save money.
- B. That libraries matter less than sport.
- C. That decisions should be weighed by their long-term effects.
- D. That holidays are a time for rest.

Question 10 (1 mark)

Two newspaper articles describe the same person. Article 1 calls her ‘the teenager’. Article 2 calls her ‘Zoe Tran, 15, a Year 10 student’. Compared with Article 2’s naming, calling her ‘the teenager’ —

- A. presents an individual before a category.
 - B. sorts her into a category and invites whatever the reader already assumes about that group.
 - C. gives the reader more precise information.
 - D. reveals nothing about the writer’s view of its subject.
-

Section D — Judging structure and effectiveness (4 marks)

Section 1C defines a text as effective to the degree that it achieves its purpose for its intended audience. Judge each question on that definition.

Question 11 (1 mark)

Which sentence is an **evaluation** of a text — a judgement argued against purpose and audience — rather than a description?

- A. ‘The article opens with a scene at the market.’
- B. ‘The article has five paragraphs and a captioned image.’
- C. ‘The page uses a heading and a share button.’
- D. ‘The bullet list lets a scanning reader grab the facts in seconds, which suits the site’s purpose exactly.’

Question 12 (1 mark)

A print magazine feature about a rooftop garden opens with a slow dawn scene. The story is transposed — rebuilt — as a webpage, and the webpage opens with the key facts in a single bold line. The webpage’s purpose is to inform busy readers quickly. Which judgement of the changed opening is best argued against that purpose?

- A. The change weakens the text, because every text should open with a scene.
- B. The change serves the new purpose: a scanning reader gets the story at once — although the opening gives up the warmth of the print version.
- C. The change is ineffective, because warmth always matters more than speed.
- D. The change makes no difference to the reader’s experience.

Question 13 (1 mark)

A busy reader wants a verdict on a film as fast as possible. Which parts of a review serve that reader most directly?

- A. The hook and stance in the opening lines, together with a star rating.
- B. A short plot account that avoids spoilers.
- C. Detailed evidence about the film's musical score.
- D. A closing line that names the audience the film suits.

Question 14 (1 mark)

A story opens with a long, detailed paragraph that sets a scene. The next paragraph is a single sentence on its own line:

Then the lights went out.

What is the most likely effect of the single-sentence paragraph after the long one?

- A. It slows the reader further into the scene.
 - B. It gives the reader a rest from the tension.
 - C. It makes a sharp change of pace, so the event lands like a sudden jolt.
 - D. It repeats information the reader already has.
-

Section E — Ordering for sequence and cohesion (6 marks)

Two ordering tasks. In each task, place every item in a slot. One mark for each item in its correct position. The items must be ordered so the text reads as one connected piece — watch the cohesive ties: time connectives, repeated key words, pronoun references and nominalisations (doing words turned into thing-words, as in 'flooded' → 'the flooding').

Task 15 (3 marks — 1 mark per correctly placed sentence)

Arrange the three sentences into the order that makes one connected paragraph.

- **P.** The flooding left a metre of mud across the hall floor.
- **Q.** On Tuesday night, the creek rose faster than anyone expected.
- **R.** The clean-up took volunteers three whole days.

First: Second: Third:

Task 16 (3 marks — 1 mark per correctly placed paragraph)

Arrange the three paragraphs into the order that makes one connected text.

- **X.** By Friday, the petition held 412 signatures, and the council agreed to hear the students' case.
- **Y.** It began with one letter to the school newsletter.
- **Z.** Within a week, volunteers were collecting signatures at every lunchtime.

First: Second: Third:

End of Check T1 — 20 marks.

Check T1 — Solutions and coverage

Check T1 · Chapter 1 · Language: aligning readers, architecting texts · 20 marks

Objective key

Task	Answer	Mark(s)
Q1	B	1
Q2	D	1
Q3	C	1
Q4	B	1
Task 5	‘As you can imagine’	1
Task 6	‘Those people’	1
Task 7	‘gripping’	1
Task 8	‘Surprisingly’	1
Q9	C	1
Q10	B	1
Q11	D	1
Q12	B	1
Q13	A	1
Q14	C	1
Task 15	$Q \rightarrow P \rightarrow R$ (1 mark per correctly placed sentence)	3
Task 16	$Y \rightarrow Z \rightarrow X$ (1 mark per correctly placed paragraph)	3

Total: 20 marks.

Worked solutions

Q1 — B. ‘Obviously’ claims the point needs no argument: it presents ‘everyone wants what is best for our school’ as already agreed, so that anyone who disagrees is made to feel the odd one out. That is exactly the alignment-marker move taught in Section 1A — surface message *this point is settled*, underneath *disagreeing would be awkward*.

Q2 — D. The ‘we’ names only the people who decided; the families are addressed as ‘you’, told about the decision rather than included in it. This is the exclusive *we* of Section 1A: the speaker’s group only, with the audience shut out.

Q3 — C. The sentence builds in a test — there is such a thing as a ‘real’ supporter, and attendance in the rain is how you pass it. Anyone who stays home on a wet day is quietly placed outside the category. That is the shared-assumption move: what must already be true for the sentence to work, and who might not fit.

Q4 — B. Option B removes the label that reduces students to one measured result (*the slower learners*) and offers the session by need (*students who want extra practice*) — the person-first, inclusive rewrite modelled in Section 1A. A keeps the label and adds pressure; C keeps and sharpens the label; D keeps the label and formalises the split.

Task 5 — ‘As you can imagine’. The phrase claims the audience already pictures and accepts the benefit of the shade sail before any argument has been made. ‘Our proposal is simple’ states a claim; the costed-and-ready sentence offers support; neither claims prior agreement.

Task 6 — ‘Those people’. The phrase keeps dog owners at arm’s length, talked about in the third person as if they were not in the room — the distancing move of Section 1A. ‘Every family’ widens the circle; ‘everyone else’ names the rest of the group but from inside it.

Task 7 — ‘gripping’. ‘Gripping’ places the production on a positive scale — it assesses the thing made, which is the reviewer’s judgement. ‘Year 9’ and ‘first scene to the last’ describe; ‘play’ and ‘production’ name.

Task 8 — ‘Surprisingly’. The word carries the unstated judgement that the council was not expected to agree — a framing word of Section 1B: implicit evaluation hidden inside a word about the writer’s reaction. ‘Agreed’ and ‘fund’ report; ‘at once’ tells timing.

Q9 — C. Calling the decision *short-sighted* applies the standard ‘decisions should look ahead’ — the writer values weighing long-term effects. Saving money (A) is not the standard the word applies; B and D are not standards inside the judgement at all.

Q10 — B. The category label sorts Zoe into a group and hands the reader whatever assumptions they already carry about ‘teenagers’; the name-age-role phrasing presents an individual before a category. This is the label move of Section 1B: no label is neutral, and the choice reveals what the writer thinks the person *is*.

Q11 — D. Only D connects a feature to a purpose and an audience and judges how well it works — the sentence could only be true of this text, for this purpose. A, B and C would be true of almost any text: they describe.

Q12 — B. Judged against the webpage’s own purpose — informing busy readers quickly — the facts-first opening serves; the judgement also states the cost (the warmth of the dawn scene is given up), which is part of evaluating a transposition, as in Section 1C. A applies one rule to every text; C swaps the stated purpose for the reader’s taste; D ignores the reader entirely.

Q13 — A. The hook-and-stance lines and a star rating hand a busy reader the verdict in seconds — a quick verdict is exactly what that audience came for (Section 1C: the star rating’s job). The plot account, the score evidence and the audience line all matter, but each takes longer to read and serves a reader with more time.

Q14 — C. After a long, slow scene-setter, a lone single-sentence paragraph is a sharp change of beat: the white space around it makes it stand out, and the short line lands like the event it reports (Section 1D: paragraph length controls pace). It speeds the reader, not slows (A); it raises tension rather than resting it (B); it adds new information rather than repeating (D).

Task 15 — Q → P → R. Q reports the event first (the creek rising on Tuesday night). P picks the event up through nominalisation — *the flooding* packs the whole event into a thing-word — and states its effect. R then carries the story forward through a second nominalisation, *the clean-up*, which only makes sense once the mud in P is known. Any other order breaks a tie: P before Q leaves ‘the flooding’ hanging on nothing; R before P leaves ‘the clean-up’ with nothing to refer back to.

Task 16 — Y → Z → X. Y opens the sequence (‘It began with one letter’), Z moves it on with the time connective ‘Within a week’, and X closes with ‘By Friday’ and the outcome. The time connectives only line up in this order, and ‘It began’ can only open the story.

CD coverage mapping (per item)

Task	CD code	Section	Family	H5P content type
Q1	VC2E10LA01	1A	F05	Multiple Choice
Q2	VC2E10LA01	1A	F05	Multiple Choice
Q3	VC2E10LA01	1A	F05	Multiple Choice
Q4	VC2E10LA01	1A	F05	Multiple Choice
Task 5	VC2E10LA01	1A	F05	Mark the Words
Task 6	VC2E10LA01	1A	F05	Mark the Words
Task 7	VC2E10LA02	1B	F06	Mark the Words
Task 8	VC2E10LA02	1B	F06	Mark the Words
Q9	VC2E10LA02	1B	F06	Multiple Choice
Q10	VC2E10LA02	1B	F06	Multiple Choice
Q11	VC2E10LA03	1C	F07	Multiple Choice
Q12	VC2E10LA03	1C	F07	Multiple Choice
Q13	VC2E10LA03	1C	F07	Multiple Choice
Q14	VC2E10LA04	1D	F07	Multiple Choice
Task 15	VC2E10LA04	1D	F07	Sort the Paragraphs
Task 16	VC2E10LA04	1D	F07	Sort the Paragraphs

Marks by CD: LA01 — 6 · LA02 — 4 · LA03 — 3 · LA04 — 7. **All four CDs covered.**

Check T2 — Language: crafting ideas at the sentence level

Book and band. ClassBasics English 10 · Victorian Curriculum F–10 Version 2.0, English, **Level 10** (Year 10).

Chapter and topic coverage. Chapter 2 — *Language: crafting ideas at the sentence level*: Sections 2A–2E (shaping ideas with sentence choices; syntax and clause combinations; images and sound; the exact word; punctuation).

Content descriptions assessed.

Section	Code
2A	VC2E10LA05 — analyse and evaluate the effectiveness of particular sentence structures to express and craft ideas
2B	VC2E10LA06 — analyse how syntax contributes to meaning and style
2C	VC2E10LA07 — evaluate the features of still and moving images, and the use of sound, and the effects of those choices on representations
2D	VC2E10LA08 — understand and use, with precision, an expanded vocabulary
2E	VC2E10LA09 — use and experiment with punctuation for meaning and effect

Mark total and section structure. 25 marks.

Section	Family	Task type	Marks
A — Sentence construction: combine and repair	F01	multiple choice ×6	6
B — Punctuation choice	F03	multiple choice ×3	3
C — Grammar and metalanguage cloze	F03	Fill in the Blanks ×4	4
D — Image and sound effects	F08	multiple choice ×3	3
E — Image hotspots	F08	Image Hotspots ×1	1
F — Vocabulary precision cloze	F04	Fill in the Blanks ×4	4
G — Vocabulary drag	F04	Drag the Words ×2 tasks, 2 slots each	4

Timing guidance. 30 minutes. This is a classroom check, not an examination; the time is guidance only.

Permitted materials. None. Every passage and description is printed inside the check. No dictionary, no notes.

Conditions.

- This check is completed online as an automatically marked quiz. Your answers are marked by the platform and your result is exported to your teacher.
- Every passage, sentence and image description you need is supplied inside the check. Sound in Section D is supplied as described and annotated sound cues; no audio playback is required.
- Reading support: your teacher will read the general instructions aloud. No item content will be read aloud or explained.
- **This is a school-designed instrument written for this book. It is not a VCAA instrument and has not been produced, endorsed or reviewed by the Victorian Curriculum and Assessment Authority.**

Instructions.

- Answer every question. There is no penalty for an incorrect answer.
 - In multiple-choice questions, choose the **one** best answer.
 - In cloze tasks, choose the word that best fills each blank; one mark per blank.
 - In drag tasks, drag one word into each blank; one mark per blank correctly filled.
 - In the Image Hotspots task, select the labelled hotspot the question asks for.
-

Section A — Sentence construction: combine and repair (6 marks)

Choose the most effective combination or repair in each question. Effectiveness here follows Section 2A: the structure that does the job its writer set for it.

Question 1 (1 mark)

Combine these two sentences into the one sentence that best suits a news brief in which the closure matters more than who ordered it:

The council inspected the pool. The pool was closed for a month.

- A. 'The council inspected the pool, and the pool was closed for a month.'
- B. 'After the inspection, the pool was closed for a month.'
- C. 'The council inspected the pool and closed the pool for a month.'
- D. 'The pool, which the council inspected, it was closed for a month.'

Question 2 (1 mark)

A writer wants to add a quick snapshot of the hall after the sentence *The hall stood empty*. Which continuation uses a verbless clause (a clause-like group of words with no tensed verb) most effectively?

- A. 'Broken chairs. Dust on every seat.'
- B. 'It had broken chairs and dust on the floor.'
- C. 'There were broken chairs and there was dust everywhere.'
- D. 'Which had broken chairs and was very dusty.'

Question 3 (1 mark)

The fundraiser fell short of its target. ... , the organisers called it a success.

Which conjunction opener (a sentence beginning with *and*, *but* or *so*) best carries the contrast?

- A. 'So the organisers called it a success.'
- B. 'And the organisers called it a success.'
- C. 'But the organisers called it a success.'
- D. 'For the organisers called it a success.'

Question 4 (1 mark)

Combine these two clauses into one sentence that builds a **concession** — one idea admitted so that the other outweighs it:

The hall was half empty. The band played every song in full.

- A. 'The hall was half empty, and the band played every song in full.'
- B. 'The hall was half empty because the band played every song in full.'
- C. 'If the hall was half empty, the band played every song in full.'
- D. 'Although the hall was half empty, the band played every song in full.'

Question 5 (1 mark)

Choose the most effective repair of this sentence:

Because the river rose quickly, and the footbridge was closed.

- A. 'Because the river rose quickly the footbridge was closed.'
- B. 'Because the river rose quickly, the footbridge was closed.'
- C. 'The river rose quickly, and because the footbridge was closed.'
- D. 'Because, the river rose quickly the footbridge was closed.'

Question 6 (1 mark)

A writer holds two ideas — *the storm was forecast for days* and *the town was still caught by surprise* — and wants the second idea to land as the point, at the end. Which sentence orders the clauses to do that?

- A. 'Although the storm was forecast for days, the town was still caught by surprise.'
 - B. 'The town was still caught by surprise, although the storm was forecast for days.'
 - C. 'The storm was forecast for days and the town was still caught by surprise.'
 - D. 'The town was still caught by surprise because the storm was forecast for days.'
-

Section B — Punctuation choice (3 marks)

Section 2E's four families: the colon announces, the semicolon balances, the ellipsis (three dots, ...) pauses, and expressive marks carry tone.

Question 7 (1 mark)

Which mark belongs in the blank?

The kit list was short tent, stove, and one change of clothes.

- A. a colon (:) — the mark of announcement
- B. a semicolon (;) — the balance point between clauses
- C. an ellipsis (...) — the pause that speaks
- D. a comma (,) — the brief pause

Question 8 (1 mark)

Which mark best balances these two related main clauses?

The tide came in fast the crew pulled the nets in early.

- A. a comma
- B. a semicolon
- C. a colon
- D. an ellipsis

Question 9 (1 mark)

A character hesitates before asking for help:

'I was thinking we could ask for help.'

Which mark best creates the tentativeness?

- A. a full stop
 - B. exclamation marks
 - C. an ellipsis
 - D. a colon
-

Section C — Grammar and metalanguage cloze (4 marks)

Choose the word that best completes each statement. One mark per blank.

Question 10 (1 mark)

'The closure of the library' packages an event as a thing. This move — turning a process word into a noun group — is called a

- A. fronting
- B. nominalisation
- C. alliteration
- D. ellipsis

Question 11 (1 mark)

In *Although the hall was cold, the concert went ahead*, the *although* clause cannot stand alone as a sentence. It is a clause.

- A. main
- B. verbless
- C. subordinate
- D. nominalised

Question 12 (1 mark)

In *The ferry was delayed*, the doer of the action is not named. The doer of an action is called the

- A. agent
- B. subject
- C. connective
- D. clause

Question 13 (1 mark)

The announces what follows: *The verdict was unanimous: three judges, one decision.*

- A. semicolon
 - B. ellipsis
 - C. apostrophe
 - D. colon
-

Section D — Image and sound effects (3 marks)

Each question describes an image or a sound cue written for this check. Representation — the version of a person, place or event a text builds through its choices — was taught in Section 2C. Salience is what a frame makes you notice first; diegetic sound exists inside the story world, while non-diegetic sound is added for the audience only.

Question 14 (1 mark)

A poster must represent its candidate as open and trustworthy. Which lighting choice best serves that purpose?

- A. Low-key lighting with deep shadow across half the face.
- B. Even, high-key lighting with few shadows.
- C. Half-light, with one side of the face in darkness.
- D. A dark frame with only the candidate's outline visible.

Question 15 (1 mark)

In a film scene the audience hears a low held musical note, but the characters in the scene cannot hear it. This sound is

- A. diegetic sound.
- B. dialogue.
- C. non-diegetic sound.
- D. a sound effect inside the story world.

Question 16 (1 mark)

A radio drama removes every sound for two full seconds at the moment a character opens a letter. What does this placed silence most likely represent?

- A. A fault in the recording.
 - B. The character's unspoken feeling at the moment everything changes.
 - C. That the story has ended.
 - D. That the letter is empty.
-

Section E — Image hotspots (1 mark)

Task 17 (1 mark)

The image for this task is a described still: a rehearsal room at the end of the day. Four hotspots are labelled.

- **Hotspot W:** a single chair placed at the centre of the empty floor.
- **Hotspot X:** the spotlight from above, making the chair the brightest point in the frame.
- **Hotspot Y:** the dark curtain at the back of the room.
- **Hotspot Z:** a pair of shoes left at the edge of the frame.

The director wants the audience to notice the chair first. Which hotspot names the choice that creates that **salience** through brightness?

Select hotspot:

Section F — Vocabulary precision cloze (4 marks)

Choose the word that fits each sentence with precision. One mark per blank.

Question 18 (1 mark)

Nadia keeps a careful budget and wastes nothing. Her friends describe her as

- A. miserly
- B. stingy
- C. thrifty
- D. extravagant

Question 19 (1 mark)

The old hall has every plan to pull it down.

- A. outlasted
- B. survived
- C. finished
- D. ignored

Question 20 (1 mark)

In standard English you a mistake; you do not 'do' one.

- A. do
- B. make
- C. give
- D. pay

Question 21 (1 mark)

A formal school report needs a formal register — its level of formality. Which word best fits the report sentence: *The student strong improvement this term?*

- A. got
 - B. nailed
 - C. bagged
 - D. demonstrated
-

Section G — Vocabulary drag (4 marks)

Drag one word into each blank. One mark per blank correctly filled. Two words in each box are extra.

Task 22 (2 marks)

Word box: *sibilance · caesura · frugal · slang*

The poet's closing line whispered with repeated hissing *s* sounds — a clear example of (1)
Then a full stop inside the next line — the poet's (2) — cut the thought in two.

Task 23 (2 marks)

Word box: *lively · unruly · quiet · formal*

Two reporters described the same crowd. The first wrote 'a (1) crowd' — warm and approving.
The second wrote 'a (2) crowd' — the same size, but judged as a problem.

End of Check T2 — 25 marks.

Check T2 — Solutions and coverage

Check T2 · Chapter 2 · Language: crafting ideas at the sentence level · 25 marks

Objective key

Task	Answer	Mark(s)
Q1	B	1
Q2	A	1
Q3	C	1
Q4	D	1
Q5	B	1
Q6	A	1
Q7	A	1
Q8	B	1
Q9	C	1
Q10	B — nominalisation	1
Q11	C — subordinate	1
Q12	A — agent	1
Q13	D — colon	1
Q14	B	1
Q15	C	1
Q16	B	1
Task 17	Hotspot X	1
Q18	C — thrifty	1
Q19	A — outlasted	1
Q20	B — make	1
Q21	D — demonstrated	1
Task 22	(1) sibilance · (2) caesura (1 mark per blank)	2
Task 23	(1) lively · (2) unruly (1 mark per blank)	2

Total: 25 marks.

Worked solutions

Q1 — B. The brief wants the closure foregrounded and the doer backgrounded — exactly what Section 2A's passive voice is for: the receiver of the action (*the pool*) takes the subject position and the agent drops out because it matters less than the fact. A keeps both events at equal weight; C makes the council the subject, which is the opposite of the job; D is a broken clause ('the pool ... it' doubles the subject).

Q2 — A. A verbless clause — a clause-like group of words with no tensed verb — delivers a snapshot: *Broken chairs. Dust on every seat.* reads as an image, not a report. B and C put the verb back in and turn the picture into information; D is a fragment that cannot stand.

Q3 — C. The two sentences pull in opposite directions: the target was missed, yet the organisers called it a success. *But* is the conjunction opener that carries contrast (Section 2A). *So* would make the success a result of the shortfall, *and* would leave the tension flat, and *for* is not one of the taught openers.

Q4 — D. A concession admits one idea so that the other outweighs it: *Although the hall was half empty, the band played every song in full* (Section 2B, clause combining). *And* merely joins; *because* reverses the logic; *if* turns a fact into a condition.

Q5 — B. The original sentence strands its subordinate clause: *Because* opens a reason, but *and* cuts the sentence off before any main clause arrives. The repair keeps the subordinate clause first and lets the main clause follow: *Because the river rose quickly, the footbridge was closed*. A drops the comma that marks the boundary; C and D still leave the reason dangling.

Q6 — A. The writer wants the surprise to land last, as the point. Fronting the subordinate clause — *Although the storm was forecast for days*, — holds the main clause back so it arrives with the weight (Section 2B, fronting). B puts the point first and the concession last, which reverses the emphasis; C joins with *and* and spreads the weight evenly; D makes the surprise the *cause*, which is the wrong logic.

Q7 — A. The clause before the gap — *The kit list was short* — stands alone, and what follows is the list it announces. The colon is the mark of announcement (Section 2E): a full clause, then the reveal. A semicolon balances two clauses, an ellipsis trails off, and a comma cannot carry the announce-and-deliver structure.

Q8 — B. Two main clauses of equal weight, closely related: *The tide came in fast; the crew pulled the nets in early*. The semicolon is the balance point of Section 2E. A comma would splice the two main clauses; a colon would make the second clause an announcement from the first; an ellipsis would abandon the second clause.

Q9 — C. The character hesitates. The ellipsis — three dots, the pause that speaks — holds the sentence open mid-thought and lets the tentativeness show (Section 2E). A full stop would end the thought cleanly; exclamation marks would force volume and confidence; a colon would announce a list.

Q10 — B, nominalisation. Turning a process word into a thing-word (*close* → *the closure*) packages the event as a noun group — Section 2B names this move *nominalisation*. Fronting reorders a sentence; alliteration repeats sounds; an ellipsis is a punctuation mark.

Q11 — C, subordinate. The *although* clause depends on the main clause and cannot stand as a sentence on its own — that dependency is what *subordinate* means (Section 2B). It is not the main clause; it has a tensed verb, so it is not verbless; and *nominalised* describes a noun-group move, not a clause type.

Q12 — A, agent. In Section 2A's passive account, the doer of the action is the *agent*. In *The ferry was delayed* the agent is unnamed — the sentence focuses on what happened to the ferry rather than who caused it. *Subject* names a sentence position; *connective* joins ideas; *clause* is a word group with a verb.

Q13 — D, colon. *The verdict was unanimous* is a complete clause, and the words after the mark deliver what it announces: *three judges, one decision*. That announce-and-deliver job belongs to the colon (Section 2E). A semicolon would balance two clauses rather than unpack one; the ellipsis and apostrophe do not announce.

Q14 — B. Even, high-key lighting, with few shadows, reads as open and unhidden — the lighting choice that builds a trustworthy representation (Section 2C: light and shade carry meaning). Low-key and half-light hide part of the face and read as secretive; an outline in darkness reads as threatening or unknown.

Q15 — C. The sound exists only for the audience: the characters cannot hear it. That is the test Section 2C gives for **non-diegetic** sound — sound added from outside the story world. Diegetic sound (dialogue included) exists inside the scene for the characters too.

Q16 — B. The silence is placed: it arrives exactly when the letter opens, so it is a choice, not a fault. Section 2C teaches that silence can carry meaning the way a close-up does — here it represents the character's unspoken feeling at the moment everything changes. Nothing in the cue signals an ending or an empty letter.

Task 17 — Hotspot X. Salience — what the frame makes you notice first — is created here by brightness: the spotlight makes the chair the brightest point in the frame (Section 2C). W names the chair itself, not the choice that makes it stand out; Y and Z are dark or peripheral and do not create salience.

Q18 — C, thrifty. The sentence gives a positive judgement — careful with money, nothing wasted. *Thrifty* sits on the praising end of the near-synonym scale; *miserly* and *stingy* carry criticism, and *extravagous* is the opposite meaning (Section 2D: near-synonyms differ in connotation).

Q19 — A, outlasted. The hall has survived *against* repeated attempts to destroy it. *Outlasted* carries that sense of enduring through opposition; *survived* is weaker and less specific; *finished* and *ignored* change the meaning entirely (Section 2D: precise words carry shades no near-synonym shares).

Q20 — B, make. *Make a mistake* is the standard collocation — the word pair that fits together by convention. *Do*, *give* and *pay* a mistake are not standard English (Section 2D: register and collocation).

Q21 — D, demonstrated. A formal school report sits at the formal end of the register scale, and *demonstrated* is the formal choice. *Got* is neutral-informal; *nailed* and *bagged* are colloquial and belong to spoken, not report, language (Section 2D: register).

Task 22 — (1) sibilance, (2) caesura. Repeated hissing *s* sounds are *sibilance*, and a full stop inside a line of poetry — the pause that cuts the thought — is a *caesura*: both are part of the technical vocabulary kit taught in Section 2D. *Frugal* (careful with money) and *slang* (informal word choices) fit neither description.

Task 23 — (1) lively, (2) unruly. The two reporters describe the same crowd with words of opposite judgement: *lively* approves of the energy, while *unruly* judges the same energy as a problem. *Quiet* contradicts the scene, and *formal* fits neither shade (Section 2D: near-synonyms carry different connotations even when the facts stay the same).

CD coverage mapping (per item)

Task	CD code	Section	Family	H5P content type
Q1	VC2E10LA05	2A	F01	Multiple Choice
Q2	VC2E10LA05	2A	F01	Multiple Choice
Q3	VC2E10LA05	2A	F01	Multiple Choice
Q4	VC2E10LA06	2B	F01	Multiple Choice
Q5	VC2E10LA06	2B	F01	Multiple Choice
Q6	VC2E10LA06	2B	F01	Multiple Choice
Q7	VC2E10LA09	2E	F03	Multiple Choice
Q8	VC2E10LA09	2E	F03	Multiple Choice
Q9	VC2E10LA09	2E	F03	Multiple Choice
Q10	VC2E10LA06	2B	F03	Fill in the Blanks
Q11	VC2E10LA06	2B	F03	Fill in the Blanks
Q12	VC2E10LA06	2B	F03	Fill in the Blanks
Q13	VC2E10LA09	2E	F03	Fill in the Blanks
Q14	VC2E10LA07	2C	F08	Multiple Choice
Q15	VC2E10LA07	2C	F08	Multiple Choice
Q16	VC2E10LA07	2C	F08	Multiple Choice
Task 17	VC2E10LA07	2C	F08	Image Hotspots
Q18	VC2E10LA08	2D	F04	Fill in the Blanks
Q19	VC2E10LA08	2D	F04	Fill in the Blanks
Q20	VC2E10LA08	2D	F04	Fill in the Blanks
Q21	VC2E10LA08	2D	F04	Fill in the Blanks
Task 22	VC2E10LA08	2D	F04	Drag the Words
Task 23	VC2E10LA08	2D	F04	Drag the Words

Marks by CD: LA05 — 3 · LA06 — 6 · LA07 — 4 · LA08 — 8 · LA09 — 4. **All five CDs covered.**

Check T3 — Literature: contexts, interpretations, voice

Book and band. ClassBasics English 10 · Victorian Curriculum F–10 Version 2.0, English, **Level 10** (Year 10).

Chapter and topic coverage. Chapter 3 — *Literature: contexts, interpretations, voice*: Sections 3A–3F (versions of people and places; synthesising interpretations; social, moral and ethical positions; structure, language, devices and other texts; voice as a device; crafting texts that hold one voice).

Content descriptions assessed.

Section	Code
3A	VC2E10LE01 — analyse representations of individuals, groups and places and evaluate how they reflect their context in literary texts
3B	VC2E10LE02 — synthesise their own interpretation of a literary text, and explore the interpretations of others
3C	VC2E10LE03 — analyse how social, moral and ethical positions are represented in literary texts, and evaluate them
3D	VC2E10LE04 — evaluate how text structures, language features, literary devices and intertextual connections shape interpretation
3E	VC2E10LE05 — analyse and evaluate ‘voice’ as a literary device, and how it evokes emotional responses and creates aesthetic qualities
3F	VC2E10LE06 — create texts with a sustained voice (evidenced here by voice-consistent continuation choice)

Mark total and section structure. 30 marks. This check is built on **three self-contained context passages**: an original fiction extract (Passage A), a public-domain poem, cited (Passage B), and an original dramatic extract (Passage C). Everything you need is printed inside the check.

Section	Family	Task type	Marks
1 — Passage A: fiction	F09	multiple choice ×6	6
2 — Passage B: poem	F09 · F11	multiple choice ×4 · analytical cloze ×3	7
3 — Passage C: drama	F09 · F10	multiple choice ×4 · quote↔technique↔effect matching (Drag and Drop, 6 slots)	10
4 — Cross-passages	F11 · F12	analytical-paragraph ordering (4 slots) · topic-sentence choice · voice continuation ×2	7

Timing guidance. 40 minutes. This is a classroom check, not an examination; the time is guidance only.

Permitted materials. None. Every passage is printed inside the check. No dictionary, no notes.

Conditions.

- This check is completed online as an automatically marked quiz. Your answers are marked by the platform and your result is exported to your teacher.
- The three passages are self-contained: you do not need to have read any set text or outside text to answer any question.

- Reading support: your teacher will read the general instructions aloud. No item content will be read aloud or explained.
- **This is a school-designed instrument written for this book. It is not a VCAA instrument and has not been produced, endorsed or reviewed by the Victorian Curriculum and Assessment Authority.**

Instructions.

- Answer every question. There is no penalty for an incorrect answer.
 - In multiple-choice questions, choose the **one** best answer.
 - In cloze tasks, choose the word that best fills each blank; one mark per blank.
 - In the matching task, drag one label into each slot; one mark per slot correctly filled.
 - In the ordering task, place every sentence in a slot; one mark per sentence correctly placed.
-

Section 1 — Passage A: fiction (6 marks)

Read the passage, then answer Questions 1–6. Passage A is an extract from an original fiction text, ‘The Stand’, written for this check.

Passage A

The bypass opened on a Thursday. By noon the first of the cars had gone past us — really past us, a blur of windscreens headed for the new cutting — and Dad stood at the edge of the gravel with his hands in his pockets, watching the road forget us.

The stand had been his father’s before him: four posts, a tin roof gone silver, a shelf of peaches in the sun. Prices in chalk. Change from a biscuit tin. Nobody locked anything. If a truckie was short, Dad waved him on and wrote it in the ledger with a pencil stub, and that was the whole of our banking.

“Same peaches,” he said to me. “Same road.”

But the road had stopped being ours. The cars kept their windows shut and their speed up. By four o’clock we had sold eleven peaches and waved at nobody. I stacked the empty trays for something to do.

A woman pulled in late, one of the last, and looked at the stand the way people look at old photographs. “They kept one of these?” she said, to no one in particular. She bought a bag of peaches and paid too much for them, and Dad gave her the change anyway, counting it out slow, like the coins mattered.

“They’ll want the fruit,” he said after she’d gone. “Somebody always wants the fruit.”

He wrote nothing in the ledger that night. He cleaned the pencil stub instead, and set it on the shelf, where anyone short could find it.

Question 1 (1 mark)

Where and when is the story set?

- A. In a harbour office, on a stormy night.
- B. At a fruit stand on the old highway, on the day the bypass opens.
- C. At a city market, on a busy Saturday morning.
- D. On a wool dray, on the way to a new town.

Question 2 (1 mark)

What does Dad's action — giving the woman her change “counting it out slow, like the coins mattered” — most reveal about him?

- A. He suspects the woman has paid him too much on purpose.
- B. He is short of coins and needs to count carefully.
- C. He keeps the stand's old courtesy: the ritual matters more than the sale.
- D. He wants the woman to leave as quickly as possible.

Question 3 (1 mark)

Which event sets the story's trouble in motion?

- A. A woman arrives late and buys a bag of peaches.
- B. Dad waves a truckie on and writes the debt in the ledger.
- C. The bypass opens, and the cars begin to pass the stand without stopping.
- D. The ledger goes missing on the first night.

Question 4 (1 mark)

The details — “Prices in chalk. Change from a biscuit tin. Nobody locked anything.” — build a picture of a world that runs on

- A. personal trust: credit kept in a ledger, nothing locked, debts waved on.
- B. government rules and inspections.
- C. speed and efficiency.
- D. fear of being robbed.

Question 5 (1 mark)

As a representation, the passage most reflects a context in which

- A. supermarkets had already replaced every small roadside business.
- B. highways were built mainly for cyclists and walkers.
- C. fruit had become too expensive for travellers to buy.
- D. small roadside businesses lived by passing trade and by personal trust between strangers.

Question 6 (1 mark)

Which claim about the story is best supported by its ending — Dad cleaning the pencil stub and setting it “where anyone short could find it”?

- A. Change always destroys whatever is worth keeping.
- B. Holding to a way of being can keep its meaning even after the world moves on.
- C. Making money matters more than treating people well.
- D. The past should be rebuilt exactly as it was.

Section 2 — Passage B: poem (7 marks)

Read the poem, then answer Questions 7–10 and cloze tasks 11–13. Passage B is a public-domain poem, reproduced here with its source. It is complete as printed.

Passage B

He clasps the crag with crooked hands; Close to the sun in lonely lands, Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls; He watches from his mountain walls, And like a thunder-bolt he falls.

— Alfred, Lord Tennyson, 'The Eagle: A Fragment' (1850). Public domain.

Question 7 (1 mark)

Across the six lines, the eagle is most like

- A. a king-like watcher over an empty realm.
- B. a pet kept in a cage.
- C. a traveller who has lost his way.
- D. an animal being hunted.

Question 8 (1 mark)

What does the word 'lonely' do in the phrase 'lonely lands'?

- A. It suggests the lands are crowded with other creatures.
- B. It empties the world of other life, raising the eagle's isolation and his height above everything.
- C. It shows that the eagle cannot find his way home.
- D. It makes the lands sound welcoming and safe.

Question 9 (1 mark)

Which reading of the final line — 'And like a thunder-bolt he falls' — is best supported by the poem?

- A. The eagle is struck down by the storm.
- B. The eagle is frightened of the sea below.
- C. The dive is sudden and full of force: the bird is compared to a bolt of lightning, and the poem ends on power.
- D. The eagle falls asleep on the crag.

Question 10 (1 mark)

Section 3B separates an *impression* (how a text first lands on you) from an *interpretation* (an arguable claim about the text, built from evidence). Which response below is an **interpretation**?

- A. 'The poem feels quiet and high.'
- B. 'The poem has six lines and two stanzas.'
- C. 'I really liked this poem.'
- D. 'The poem presents the eagle as a solitary power: its majesty is built by an empty world around it, and the poem closes by turning that stillness into sudden force.'

Tasks 11–13 — analytical cloze (3 marks). Choose the word that best completes each sentence of analysis. One mark per blank.

Task 11 (1 mark)

In 'He clasps the crag with crooked hands', the hard *c* sound repeats at the beginnings of words. The repetition of an opening sound is called

- A. alliteration
- B. simile
- C. refrain
- D. symbolism

Task 12 (1 mark)

The poem compares the eagle's dive to a force of nature using the word *like*: 'like a thunder-bolt he falls'. A comparison made with *like* or *as* is a

- A. stanza
- B. simile
- C. metaphor
- D. rhyme

Task 13 (1 mark)

'The wrinkled sea beneath him crawls' gives the sea a skin that wrinkles and a slow, living movement. Giving human qualities to what is not human is called

- A. personification
 - B. exaggeration
 - C. irony
 - D. understatement
-

Section 3 — Passage C: drama (10 marks)

Read the scene, then answer Questions 14–17 and matching Task 18. Passage C is an extract from an original play, 'High Tide', written for this check. It is complete as printed.

Passage C

Scene. *The harbour office, night. Rain at the window. BRAM, the harbourmaster, stands at the log desk with a pen in his hand. NELL, the volunteer ferry-woman, enters in oilskins, carrying a lantern. She does not set it down.*

NELL. The Marsh family is on the point. Their boat broke up on the rocks — them and two children. The tide is turning, Bram. One crossing. One family. One light still on.

BRAM. No crossings after dark. It's in the rule, in the book, in the ledger, in the ink.

NELL. I'm not asking for the rule. I'm asking for the boat.

BRAM. Same thing, and you know it. If I open the harbour for one, I open it for all, and the next storm takes two crews instead of one. *(A pause.)* It's a small thing, a rule. Small things hold ships.

NELL. Small things hold paper. *(She sets the lantern between them.)* My grandfather kept this light through the war years. He didn't keep it for the rule. He kept it for whoever was out there.

BRAM. *(the pen still in his hand)* And if I write it — one crossing, signed, against the rule?

NELL. Then you've written the truest line in that book.

BRAM looks at the lantern, then at the rain, then at the open page. He does not write. The light stays between them.

Question 14 (1 mark)

The scene ends with Bram not writing: 'He does not write. The light stays between them.' What does the scene as a whole most suggest by refusing the final word?

- A. That Bram's hesitation is a weakness the audience should judge.
- B. That Nell has clearly won the argument and the rule has lost.
- C. That the choice is weighty enough that the scene leaves the weighing to the audience: this decision should be made with open eyes, not by habit.
- D. That the storm has settled the matter for both of them.

Question 15 (1 mark)

Bram argues: 'If I open the harbour for one, I open it for all.' His reason stands on which principle?

- A. A rule should be bent whenever kindness asks for it.
- B. A rule must be applied the same way to every case, or it stops being a rule.
- C. A harbour exists to serve its harbourmaster.
- D. Exceptions make a rule stronger.

Question 16 (1 mark)

Section 3C teaches that a text carries its positions through channels such as *what characters choose*, *what the plot rewards* and *who gets a voice*. Nell's position is carried most strongly through

- A. what her character chooses — she keeps the lantern raised and asks for the boat for the Marsh family.
- B. what the plot pays her at the end of the scene.
- C. an announcement made over the harbour radio.
- D. the audience clapping when she speaks.

Question 17 (1 mark)

Nell's line — 'He kept it for whoever was out there' — rests on which value?

- A. Profit above all else.
- B. Obedience for its own sake.
- C. Tradition kept for its own sake.
- D. Care for people: duty owed to whoever is out there, whoever they turn out to be.

Task 18 — quote ↔ technique ↔ effect matching (6 marks). Drag one label into each slot. One mark per slot correctly filled. Labels may be used once only.

Matched to this scene:

- **Quote 1:** 'One crossing. One family. One light still on.'
- **Quote 2:** 'It's a small thing, a rule. Small things hold ships.'
- **Quote 3:** The stage direction: *She sets the lantern between them ... The light stays between them.*

	Technique (choose one)	Effect (choose one)
Quote 1		
Quote 2		
Quote 3		

Technique labels: repetition · understatement · symbolism

Effect labels: 'builds pressure by stacking the cost of one decision' · 'makes the rule sound small so its real weight shows' · 'turns the lantern into the duty itself — the choice made visible between them'

Section 4 — Cross-passage tasks (7 marks)

Task 19 — ordering an analytical paragraph (4 marks). The four sentences below form one analytical paragraph about Passage A, built on the four-part stack taught in Section 3B: claim, quotation, close reading, return. Place every sentence in a slot so the paragraph holds together. One mark per correctly placed sentence.

- **P.** The stand is set out in a chalked price and a biscuit tin — details that build a world running on personal trust, not paperwork.
- **Q.** 'The Stand' represents its stand as a picture of a trust economy, and it keeps faith with that picture even after the world that made it has moved on.
- **R.** The picture is carried through to the ending, when Dad cleans the pencil stub and sets it back on the shelf: the ledger may close, but the offer — credit extended, trust kept open — does not.
- **S.** The passage says so in so many words: 'If a truckie was short, Dad waved him on and wrote it in the ledger with a pencil stub.'

First: Second: Third: Fourth:

Question 20 (1 mark)

Which sentence is the best **topic sentence** — an arguable claim covering the whole text — for an analytical paragraph about Passage B?

- A. ‘Alfred, Lord Tennyson was born in 1809.’
- B. ‘The poem has six lines and two stanzas.’
- C. “‘The Eagle’ presents the eagle as a solitary power: its majesty is built by the empty world around it, and the poem closes by turning that stillness into sudden force.’
- D. ‘I really liked this poem when I read it.’

Question 21 (1 mark)

Read the opening of a story told in a dry, understated first-person voice.

Uncle Roy never complained about the drought. He moved the windmill twice and said the view had improved.

Which continuation best **sustains the voice**?

- A. ‘It was terribly sad for everyone, and I felt extremely upset about the whole thing.’
- B. ‘The dam went the same way. He called it giving the frogs their privacy.’
- C. ‘Suddenly, a massive storm rolled in and saved the farm at the very last moment!’
- D. ‘In conclusion, drought is a serious issue affecting many rural communities.’

Question 22 (1 mark)

Read the opening of a story in a personifying, image-building voice.

The house remembers every winter. It keeps the cold in its walls the way a jar keeps jam — slowly, and for later.

Which continuation best **sustains the voice**?

- A. ‘By July the hallway had saved up enough chill to last us through the first week of fires.’
- B. ‘The house was old and needed repairs, which affected its insulation.’
- C. ‘I hated that house with every part of me.’
- D. ‘Anyway, to get back to my point — winters are cold.’

End of Check T3 — 30 marks.

Check T3 — Solutions and coverage

Check T3 · Chapter 3 · Literature: contexts, interpretations, voice · 30 marks

Objective key

Task	Answer	Mark(s)
Q1	B	1
Q2	C	1
Q3	C	1
Q4	A	1
Q5	D	1
Q6	B	1
Q7	A	1
Q8	B	1
Q9	C	1
Q10	D	1
Task 11	A — alliteration	1
Task 12	B — simile	1
Task 13	A — personification	1
Q14	C	1
Q15	B	1
Q16	A	1
Q17	D	1
Task 18	Quote 1: repetition · ‘builds pressure by stacking the cost of one decision’ / Quote 2: understatement · ‘makes the rule sound small so its real weight shows’ / Quote 3: symbolism · ‘turns the lantern into the duty itself — the choice made visible between them’ (1 mark per slot)	6
Task 19	Q → S → P → R (1 mark per correctly placed sentence)	4
Q20	C	1
Q21	B	1
Q22	A	1

Total: 30 marks.

Worked solutions

Q1 — B. The passage opens with the bypass and never leaves the stand: four posts, a tin roof, a shelf of peaches on the old highway, on the day the new road takes the traffic. A names Passage C’s setting; C and D are not supported by any detail.

Q2 — C. The sale is already done; the change is counted slowly ‘like the coins mattered’ — the courtesy of the stand, kept going even when the trade is almost gone. Nothing suggests suspicion (A), shortage (B) or hurry (D).

Q3 — C. Everything in the passage turns on the opening sentence: the bypass opens, the cars go ‘really past’ the stand, and the road ‘had stopped being ours’. The woman’s arrival (A) and the ledger debt (B) are details inside that trouble, not its start.

Q4 — A. Chalked prices, a biscuit tin for change, nothing locked, debt waved on into a ledger: every detail points the same way — a world running on personal trust between strangers, not on rules, speed or fear (Section 3A: read patterns, not single details).

Q5 — D. Section 3A’s key claim is that patterns of choices carry traces of their context. Here the choices — passing trade, chalked prices, credit on a name — reflect a context in which small roadside businesses lived by the traffic that passed them and by trust between people who never met twice. A contradicts the passage (the stand still exists); B and C have no support in the text.

Q6 — B. The ending keeps the offer open after the trade has gone: Dad cleans the pencil stub and sets it where ‘anyone short could find it’. The stand’s way of being keeps its meaning even though the road has moved on. A is too absolute for a text that ends on a kept offer; C reverses the passage’s values; D is about rebuilding, and the passage is about holding.

Q7 — A. The eagle ‘stands’ ringed with the world, ‘watches from his mountain walls’ and holds the crag like a holder of land — a solitary, king-like watcher over an empty realm. Nothing in the poem suggests captivity, being lost, or being hunted.

Q8 — B. ‘Lonely lands’ empties the world of other life: the eagle is set apart and above everything, and the loneliness belongs to the lands, not just the bird. A and D are the opposite of the word’s work; C reads the poem as a story of getting lost, which the last line’s power contradicts.

Q9 — C. The simile compares the dive to a thunder-bolt: sudden, bright, full of force — the poem’s stillness released as power. The poem never says the eagle is struck (A), frightened (B) or sleeping (D).

Q10 — D. Only D makes an arguable claim about the poem — what it presents and how — that another careful reader could test against the lines. A reports a feeling (impression), B states a countable fact, C reports a preference; none of those is a claim about the text itself (Section 3B: impression vs interpretation).

Task 11 — A, alliteration. The hard *c* of *clasps*, *crag*, *crooked* repeats at the beginnings of words — alliteration. A simile compares with *like* or *as*; a refrain is a returning line; symbolism is a thing standing for more than itself.

Task 12 — B, simile. ‘Like a thunder-bolt he falls’ compares the dive to lightning using *like* — the mark of a simile. A metaphor would say the dive *is* the lightning; stanza and rhyme are structural terms.

Task 13 — A, personification. The sea is given a wrinkled skin and a slow crawl — human qualities given to what is not human. Exaggeration pushes a claim past belief; irony says one thing and means another; understatement makes a large thing sound small.

Q14 — C. The scene gives the last word to neither side: the log stays open, the pen stays lifted, the light stays between them. That refusal is itself a position — the decision should be made with open eyes, not by habit, and the weighing passes to the audience (Section 3C: endings are arguments; the refusal of an ending is one too). A blames a character the scene does not blame; B and D take a side the text will not take.

Q15 — B. Bram’s reason is the everyone-test in action: if the harbour opens for one case judged special, it opens for all, and the rule stops being a rule. That is the principle that a rule must be applied the same way to every case (Section 3C). A is the opposite principle; C and D are not principles the scene gives him.

Q16 — A. Nell’s position rides on what her character chooses: she enters with the lantern still raised, sets it between them, and asks for the boat for the Marsh family. Section 3C’s channels name this as *what characters choose*; the scene has not rewarded her yet (B), and C and D are not in the text.

Q17 — D. ‘Whoever was out there’ owes the duty to the person, whoever they turn out to be — care for people before procedure. Profit (A) is never in the scene; obedience (B) is Bram’s side, not Nell’s; tradition for its own sake (C) would keep the light for the rule, which is exactly what Nell denies.

Task 18 — as keyed. Quote 1 stacks three short phrases of the same shape — *one crossing, one family, one light still on* — repetition building pressure by counting the cost (Section 3E: repetition returns for weight). Quote 2 calls the rule ‘a small thing’ so that its real weight — ‘small things hold ships’ — shows the larger for being understated (Section 3E: understatement says less than is meant). Quote 3 is the lantern doing duty as a symbol: the light set between the two speakers stands for the decision itself, held unresolved (Section 3E: symbolism is one thing standing for more than itself).

Task 19 — Q → S → P → R. The paragraph follows the four-part stack of Section 3B: **claim** (Q states the paragraph’s point about the representation), **quotation** (S brings the exact words in), **close reading** (P names what the details build), **return** (R ties the reading back to the claim through the ending). Any other order breaks the logic: the quotation must follow the claim it supports, and the return must come last because it needs everything before it.

Q20 — C. Only C is an arguable claim covering the whole poem — what it presents and how — which is the job of a topic sentence in an analytical paragraph (Section 3B). A is a fact about the author, B is a description of the form, and D reports a preference; none of those can be argued from the lines.

Q21 — B. The voice is dry, understated, first-person, letting humour ride under the report. B keeps all three: the dam’s loss is reported flat, and ‘giving the frogs their privacy’ is the same wry move as ‘the view had improved’. A tells feelings the voice never tells; C breaks the tone with drama; D breaks the register with report language.

Q22 — A. The voice treats the house as a keeper of things, building image out of household objects. A keeps the personification (the hallway ‘saved up’) and extends the jar-logic (cold stored like jam, spent in July). B swaps the voice for a building report; C swaps it for confession; D breaks it with plain talk.

Exemplar analytical paragraph (Task 19, ordered) — F11 exemplar

‘The Stand’ represents its stand as a picture of a trust economy, and it keeps faith with that picture even after the world that made it has moved on. The passage says so in so many words: ‘If a truckie was short, Dad waved him on and wrote it in the ledger with a pencil stub.’ The stand is set out in a chalked price and a biscuit tin — details that build a world running on personal trust, not paperwork. The picture is carried through to the ending, when Dad cleans the pencil stub and sets it back on the shelf: the ledger may close, but the offer — credit extended, trust kept open — does not.

The claim depends on the quotation and the close reading depends on the claim — Section 3B’s rule for an analytical paragraph.

Model voiced passages (Q21–Q22) — F12 models

Model for Q21 (dry, understated voice):

Uncle Roy never complained about the drought. He moved the windmill twice and said the view had improved. The dam went the same way. He called it giving the frogs their privacy. When the last of the sheep went to the sale yards, he stood at the gate a while, then said the paddock looked bigger than he remembered, which was true, and went in to put the kettle on. Some people keep a ledger of losses. Uncle Roy kept a straight face, and that was the whole of his bookkeeping.

Model for Q22 (personifying, image-building voice):

The house remembers every winter. It keeps the cold in its walls the way a jar keeps jam — slowly, and for later. By July the hallway had saved up enough chill to last us through the first week of fires, and the pantry still held a thin sheet of frost like a letter kept past its answer. In August the house begins to forget, one warm brick at a time. But it never forgets entirely. Somewhere in the plaster a winter is always being stored, patient and cold, waiting to be taken down and used.

Each model holds the voice’s two countable halves — who speaks and how it sounds — across every sentence, the sustain check taught in Section 3F.

CD coverage mapping (per item)

Task	CD code	Section	Family	H5P content type
Q1	VC2E10LE01	3A	F09	Multiple Choice
Q2	VC2E10LE01	3A	F09	Multiple Choice
Q3	VC2E10LE01	3A	F09	Multiple Choice
Q4	VC2E10LE01	3A	F09	Multiple Choice
Q5	VC2E10LE01	3A	F09	Multiple Choice
Q6	VC2E10LE02	3A/3B	F09	Multiple Choice
Q7	VC2E10LE02	3B	F09	Multiple Choice
Q8	VC2E10LE02	3B	F09	Multiple Choice
Q9	VC2E10LE02	3B	F09	Multiple Choice
Q10	VC2E10LE02	3B	F09	Multiple Choice
Task 11	VC2E10LE04	3D	F11	Fill in the Blanks
Task 12	VC2E10LE04	3D	F11	Fill in the Blanks
Task 13	VC2E10LE04	3D	F11	Fill in the Blanks
Q14	VC2E10LE03	3C	F09	Multiple Choice
Q15	VC2E10LE03	3C	F09	Multiple Choice
Q16	VC2E10LE03	3C	F09	Multiple Choice
Q17	VC2E10LE03	3C	F09	Multiple Choice
Task 18	VC2E10LE05	3E	F10	Drag and Drop
Task 19	VC2E10LE04	3B/3D	F11	Sort the Paragraphs
Q20	VC2E10LE02	3B	F11	Multiple Choice
Q21	VC2E10LE06	3F	F12	Multiple Choice
Q22	VC2E10LE06	3F	F12	Multiple Choice

Marks by CD: LE01 — 5 · LE02 — 6 · LE03 — 4 · LE04 — 7 · LE05 — 6 · LE06 — 2. All six CDs covered.

Check T4 — Literacy: speaking, listening, words and texts in context

Book and band. ClassBasics English 10 · Victorian Curriculum F–10 Version 2.0, English, **Level 10** (Year 10).

Chapter and topic coverage. Chapter 4 — *Literacy: speaking, listening, words and texts in context*: Sections 4A–4D (interaction skills; structured spoken texts; knowing and bending the spelling system; judging representations in context).

Content descriptions assessed.

Section	Code
4A	VC2E10LY01 — use interaction skills to present and discuss opinions about texts, including their structures and features
4B	VC2E10LY02 — plan, create and deliver structured spoken texts, selecting text types appropriate for purpose and audience, including multimodal or digital elements, experimenting with formality in deliberate consideration of an audience
4C	VC2E10LY03 — spell accurately using learnt knowledge of the spelling system, and manipulate spelling for particular effects
4D	VC2E10LY04 — analyse and evaluate how representations of people, places, events and concepts reflect contexts

Mark total and section structure. 20 marks. This check supplies every transcript, cue sheet and media passage you need inside the check. No audio playback is required.

Section	Family	Task type	Marks
A — Interaction analysis on a supplied transcript	F16	multiple choice ×6	6
B — Spoken-argument structure	F16	Sort the Paragraphs ×1, 3 slots	3
C — Spelling: find the error	F15	Mark the Words ×3	3
D — Homophone choice	F15	multiple choice ×2	2
E — Stereotype and context evaluation	F14	multiple choice ×5	5
F — Formality and audience judgement	F16	multiple choice ×1	1

Timing guidance. 25 minutes. This is a classroom check, not an examination; the time is guidance only.

Permitted materials. None. Every passage is printed inside the check. No dictionary, no notes.

Conditions.

- This check is completed online as an automatically marked quiz. Your answers are marked by the platform and your result is exported to your teacher.
- The spoken text in Section A is supplied as a transcript and a described cue sheet; Sections E and F supply short media passages. No audio playback is required.

- Reading support: your teacher will read the general instructions aloud. No item content will be read aloud or explained.
- **This is a school-designed instrument written for this book. It is not a VCAA instrument and has not been produced, endorsed or reviewed by the Victorian Curriculum and Assessment Authority.**

Instructions.

- Answer every question. There is no penalty for an incorrect answer.
 - In multiple-choice questions, choose the **one** best answer.
 - In *mark the words* tasks, select the one misspelled word the question asks for.
 - In the ordering task, place every item in a slot; one mark is awarded for each item placed in its correct position.
-

Section A — Interaction analysis on a supplied transcript (6 marks)

Read the cue sheet and the transcript below, then answer Questions 1–6. Both were written for this check. Interaction moves — express a view, invite evidence, build, challenge, concede, redirect, check a claim, summarise — were taught in Section 4A. Section 4A also separates three kinds of opinion about a text: a response report (your reaction), an analytical claim (how the text works) and an evaluative judgement (how well a choice works for its purpose and audience).

Stimulus — ‘The Night Ferry’, a 30-second audio scene (described cue sheet).

SOUND: low water lapping, slow.

WORDS (narrator, low, unhurried): ‘The last ferry left Marlow Point in 1992. The timetable still hangs in the waiting shed.’

SOUND: the water cuts away. One gull. Then nothing.

WORDS (recorded announcement, bright): ‘Passengers for Marlow, please move toward the ramp.’

SOUND: nothing beneath it. The ramp creaks once.

Transcript — four students discussing the scene.

AVA: I just thought it was creepy, you know? Properly creepy.

BEN: What in the cue sheet made it creepy for you?

AVA: The announcement, I guess. It’s so bright.

CHLOE: The recorded announcement is bright and cheerful, but it plays to an empty shed — the words and the sound disagree, and that gap is what unsettles me.

BEN: Let’s go around in order — sound, then words, then the ending.

DEV: That’s fair — and the silence under the announcement does half the work. The water stops the moment the recording starts.

DEV (closing): So that’s our three points: the sound builds the unease, the gap sharpens it, and the silence at the end is the loudest choice of all.

Question 1 (1 mark)

Ava’s first turn — ‘I just thought it was creepy, you know? Properly creepy.’ — is which kind of opinion about the text?

- A. A response report — it tells the group her reaction.
- B. An analytical claim — it says how the text works.
- C. An evaluative judgement — it says how well a choice works for its purpose.
- D. A summary — it gathers the group’s points into one.

Question 2 (1 mark)

Ben's question — 'What in the cue sheet made it creepy for you?' — is which interaction move?

- A. A challenge.
- B. An invitation of evidence.
- C. A concession.
- D. A redirect.

Question 3 (1 mark)

Chloe's turn is best described as

- A. a response report.
- B. an evaluative judgement argued against the scene's purpose.
- C. an analytical claim — it says how the text works, naming the exact cues that do the work.
- D. a preview of the group's structure.

Question 4 (1 mark)

In the final cue, the bright recorded announcement plays to an empty shed, over silence. How do the words and the sound combine?

- A. They reinforce each other, doubling one mood.
- B. The words anchor the sound, telling the listener what it must mean.
- C. Silence replaces every expected sound for the rest of the scene.
- D. They contrast — the layers disagree, and the gap between them reads as unsettling.

Question 5 (1 mark)

Dev's closing turn performs which structural job in a spoken argument?

- A. It previews the structure of the argument.
- B. It develops a second major point.
- C. It concludes with a summary that echoes the route the group promised.
- D. It states the issue for the first time.

Question 6 (1 mark)

Section 4A's first ground rule is *point to the text*: every claim carries evidence from the text. Which turn in the transcript best models that rule?

- A. Ava's first turn.
- B. Ben's question.
- C. Dev's turn beginning 'That's fair'.
- D. Chloe's turn — she names the exact cues (the bright announcement, the empty shed) her claim stands on.

Section B — Spoken-argument structure (3 marks)

Task 7 (3 marks — 1 mark per correctly placed part)

The three parts below form a short speech to the school council proposing a rooftop garden. Section 4B teaches the shape: an opening that states the issue and previews the structure, a body of one major point per part, and a conclusion that summarises and echoes the preview. Arrange the parts into that order.

- **X.** First, the cost. The garden beds are quoted at eight hundred dollars, and the student council has already raised five hundred and forty through the sausage sizzle.
- **Y.** The student council proposes a rooftop garden, and I'll give you three reasons to back it: the cost, the shade, and the timetable.
- **Z.** So: the cost is almost covered, the shade belongs to the students, and the timetable stays untouched. We ask the council to approve a trial for Term One.

First: Second: Third:

Section C — Spelling: find the error (3 marks)

Each passage below contains exactly one misspelled or wrongly chosen word. Mark that word. One mark per task.

Task 8 (1 mark)

The volunteers met every Saturday, rain or shine, and there dedication never wavered.

Task 9 (1 mark)

The school principle, Ms Ortega, opened the assembly with a joke.

Task 10 (1 mark)

Teachers reported that the new timetable had a positive affect on attendance.

Section D — Homophone choice (2 marks)

Question 11 (1 mark)

Choose the correct word: '..... tickets are ready for collection at the front office.'

- A. They're
- B. Their
- C. There
- D. Thier

Question 12 (1 mark)

Choose the correct word: 'The gate was left, and the dog followed the postie down the street.'

- A. lose
 - B. losen
 - C. loose
 - D. loos
-

Section E — Stereotype and context evaluation (5 marks)

Read the two media passages below, then answer Questions 13–17. Both were written for this check in the style of real media texts. Section 4D's four tests for a stereotype are: simplified to a few features, fixed as if never changing, applied to every member of a group, and carrying judgement — blame or praise.

Passage 1 — a travel advertisement (original).

Come to Karloo. The warm, simple locals will wave you in, and the one main street has everything a visitor needs.

Passage 2 — the same soap, two eras (original).

1957 version. A smiling housewife holds the new bar high: 'A woman's proudest moment is a whiter wash.'

2026 remake. The same brand, the same bar — held now by a young father with a baby on his hip: 'Proud moments come in all shapes.'

Question 13 (1 mark)

The phrase 'the warm, simple locals' meets Section 4D's four tests. Which statement best explains why it is a stereotype?

- A. It simplifies a whole town to two features, fixes them, applies them to every local, and carries judgement — and praise flattens just as blame does.
- B. It is a stereotype only because it is unkind.
- C. It is not a stereotype, because it says something positive.
- D. It is a stereotype because it appears in a travel advertisement.

Question 14 (1 mark)

According to Section 4D's account of how stereotypes form, pictures like Passage 1's spread because

- A. makers plan stereotypes in advance and hide the plan.
- B. later texts copy the picture because it is fast to make and fast to recognise, until it starts to feel like the truth.
- C. readers complain until every text says the same thing.
- D. governments require advertisements to repeat the same picture.

Question 15 (1 mark)

The 1957 advertisement most reflects

- A. what the institution's lawyers required.
- B. what the product's packaging could not say.
- C. what the maker assumed its audience of the time would accept without argument.
- D. what modern audiences still believe.

Question 16 (1 mark)

The 2026 remake keeps the product but changes who holds it. The difference between the two versions is evidence that

- A. remakes are always more honest than originals.
- B. the product has changed more than the culture has.
- C. advertisements stop reflecting their context after the first decade.
- D. representations change when contexts change — the difference maps what shifted in the culture between the two dates.

Question 17 (1 mark)

When evaluating whether a representation is fair, which check belongs in the evaluation?

- A. Swap the group in the representation and ask whether it still works.
 - B. Ask only whether you personally like the text.
 - C. Count how many words the text uses.
 - D. Check whether the text rhymes.
-

Section F — Formality and audience judgement (1 mark)

Question 18 (1 mark)

A student is presenting the case for a later school start to the **school board**. Her draft opens: ‘Okay, so, like, mornings are rough, you know?’ Judged against the audience and the moment, what should happen to the formality dial?

- A. Leave it where it is — a casual text is always the more sincere one.
 - B. Move the dial toward the formal end: a measured address, precise nouns, dated evidence — a board is the kind of audience that moves on those.
 - C. Move the dial further toward slang, to show respect for the board.
 - D. Remove the argument’s structure entirely so the speech sounds natural.
-

End of Check T4 — 20 marks.

Check T4 — Solutions and coverage

Check T4 · Chapter 4 · Literacy: speaking, listening, words and texts in context · 20 marks

Objective key

Task	Answer	Mark(s)
Q1	A	1
Q2	B	1
Q3	C	1
Q4	D	1
Q5	C	1
Q6	D	1
Task 7	Y → X → Z (1 mark per correctly placed part)	3
Task 8	mark 'there' (correct word: their)	1
Task 9	mark 'principle' (correct word: principal)	1
Task 10	mark 'affect' (correct word: effect)	1
Q11	B — Their	1
Q12	C — loose	1
Q13	A	1
Q14	B	1
Q15	C	1
Q16	D	1
Q17	A	1
Q18	B	1

Total: 20 marks.

Worked solutions

Q1 — A. Ava reports her own reaction — the scene struck her as creepy. That is Section 4A's *response report*: an account of how the text landed on you, not yet a claim about how the text works or how well it works. B would say how the text works; C would judge a choice against its purpose and audience; D would gather the group's points — none of which Ava's turn does.

Q2 — B. Ben does not state a view of his own or dispute Ava's; he asks her to ground her reaction in the text — *what in the cue sheet* made it creepy. That is the move Section 4A calls *invite evidence*. A challenge disputes a claim; a concession admits part of one; a redirect moves the discussion somewhere else.

Q3 — C. Chloe says how the text works — the words and the sound disagree, and the gap unsettles — and she names the cues doing the work. That is an *analytical claim* (Section 4A). A response report stays at the level of reaction (Ava's first turn); an evaluative judgement would rate the choice against purpose and audience; a preview maps the structure of the talk to come.

Q4 — D. The recorded announcement is bright and welcoming; the shed is empty and there is nothing under the voice. The layers disagree: Section 4A names that combination *contrast* — words and sound pulling in different directions, with the gap itself doing the work. *Reinforce* would have the layers doubling one mood; *anchor* would have the words pinning down what a sound means; *silence* is the withholding of expected sound, which is not what the cue describes.

Q5 — C. Ben’s earlier turn previewed the route — sound, then words, then the ending — and Dev’s closing turn gathers exactly those three points. A conclusion that summarises and echoes the preview is the closing move of Section 4B’s argument shape. A describes Ben’s turn, not Dev’s; B would add new matter instead of gathering; D happens at the start of an argument, not its end.

Q6 — D. Chloe’s claim rides on the text itself: she names the bright announcement and the empty shed — the exact cues her reading stands on — and joins them to her point (‘that gap is what unsettles me’). That is Section 4A’s first ground rule, *point to the text*, modelled in full: claim, textual evidence, and what the evidence does. Ava’s first turn is reaction without evidence; Ben’s turn is a question; Dev’s ‘That’s fair’ turn builds on Chloe’s point, but Chloe’s is the turn that models the rule most completely.

Task 7 — Y → X → Z. Y states the proposal and previews three reasons — cost, shade, timetable: Section 4B’s opening, which states the issue and previews the structure. X develops one major point (cost) with specific figures: one part, one point. Z summarises all three points and makes a recommendation, echoing Y’s preview — Section 4B’s conclusion. Any other order breaks the shape: the cost cannot be developed before it is previewed, and the echo must come last because it needs the whole argument behind it.

Task 8 — mark ‘there’. The sentence needs the possessive — the dedication belonging to the volunteers: *their*. Section 4C’s unpacking test: try each homophone in the slot — *there* points to a place or states existence, *they’re* means *they are*; only *their* (belonging to them) fits.

Task 9 — mark ‘principle’. The person who leads a school is the *principal*; a *principle* is a rule or a belief. Section 4C’s unpacking test: if the word names a person (or carries the sense of ‘main’, as in *the principal reason*), it is *principal*.

Task 10 — mark ‘affect’. The sentence needs the noun — the timetable produced a result: an *effect* on attendance. *Affect* is the verb (to influence); *effect* is the noun (a result). Section 4C’s unpacking test: if you can put *a*, *an* or *the* in front of it, you need *effect*.

Q11 — B, Their. Possession: the tickets belong to them — *their*. *They’re* is the contraction of *they are*; *there* points to a place or states existence; *thier* is not a word (Section 4C’s homophone set *their/there/they’re*).

Q12 — C, loose. The gate was not fastened — it was left *loose*, free to move. *Lose* is the verb for no longer having something (you lose a key, not a gate). *Losen* and *loos* are not words. Section 4C’s spelling tip: *loose* has the extra ‘o’ — it has room in it, like the gate.

Q13 — A. Run Section 4D’s four tests: the phrase simplifies a whole town to two features (*warm, simple*); fixes them (nothing in the ad suggests the town could change); applies them to every member (‘the ... locals will wave you in’ — all of them); and carries judgement — and Section 4D’s point is that praise flattens just as blame does. B is wrong because a stereotype need not be unkind; C is wrong because positive stereotypes are still stereotypes; D mistakes where a text appears for what the text does.

Q14 — B. Section 4D’s stereotype-formation loop: a simplified picture is fast to make and fast to recognise, so later texts copy it, and the repetition makes the picture start to feel like the truth. A, C and D are not part of that account — makers rarely plan stereotypes, readers do not complain texts into sameness, and no government requires the repetition.

Q15 — C. Section 4D’s first way of reflecting on context asks what the maker assumed the audience would accept without argument. The 1957 advertisement builds its appeal on a picture of domestic pride — a woman’s proudest moment is a wash — that its makers assumed 1957 viewers would simply share. A, B and D have no support in the passage.

Q16 — D. Same product, same bar of soap, different holder — and the versions sit 69 years apart. Section 4D: representations change when contexts change, and comparing two versions of the same text maps what shifted in the culture between the dates. A overgeneralises from one example; B reverses the logic (the product is the thing that did not change); C contradicts the pair, since the 2026 version reflects its context more than the 1957 one.

Q17 — A. Section 4D’s swap-the-group test: swap the group in the representation and ask whether the picture still works — it checks whether the representation depends on a fixed, simplified picture rather than on the facts of the case. B is taste, not evaluation; C and D are checks that tell you nothing about fairness.

Q18 — B. Section 4B’s formality dial asks two questions: who is in the room, and what does the moment require? A school board is a formal audience and the moment is a proposal — so the dial moves toward the formal end: a measured address, precise nouns, dated evidence. A is wrong because Section 4B teaches that the dial is not sincerity: formality does not make a speaker less honest. C moves the dial the wrong way for the audience; D strips the structure that Section 4B teaches as the backbone of a spoken argument.

CD coverage mapping (per item)

Task	CD code	Section	Family	H5P content type
Q1	VC2E10LY01	4A	F16	Multiple Choice
Q2	VC2E10LY01	4A	F16	Multiple Choice
Q3	VC2E10LY01	4A	F16	Multiple Choice
Q4	VC2E10LY01	4A	F16	Multiple Choice
Q5	VC2E10LY02	4B	F16	Multiple Choice
Q6	VC2E10LY01	4A	F16	Multiple Choice
Task 7	VC2E10LY02	4B	F16	Sort the Paragraphs
Task 8	VC2E10LY03	4C	F15	Mark the Words
Task 9	VC2E10LY03	4C	F15	Mark the Words
Task 10	VC2E10LY03	4C	F15	Mark the Words
Q11	VC2E10LY03	4C	F15	Multiple Choice
Q12	VC2E10LY03	4C	F15	Multiple Choice
Q13	VC2E10LY04	4D	F14	Multiple Choice
Q14	VC2E10LY04	4D	F14	Multiple Choice
Q15	VC2E10LY04	4D	F14	Multiple Choice
Q16	VC2E10LY04	4D	F14	Multiple Choice
Q17	VC2E10LY04	4D	F14	Multiple Choice
Q18	VC2E10LY02	4B	F16	Multiple Choice

Marks by CD: LY01 — 5 · LY02 — 5 · LY03 — 5 · LY04 — 5. **All four CDs covered.**

Check T5 — Literacy: analysing, evaluating, creating

Book and band. ClassBasics English 10 · Victorian Curriculum F–10 Version 2.0, English, **Level 10** (Year 10).

Chapter and topic coverage. Chapter 5 — *Literacy: analysing, evaluating, creating*: Sections 5A–5E (values, beliefs and attitudes in language; the order of ideas; combining comprehension strategies; making texts about hard issues; the editing cycle).

Content descriptions assessed.

Section	Code
5A	VC2E10LY05 — analyse and evaluate how language features are used to implicitly and explicitly represent values, beliefs and attitudes
5B	VC2E10LY06 — analyse and evaluate how authors organise ideas in texts to achieve a purpose
5C	VC2E10LY07 — integrate comprehension strategies to analyse and interpret complex and abstract ideas
5D	VC2E10LY08 — create texts that reflect on challenging and complex issues (evidenced here by scaffold construction)
5E	VC2E10LY09 — review, edit and refine texts for control and coherence, and reflect on these processes

Mark total and section structure. 25 marks. Every passage in this check is printed inside it.

Section	Family	Task type	Marks
A — Values in language	F06	mark the words ×2 · multiple choice ×3	5
B — Organisation ↔ purpose matching	F07	Drag and Drop, 3 slots	3
C — Paragraph ordering	F07	Sort the Paragraphs ×1, 3 slots	3
D — Comprehension on an informational text	F13	multiple choice ×3	3
E — Summary construction	F13	H5P Summary, 2 slots	2
F — Building a persuasive text (scaffold)	F17	thesis choice · evidence matching (2 slots) · connective choice (2 slots) · structure cloze	6
G — Editing and revision	F18	mark the words ×2 · best-revision choice	3

Timing guidance. 30 minutes. This is a classroom check, not an examination; the time is guidance only.

Permitted materials. None. Every passage is printed inside the check. No dictionary, no notes.

Conditions.

- This check is completed online as an automatically marked quiz. Your answers are marked by the platform and your result is exported to your teacher.
- Reading support: your teacher will read the general instructions aloud. No item content will be read aloud or explained.

- This is a school-designed instrument written for this book. It is not a VCAA instrument and has not been produced, endorsed or reviewed by the Victorian Curriculum and Assessment Authority.

Instructions.

- Answer every question. There is no penalty for an incorrect answer.
 - In multiple-choice questions, choose the **one** best answer.
 - In *mark the words* tasks, select the one word the question asks for.
 - In matching, ordering and summary tasks, one mark is awarded per slot correctly filled.
 - In drag-the-words tasks, drag one label into each blank.
-

Section A — Values in language (5 marks)

Read *Passage A*, then answer *Tasks 1–2* and *Questions 3–5*. *Passage A* was written for this check. Section 5A keeps three terms separate — a **value** is what a person or group holds to be important or desirable; a **belief** is what they accept as true; an **attitude** is a settled way of thinking or feeling, shown in how they speak — and sorts every message as **explicit** (stated outright) or **implicit** (left for the reader to infer).

Passage A — a letter to the editor: the last late bus (original).

The town's last late bus leaves for the final time this Friday. The council calls it a service review. Twelve hundred riders will call it something else. Of course the treasurer would talk about savings; his job is to find them. But since when is a town's only link home after nine o'clock a line item? Everyone knows the night bus is how shift workers get to work and how our kids get home from training. We believe a town is judged by how it treats the people who travel in it at night. Cutting the route saves \$40,000 a year. It costs far more than that.

— M. Sela, Harbour Street

Task 1 (1 mark)

The sentence below contains one word that carries an implicit negative attitude toward the plan. Mark that word.

The council calls the change an adjustment, but families who use the centre say the plan is gutting the only indoor space teenagers have in this town.

Task 2 (1 mark)

The passage below contains one word that implies the writer does not believe what is being quoted. Mark that word.

'The new timetable will help students focus.' Apparently, fifteen-year-olds cannot be trusted with ten minutes of their own day.

Question 3 (1 mark)

In *Passage A*, the phrase 'Everyone knows the night bus is how shift workers get to work' works as which carrier of an implicit message?

- A. Modality — the language of certainty and obligation.
- B. Evidence choice — what gets quoted and what gets skipped.
- C. A generalisation — a belief floated as if everyone already agrees.
- D. A rhetorical question — a question asked to assert, not to ask.

Question 4 (1 mark)

Which line of Passage A is the letter's one **explicit** statement of a value?

- A. 'The council calls it a service review.'
- B. 'Of course the treasurer would talk about savings.'
- C. 'Cutting the route saves \$40,000 a year.'
- D. 'We believe a town is judged by how it treats the people who travel in it at night.'

Question 5 (1 mark)

Passage A asks: 'since when is a town's only link home after nine o'clock a line item?' Per Section 5A, a rhetorical question like this one is used

- A. to assert, not to ask — the reader supplies the answer ('it should never be only a line item') in their own head.
- B. to ask the council for information the writer does not have.
- C. to signal that the writer is uncertain about the budget figures.
- D. to introduce the letter's statistical evidence.

Section B — Organisation ↔ purpose matching (3 marks)

Task 6 (3 marks — 1 mark per correctly matched slot)

Section 5B names four common orders of ideas: *point first*, *build-up*, *problem → solution*, and *story → lesson*. Match each described text below to the order of ideas it uses. Drag one label into each slot. One label will not be used.

- **Text 1.** A speech opens with its claim — 'the canteen must switch to reusable containers' — and spends the rest of its time giving three reasons to agree.
- **Text 2.** A magazine article tells the story of one family's night without power, then turns to what every household should keep ready.
- **Text 3.** A poster names the problem — the oval floods after every storm — then presents the drainage plan and asks for support.

Order labels: point first · build-up · problem → solution · story → lesson

Text	Order of ideas
Text 1	
Text 2	
Text 3	

Section C — Paragraph ordering (3 marks)

Task 7 (3 marks — 1 mark per correctly placed paragraph)

The three paragraphs below form a short opinion piece about a school library. Section 5B's review shape is: verdict first, evidence in the middle, and a recommendation that names its reader or echoes the verdict at the end. Arrange the paragraphs into that order.

- **P.** Keep the hours, then, and keep the door propped open: this is one success that costs little and returns much.
- **Q.** The library's extended hours should stay. They are the quietest success this school has had in years.

- **R.** Since March, the afternoon study sessions have filled every day, and tutors report that students who attend arrive at class with their questions already written down.

First: Second: Third:

Section D — Comprehension on an informational text (3 marks)

Read *Passage B*, then answer Questions 8–10. *Passage B* is an original informational article, written for this check.

Passage B — ‘The quiet work of street trees’ (original).

Walk down a newly planted street in February and you can feel the difference within a block: under the young trees, the air is several degrees cooler. City planners have long known that trees shade footpaths; what the newer studies add is scale. A mature street tree can intercept hundreds of litres of stormwater in a year, slowing the flow that would otherwise arrive at drains all at once. Trees also change behaviour. In one survey, residents of leafier streets reported knowing more of their neighbours — a finding researchers connect with slower walking and more time spent outdoors. None of this arrives free. Young trees need watering through their first two summers, and a street that gains canopy must also plan for leaf fall and roots. The cost is real; so is the shade. For councils, the question is rarely whether trees belong in a street. It is whether the street is planned to keep them.

Question 8 (1 mark)

The passage says planners have long known that trees shade footpaths. What do the newer studies add?

- A. The species worth planting.
- B. Scale — how much one mature tree can do, in stormwater and cooling.
- C. The true cost of leaf fall.
- D. Proof that residents walk more slowly.

Question 9 (1 mark)

The survey finding — residents of leafier streets know more of their neighbours — is used in the passage as evidence that

- A. street trees raise property prices.
- B. leafier streets are quieter than other streets.
- C. trees change behaviour: slower walking and more time outdoors bring neighbours into contact.
- D. surveys of residents are unreliable.

Question 10 (1 mark)

Which claim is best supported by the passage as a whole?

- A. Street trees cost councils more than they ever return.
 - B. Newer studies were the first to show that trees shade footpaths.
 - C. Residents of leafier streets walk less than other residents do.
 - D. Whether a street keeps its trees is usually a matter of planning, not of whether trees belong there.
-

Section E — Summary construction (2 marks)

Task 11 (2 marks — 1 mark per correctly filled slot)

H5P Summary task. From the five statements below, select the **two** that most accurately summarise Passage B, and place one in each slot. Slot 1 carries the passage's main findings; Slot 2 carries its closing point.

- **S1.** Street trees cool streets, slow stormwater, and are linked with neighbourlier behaviour — but they need watering, planning and care.
- **S2.** For councils, the real question is not whether trees belong in a street, but whether the street is planned to keep them.
- **S3.** Newer studies were the first to prove that trees shade footpaths.
- **S4.** Street trees cost councils more than they ever return.
- **S5.** Residents of leafier streets are friendlier by nature.

Slot 1 (main findings): Slot 2 (closing point):

Section F — Building a persuasive text (6 marks)

This section scaffolds one persuasive speech, the way Section 5D scaffolds creating on a challenging issue: thesis first, then evidence matched to points, then connectives and structure. Read the issue frame below.

The issue — Fernvale College's phone policy (original). The school community is divided.

Position A: phones stay in lockers, locked, all day — in class and at lunch.

Position B: phones are locked during classes but allowed in the courtyard at lunch, under a clear code.

Both sides agree on two facts: classroom interruptions fell when the lockers were introduced, and lunch is the only time of the day when many students can contact their families.

Question 12 — thesis selection (1 mark)

A student is writing a persuasive speech for **Position B**. Which sentence is the best thesis — an arguable claim that maps the argument?

- A. ‘Fernvale College has 940 students and a large courtyard.’
- B. ‘The lockers fixed the classrooms, but lunch should not pay for it: the school should allow phones at lunch, under a clear code.’
- C. ‘Today I am going to talk about phones at school.’
- D. ‘Everyone agrees that phones are part of modern life.’

Task 13 — evidence matching (2 marks — 1 mark per correctly matched slot)

Match each point of the draft speech to the piece of evidence that actually supports it. Drag one evidence label into each slot. One evidence label will not be used.

- **Point 1.** A full-day ban costs students the only contact window they have with their families.
- **Point 2.** A lunch-only code keeps classrooms every bit as focused as a full ban does.

Evidence labels: ‘In the Year 10 survey, 71 per cent of students said lunch was the only time they could contact family.’ · ‘Schools using lunch-only codes report the same classroom focus as schools with full bans.’ · ‘Mobile phones were first sold in Australia in the 1980s.’

Point	Supporting evidence
Point 1	
Point 2	

Task 14 — connective choice (2 marks — 1 mark per correctly filled blank)

Drag one connective into each blank of the draft speech. One label will not be used.

The full ban would be simple to enforce. [1], simplicity is not the same as fairness. [2] students keep phones in lockers during class, teachers report that interruptions stay low.

Connective labels: However · When · Meanwhile

Task 15 — structure cloze (1 mark)

The draft speech opens by granting Position A its strongest fact — ‘classroom interruptions fell when the lockers arrived’ — before arguing Position B. Choose the word that names this opening move.

The speech opens with a

- A. refrain
- B. concession — naming the other side’s strongest point fairly before answering it
- C. rule of three — three parallel phrases in a row
- D. call to action

Section G — Editing and revision (3 marks)

Task 16 (1 mark)

A student is running the refine pass — the last pass at the surface: grammar, spelling, punctuation — over the school newsletter copy. The line below contains one accidental spelling error. Mark that word.

Before every event, our volunteers recieve a short training session.

Task 17 (1 mark)

The sentence below contains one error of grammar — the verb does not agree with its subject. Mark the word that makes the sentence ungrammatical.

Each of the players were given a medal at the assembly.

Question 18 (1 mark)

A student's film review contains this flat line: 'The film was really good and the acting was really good too.' Section 5E's edit pass replaces weaker lines with sharper ones at sentence and word level, without changing the content. Which is the most effective revision — sharper and more specific, keeping both ideas?

- A. 'The film was really good, and the acting was really good as well.'
 - B. 'The film holds you to its last shot, and the lead performance carries every scene.'
 - C. 'The film was excellent and the acting was excellent too.'
 - D. 'The film was good.'
-

End of Check T5 — 25 marks.

Check T5 — Solutions and coverage

Check T5 · Chapter 5 · Literacy: analysing, evaluating, creating · 25 marks

Objective key

Task	Answer	Mark(s)
Task 1	mark ‘gutting’	1
Task 2	mark ‘Apparently’	1
Q3	C	1
Q4	D	1
Q5	A	1
Task 6	Text 1: point first · Text 2: story → lesson · Text 3: problem → solution (1 mark per slot)	3
Task 7	Q → R → P (1 mark per correctly placed paragraph)	3
Q8	B	1
Q9	C	1
Q10	D	1
Task 11	Slot 1: S1 · Slot 2: S2 (1 mark per slot)	2
Q12	B	1
Task 13	Point 1: ‘In the Year 10 survey, 71 per cent ...’ · Point 2: ‘Schools using lunch-only codes ...’ (1 mark per slot)	2
Task 14	[1] However · [2] When (1 mark per blank)	2
Task 15	B — concession	1
Task 16	mark ‘recieve’ (correct spelling: receive)	1
Task 17	mark ‘were’ (correct form: was)	1
Q18	B	1

Total: 25 marks.

Worked solutions

Task 1 — mark ‘gutting’. ‘Adjustment’ is the council’s neutral word; ‘gutting’ is the writer’s word for the same plan — a violent, destructive image carrying disapproval that is never stated outright. That is Section 5A’s connotation carrier: the attitude sits in the word choice, not in any claim. The other words report; only ‘gutting’ judges.

Task 2 — mark ‘Apparently’. ‘Apparently’ frames the quoted promise as something the writer does not believe — doubt carried in a single word, without any statement of disagreement. Section 5A’s framing carrier: a small word setting how the big claim is to be taken. ‘Trusted’ continues the doubt but ‘Apparently’ is the word that introduces it.

Q3 — C. ‘Everyone knows’ floats the belief as if it were already shared and beyond argument — Section 5A names that carrier a *generalisation*. It is not modality (no must/might/clearly), not evidence choice (nothing is quoted or skipped), and not a rhetorical question (it is a statement, not a question).

Q4 — D. Only D states a value outright: ‘We believe a town is judged by how it treats the people who travel in it at night’ — a standard the town is measured against, stated by the writer in the writer’s own voice. A reports the council’s euphemism; C reports a figure; B is implicit — ‘Of course’ sneers, but never states.

Q5 — A. Section 5A's definition: a rhetorical question is a question asked to assert, not to ask — the listener supplies the answer in their own head, and supplying it makes the point theirs. The letter is not requesting budget information (B), expressing doubt (C) or introducing statistics (D); it is asserting that the night bus is more than a line item.

Task 6 — Text 1: point first; Text 2: story → lesson; Text 3: problem → solution. Text 1 opens with the claim and spends the rest supporting it — *point first*. Text 2 gives one family's experience first, then what it should mean for everyone — *story → lesson*, the shape of much persuasive writing. Text 3 names a need, then gives the answer — *problem → solution*, the shape of most appeals and proposals. *Build-up* (evidence first, point arriving as a conclusion) is the unused label: none of the three texts holds its point back to the end.

Task 7 — Q → R → P. Section 5B's review shape: verdict first, evidence in the middle, recommendation at the end. Q opens with the verdict — the extended hours should stay. R supplies the evidence the verdict stands on — filled study sessions, tutors' reports. P closes with a recommendation that echoes the verdict — keep the hours, keep the door open. Any other order breaks the shape: the evidence cannot lead because it needs the verdict to support, and the recommendation cannot come before what it rests on.

Q8 — B. The passage states it directly: 'City planners have long known that trees shade footpaths; what the newer studies add is scale' — the passage then quantifies that scale (hundreds of litres of stormwater a year, cooler air within a block). Species (A), the cost of leaf fall (C) and walking speed (D) are not what the studies are said to add.

Q9 — C. The survey finding sits inside the paragraph that opens 'Trees also change behaviour', and the passage connects knowing more neighbours 'with slower walking and more time spent outdoors'. The finding is evidence for behaviour change, not for prices (A), quiet (B) or survey reliability (D) — none of which the passage argues.

Q10 — D. The passage's final two sentences make exactly this claim: the question is rarely whether trees belong, but whether the street is planned to keep them. A contradicts the passage ('The cost is real; so is the shade'); B reverses it (planners long knew about shade — studies added scale); C reverses the survey detail (slower walking, not less walking).

Task 11 — Slot 1: S1; Slot 2: S2. A summary must be checkable against the passage. S1 compresses the findings the passage actually carries (cooling, stormwater, neighbourliness) with the cost-and-care qualification it insists on. S2 is the passage's own closing point in other words. S3 reverses an attribution (planners knew shade; studies added scale); S4 contradicts the passage's balanced cost/return line; S5 turns a behaviour finding into a claim about nature that the passage never makes.

Q12 — B. A thesis is an arguable claim that maps the argument. B does all three jobs: it grants the lockers' success (the shared fact), names the cost of Position A, and states the position to be argued — a reader can see the whole speech in one sentence. A is a fact no one could argue; C announces a topic without taking a position; D states what 'everyone agrees', which by definition cannot be argued.

Task 13 — Point 1: the 71 per cent survey finding; Point 2: the lunch-only-code comparison. Point 1 is about the contact window families lose — only the survey about contacting family supports it. Point 2 is about classroom focus under a lunch-only code — only the finding that lunch-only codes match full bans for focus supports it. The 1980s fact about when phones were sold supports neither: relevance is tested by asking which point the evidence would fall over without.

Task 14 — [1] However; [2] When. Blank 1 turns against the previous sentence — the ban is simple, *yet* simplicity is not fairness: *However* carries that contrast. Blank 2 needs the conditional/time sense — *on the condition that* phones stay locked in class, interruptions stay low: *When* supplies it. *Meanwhile* would set two things happening at once, which neither blank requires.

Task 15 — B, concession. Section 5D's move: naming the other side's strongest point fairly before answering it — 'the concession in spoken form', as the monologue model calls it. A refrain is a returning line; a rule of three is three parallel phrases; a call to action is the closing ask. Granting the other side its strongest fact first is the concession.

Task 16 — mark 'recieve'. The refine pass is the surface pass — grammar, spelling, punctuation (Section 5E). The standard spelling is *receive*: 'i before e except after c'. The error is accidental, not chosen: no purpose is served by the misspelling in a newsletter.

Task 17 — mark 'were'. The subject is *Each* — singular — so the verb must be singular: *Each of the players was given a medal*. 'Players' is inside the prepositional phrase and is not the subject. Section 5E's refine pass catches the accident at the surface.

Q18 — B. Section 5E's edit pass replaces a weaker line with a sharper one at sentence and word level, keeping the content. B keeps both ideas — the film's grip and the acting — and makes each concrete (*holds you to its last shot, carries every scene*). A and C repeat the same flat structure with different volume; D cuts the second idea entirely. The question is not *is this line good?* but *is this line good for this review's purpose?* — and only B is.

Complete model persuasive speech (Section F scaffold built out) — F17 model text

The scaffold of Section F builds toward this text type: a persuasive speech on a challenging issue, Position B, to the Fernvale College school council. The labels in the right column name the moves the scaffold items train.

[Restate the moment] Members of the council, we are deciding today whether a Fernvale student may unlock a phone at lunch.

[Concession] Let me grant the strongest fact first: the lockers worked. Classroom interruptions fell after they arrived, and I am not here to argue with that record.

[Turn — connective] However, simplicity is not the same as fairness. Lunch is the only window in the day when many of our students can contact their families, and in the Year 10 survey, seventy-one per cent of students said exactly that. A ban that runs all day closes that window. It protects the classroom by punishing the lunch hour — and it does not need to.

[Evidence for the alternative] Schools using lunch-only codes report the same classroom focus as schools with full bans. When phones stay locked through classes, interruptions stay low; the code keeps everything Position A is protecting, and adds back what Position A takes away.

[Steelman and close] Position A is not wrong — it is right about the classroom. But its own best reason is already inside this code. Vote to trial the lunch-time code for one term, starting next Friday, and let the figures from our own classrooms decide.

Every move the scaffold drills appears in the model: the arguable thesis mapped in one opening (Q12), each point matched to its evidence (Task 13), the contrast connective and the conditional connective in place (Task 14), and the concession opening the speech honestly (Task 15). The closing carries a dated call to action — Section 5D's rule that a general hope moves nobody.

CD coverage mapping (per item)

Task	CD code	Section	Family	H5P content type
Task 1	VC2E10LY05	5A	F06	Mark the Words
Task 2	VC2E10LY05	5A	F06	Mark the Words
Q3	VC2E10LY05	5A	F06	Multiple Choice
Q4	VC2E10LY05	5A	F06	Multiple Choice
Q5	VC2E10LY05	5A	F06	Multiple Choice
Task 6	VC2E10LY06	5B	F07	Drag and Drop
Task 7	VC2E10LY06	5B	F07	Sort the Paragraphs
Q8	VC2E10LY07	5C	F13	Multiple Choice
Q9	VC2E10LY07	5C	F13	Multiple Choice
Q10	VC2E10LY07	5C	F13	Multiple Choice
Task 11	VC2E10LY07	5C	F13	Summary
Q12	VC2E10LY08	5D	F17	Multiple Choice
Task 13	VC2E10LY08	5D	F17	Drag and Drop
Task 14	VC2E10LY08	5D	F17	Drag the Words
Task 15	VC2E10LY08	5D	F17	Fill in the Blanks
Task 16	VC2E10LY09	5E	F18	Mark the Words
Task 17	VC2E10LY09	5E	F18	Mark the Words
Q18	VC2E10LY09	5E	F18	Multiple Choice

Marks by CD: LY05 — 5 · LY06 — 6 · LY07 — 5 · LY08 — 6 · LY09 — 3. **All five CDs covered.**