

English Level 7

Chapter 1 — Language: interacting, evaluating and structuring texts

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Language and identity: how language expresses and creates personal and social identities

What this section is built on

Content description **VC2E7LA01**: understand how language expresses and creates personal and social identities.

This section draws on two elaborations (illustrations of the content description):

- **VC2E7LA01.E01** — understanding local idioms and discussing their connection with personal and social identities
- **VC2E7LA01.E02** — developing dialogue that reveals character in comics, cartoons and animations

You already met part of this territory in Year 6, where you learned that language changes as situations become more or less formal. Here you go one step further: you look at what your language says about **you** — and how it helps make you who you are.

Theory

Every day you make hundreds of language choices. You pick some words and not others. You use some sayings and not others. Most of the time you do this without thinking — but every choice is a clue.

This section is about two big ideas:

1. Language **expresses** identity — it shows who you are and the groups you belong to.
2. Language **creates** identity — the words you use over time help make you who you are.

Notice the words *expresses* and *creates*. Showing who you already are is one thing. Helping to make you who you are is a stronger idea — and it is the deeper half of this section.

What is “identity”? (How this book uses the word)

The Victorian Curriculum uses the term *identity* but does not define it, so this section treats it in a specific way. Here, **identity** means the answer to the question “Who are you?” It has two halves:

- **Personal identity** — what makes you *you* as one person: your name, your interests, your sense of humour, your own way of speaking.
- **Social identity** — who you are through the groups you belong to: your family, your friendship group, your team, your school, your culture, your generation.

Your language points to every ring of who you are

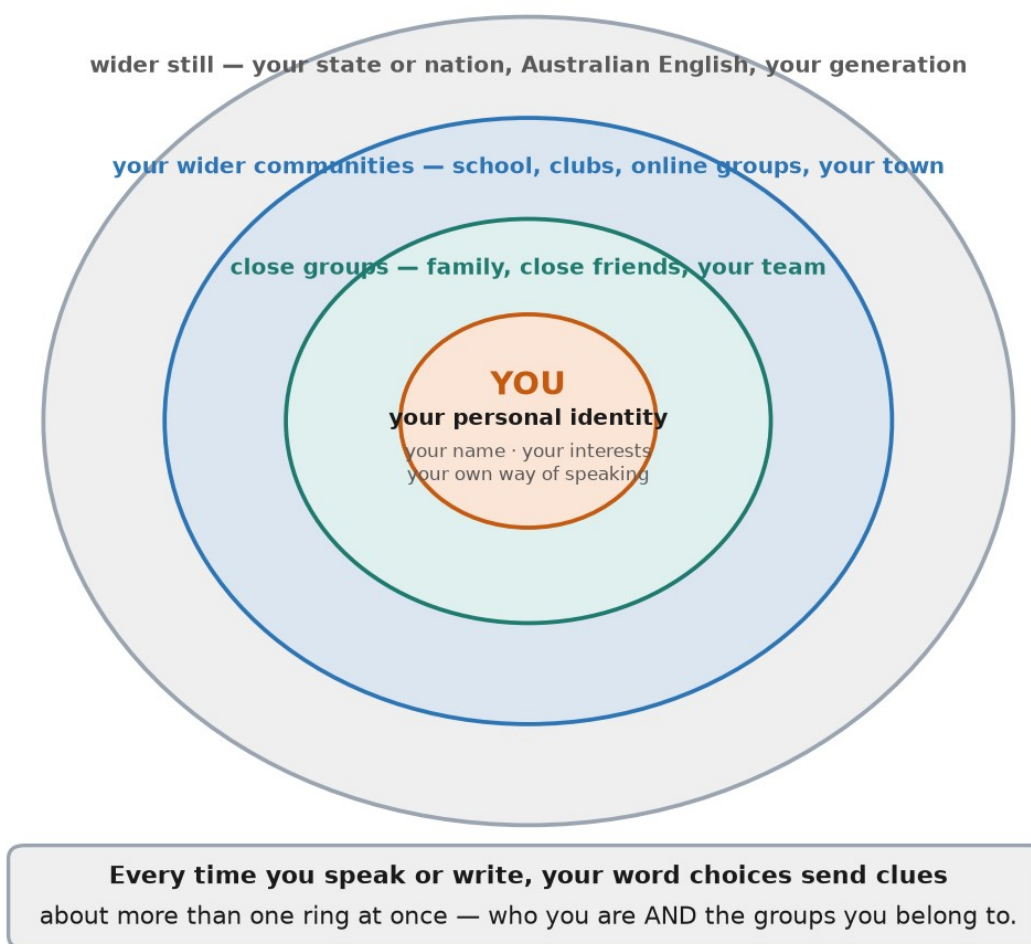


Diagram of who you are as rings, with personal identity at the centre, then close groups, wider communities and wider still

Every time you speak or write, your language points to more than one ring at once. A single sentence can say “this is me” *and* “this is where I belong”.

Language expresses identity: clues in the way we talk

Some language choices tell people about your **personal identity** — your interests, your feelings, your own habits:

- the topics you choose (“Did you see that game last night?” vs “I just finished chapter twelve!”)
- the words you reach for again and again
- how fast, loud or careful you usually speak

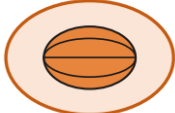
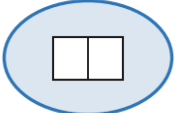
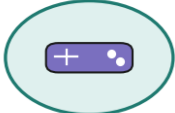
Other choices tell people about your **social identity** — the groups you belong to. Three kinds of group language matter here. Each is defined at its first use, so keep these definitions in mind:

Slang is very informal language — words and sayings that belong to one group of people, such as teenagers, gamers or sports fans. Slang changes fast, and people outside the group may not know it. When you use slang, you signal “I am one of us”.

Jargon is the special words used by people who share a job, hobby or game — *offside* in soccer, *support main* in team gaming, *tuckshop* in Australian schools. People outside the group may need the words explained to them. Knowing the jargon shows you are inside the group.

A **catchphrase** is a short saying that one person (or one character) uses again and again, until it becomes part of who they are. If a friend says “No worries, no worries!” after everything, that phrase becomes their signature.

Three invented profiles — what does each person’s language signal?

hoop_dreams_13	melo_reads	gg_pixie
		
bio: “ball is life weekend games state titles next year”	bio: “currently reading: The Glass Harbour — chapter 12”	bio: “support main rank 34 gg wp”
favourite emoji: the basketball	favourite emoji: the book	favourite emoji: the fairy
a post: “WON THE SEM!!!! let’s gooo team!!”	a post: “That ending was not what I expected. Thoughts?”	a post: “gg wp everyone. tomorrow we grind to 35”
Clues: sport, team pride, excitement, extra letters for big feelings	Clues: a reader, full sentences, capital letters, asks others to think	Clues: a gamer, in-group shortenings (gg = good game, wp = well played)

Username, bios, favourite emojis and spelling choices all say something about who we are — online identity is built from language too.

Three invented social media profile cards with usernames, bios and posts full of identity clues

Look at the three invented profiles above. None of them says “I am a basketball player” or “I am a reader” — but the language does that work anyway. Usernames, bios, favourite emojis, spelling choices and the way a post is written are all identity clues. Online identity is built from language too.

Australian English: local word habits

Australian English has its own word-building habits. One of the best known is shortening words and adding an ending — usually **-o** or **-ie**. A **suffix** is a letter group added to the end of a word to make a new word or form:

Australian English has its own word-building habits

the full word	the short form	the ending
afternoon	arvo	-o
breakfast	brekkie	-ie
mosquito	mozzie	-ie
sunglasses	sunnies	-ies
service station	servo	-o
ambulance worker	ambo	-o

These short forms are informal. You hear them with family, mates and sport — you might pick other words in a formal letter. Knowing when to use which is part of how language expresses who you are and where you belong.
("Mates" means friends — it is itself a very Australian word.)

Table of Australian English shortened words such as arvo and brekkie, showing the full word, the short form and the ending

These short forms are informal. You hear them with family, mates and sport; you would probably pick other words in a formal letter. (Here *mates* means friends — and it is itself a very Australian word.) Choosing *arvo* over *afternoon* is a small but real identity signal: it says something about where you are from and how you want to sound.

Language creates identity: belonging, and its other side

Here is the deeper idea. Shared words do not just *show* that you belong to a group — using them *builds* the belonging. When you join a new team, a new club or a new online group, you learn its words. As you start to use them, you move from outsider to member. The language helps make the group real, and it helps make your place in it real.

Both sides of this are true, and a careful thinker holds both at once:

- **The including side.** Shared words build closeness. They mark friendship, build team spirit, and let people feel “at home” with each other. A family saying or a team chant is glue.
- **The excluding side.** If you do not know the words, you can feel left out. Group words can also be used to put others down, or to pressure members to talk (and think) only one way.

Neither side is the whole story. When you look at group language in this section, weigh both sides before you reach your own view — and give your reasons, because the reasoning is what matters most.

You met a related idea in Year 6 (VC2E6LA01): language changes with the situation — how formal you need to be, and how close you are to the listener. You do not need to relearn that; you build on it. Now you also ask: *what do these choices say about me?*

One request, four ways to say it — what does each say about you?

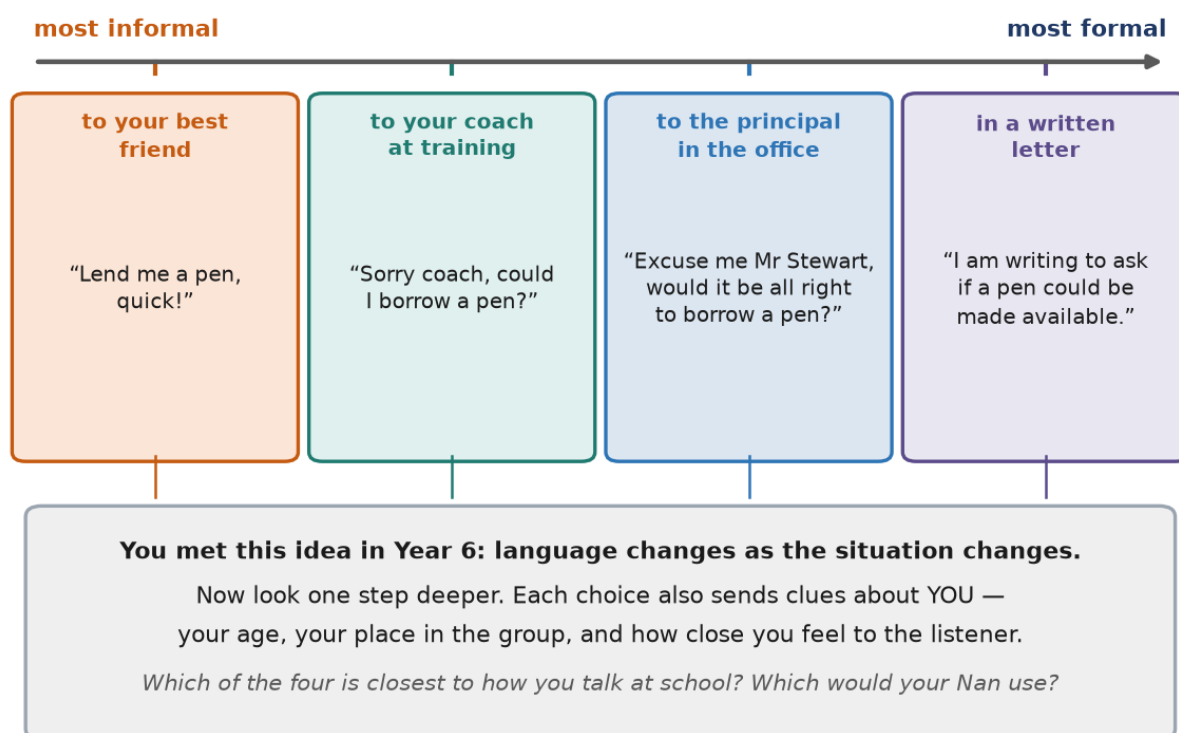


Diagram showing one request, borrowing a pen, said four ways from most informal to most formal

Idioms: words that only “we” understand

An **idiom** is a group of words whose meaning is shared by the people who use it. You cannot work the meaning out from the single words — you have to learn it from the people around you.

How an idiom works: “it’s raining cats and dogs”

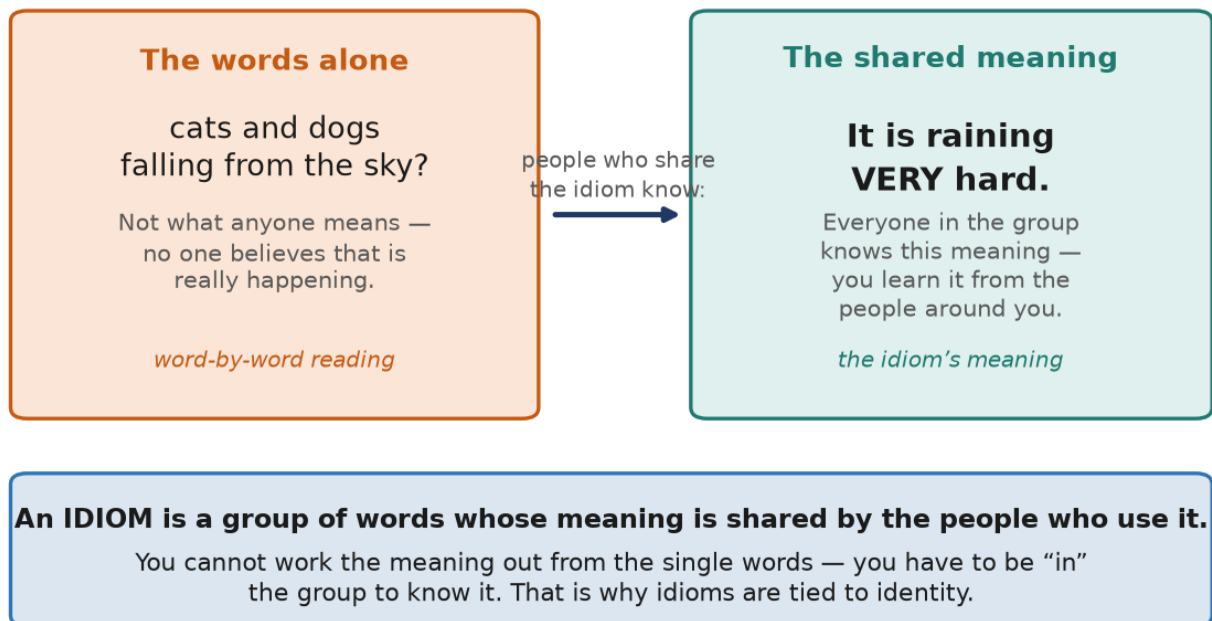


Diagram comparing the words alone of the idiom raining cats and dogs with its shared meaning, raining very hard

Think about what that means for identity. Idioms are learned from someone — your family, your local area, your generation, your culture. So every time you use one, you carry a piece of that group with you:

- “It’s **raining cats and dogs**.” (raining very hard)
- “**No worries**.” (that’s all right)
- “I’m **flat out** today.” (very busy)
- “She was **good as gold**.” (very well behaved, just right)
- “You’ll be **right as rain** tomorrow.” (fine again)
- “He was **over the moon** about it.” (very happy)

Some idioms are **local** — used in one area, one family, one team or one group of friends. A saying your Nan uses might be unknown to a student interstate. That is exactly why idioms connect to personal and social identities: the idioms you know map the people and places you come from.

When characters talk: dialogue in comics, cartoons and animations

Dialogue is the words characters say to each other in a story. In comics, cartoons and animations, dialogue is drawn as well as written — and the drawing carries meaning too. Here is the toolkit:

The comic toolkit: how drawn characters “speak”



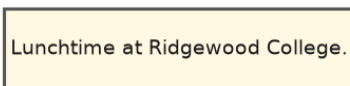
speech bubble + tail
words said out loud,
pointing to the speaker



thought bubble
what a character thinks
but does not say



shout bubble
loud and excited —
the spikes carry the volume



caption box
sets the place or time —
not spoken by anyone

BANG! CRASH! WHOOSH!

onomatopoeia (say it: on-o-mat-o-PEE-uh)
sound-effect words that sound like the noise they name

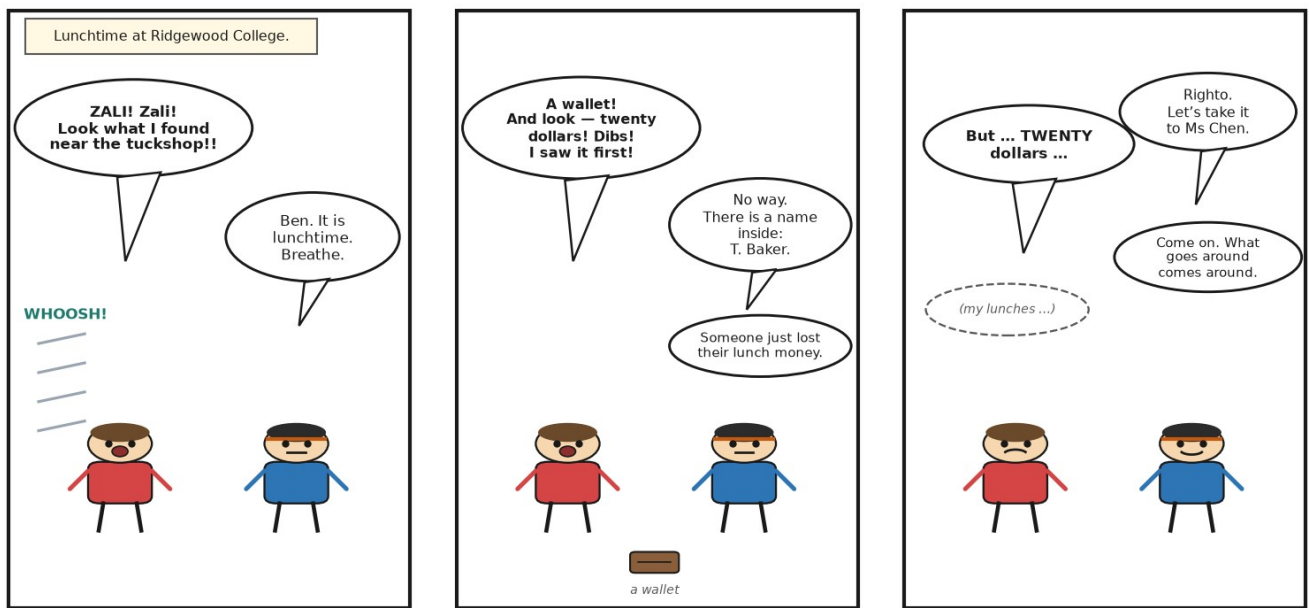
**In comics, cartoons and animations, WHO a character is comes through
in the words you give them — and HOW those words are drawn.**

Diagram of the comic toolkit: speech bubble, thought bubble, shout bubble, caption box and onomatopoeia

- A **speech bubble** holds words said out loud; its tail points to the speaker.
- A **thought bubble** shows what a character thinks but does not say.
- A **shout bubble** has spikes — the spikes carry the volume.
- A **caption box** sets the place or time. Nobody in the story speaks it.
- **Onomatopoeia** (say it: on-o-mat-o-PEE-uh) is a sound word that sounds like the noise it names — BANG! CRASH! WHOOSH!

Now read this original comic, created for this book. Two students find a wallet at lunchtime. As you read, listen for two different voices.

“The Lost Wallet” — an original comic. What does each character’s dialogue reveal?



Created for this workbook. The two characters speak in different ways — that is the point. Each voice reveals character.

Original three-panel comic called The Lost Wallet, in which Ben and Zali find a wallet at lunchtime

Ben and Zali say much the same things a person would need to say — find, wallet, money, name, teacher. But their *dialogue* reveals two different characters. Ben speaks in bursts, with exclamation marks, contractions (shortened word forms like *can't* and *we're*) and big feelings; he reaches for the slang claim word “dibs” to argue his side. Zali speaks in full stops — calm, short, steady — and she is the one who reads the name inside.

Here is what that close reading looks like, step by step:

Reading dialogue for identity clues — two lines from the comic

**"A wallet! And look — twenty dollars!
Dibs! I saw it first!"**

— BEN

**"No way. There is a name inside:
T. Baker."**

— ZALI

Exclamation marks, short bursts

→ excited, speaks fast, acts on feelings

"Dibs!" — a slang claim word

→ uses a kid rule to argue his side

"I saw it first!"

→ claims the wallet without thinking of the owner

Full stops, short and steady

→ calm and firm, not swept along

"No way." first

→ her stand is clear from the first words

reads the name inside

→ notices details, thinks of the owner

Dialogue is never just words.

Punctuation, sentence length, idioms, slang and little words like "but" are all clues to who is speaking.

Two lines of dialogue from the comic with identity clues marked and explained

That is the skill of this section in one picture: take a line of dialogue, name the language choices in it, and say what they reveal about who is speaking. Punctuation, sentence length, idioms, slang and little words like "but" are all clues.

Key words for this section

Word	Meaning
identity	the answer to "Who are you?" — personal (you as one person) and social (you through your groups)
slang	very informal words and sayings that belong to one group
jargon	the special words of a shared job, hobby or game
catchphrase	a saying one person or character repeats until it becomes their signature
suffix	a letter group added to the end of a word
idiom	a group of words whose shared meaning you cannot work out from the single words
dialogue	the words characters say to each other in a story
speech / thought / shout bubble	drawn holders for words said aloud, words thought, or words shouted
caption box	a box that sets the place or time; nobody speaks it
onomatopoeia	a sound word that sounds like the noise it names

Worked examples

Example 1 — reading a chat for identity clues (scaffolded)

Read this original chat between two students, Priya and Milo:

Priya: hey! robotics club moved to room 12 today. bring the arm part if u still have it!! **Milo:** yep on it. see u after the bell **Priya:** legend. dont forget the battery this time!!

How do you pull identity clues out of a text like this? Work down the table. The left column shows *where to look*; the right column shows *what to think* about it.

Working — a language choice to look at	Comment — what it reveals
Lower-case “hey!”, “u”, “dont”, and “!!”	Very informal digital talk. First step: name the choice, then say what it shows — here, two people who are close and relaxed with each other.
“robotics club”, “the arm part”, “the battery”	Shared jargon — words only a club member would follow. This points to an interest (personal identity) and a club they both belong to (social identity).
“see u after the bell”	Both know the same school routine. A small phrase, but it places them in the same community.
“legend.”	A slang word of praise. Using it says “we are mates on the same team”. One word does a lot of identity work.

The habit to copy: **name the choice** → **say what it reveals** → **link it to a ring** (you, a close group, or a wider community).

Example 2 — working out idioms in family talk (scaffolded)

Read this original passage:

It was raining cats and dogs when we left school, but Nan said we’d be right as rain once we got inside. We were flat out hungry after swimming, so afternoon tea was good as gold.

Working — the idiom	Comment — what it means here
raining cats and dogs	It was raining very hard. The words alone picture cats and dogs falling from the sky — the shared meaning is what counts.
right as rain	Fine again; all right. Nan uses it to settle the children’s worries.
flat out	Here, “very” — flat out hungry means completely hungry.
good as gold	Just right; exactly what was needed.

Now the identity step. These are Nan’s phrases. They belong to her generation and her family talk, and the children learn them *from her*. That is the link: idioms map the people you spend time with.

Example 3 — a model analytical paragraph about dialogue (unscaffolded)

Question: How does the writer use dialogue to reveal Ben’s character in “The Lost Wallet”?

Model response:

Ben is excited and quick to act, and the writer reveals this through his dialogue. From his very first line — “ZALI! Zali! Look what I found near the tuckshop!!” — Ben shouts his friend’s name twice and uses exclamation marks, which shows he is bursting with news. He also uses the slang claim word “dibs” and insists “I saw it first!” — a quick grab at the wallet without a thought for its owner. These choices paint Ben as someone who acts on his feelings first and thinks later.

Why this works — check the three moves:

1. **Point** — a clear claim about the character (“excited and quick to act”).
2. **Evidence** — exact words from the comic, in quotation marks.
3. **Explanation** — what each choice reveals, linked back to the point.

Example 4 — rewriting flat dialogue so it reveals character (unscaffolded)

Task: Take flat dialogue and rewrite it so two different characters come through.

Flat version (reveals nothing):

Milo: Hello. I found a wallet. What should we do? **Priya:** I think we should give it to a teacher. **Milo:** Yes. That is a good idea.

Model rewrite:

Milo: PRIYA! Priya — come QUICK. Someone dropped their wallet right here! **Priya:** Okay, okay. Deep breath. Is there a name inside? **Milo:** Hang on ... yes! Wait. Twenty dollars though. TWENTY. **Priya:** We’re handing it in. Come on — what goes around comes around.

Model reflection — what changed and why:

- Milo’s lines got exclamation marks, capital letters and repetition (“TWENTY”) — choices that show excitement and a mind stuck on the money.
 - Priya’s lines stayed short and calm, with full stops and a question that moves things along (“Is there a name inside?”).
 - The idiom “what goes around comes around” gives Priya a values line — it shows what she believes, not just what she wants.
-

Practice questions

Scaffolded

Multiple choice

Q1. [reading] When someone says “it’s raining cats and dogs”, they mean that ...

- A. cats and dogs are falling from the sky
- B. it is raining very hard
- C. it is about to stop raining
- D. pets should stay inside

Q2. [reading] Why are idioms tied to identity?

- A. They only appear in formal writing.
- B. You have to learn them from the people around you, so they map the groups you belong to.
- C. Their meaning can be worked out from the single words.
- D. Everyone in the world uses the same ones.

Q3. [reading] “Servo” is a short form of “service station”. This shortening habit belongs to ...

- A. formal letters
- B. informal Australian English
- C. scientific jargon

D. online safety rules

Q4. [viewing] In a comic, a character's words appear in a spiky-edged bubble with big letters: "GOAL!!" The spiky bubble tells the reader the character is ...

A. whispering

B. thinking quietly

C. shouting with excitement

D. writing a note

Q5. [viewing] In "The Lost Wallet", Zali says: "No way. There is a name inside: T. Baker." Her short sentences and full stops show that she is ...

A. confused and lost

B. calm and firm

C. loud and angry

D. joking around

Q6. [writing] Which request best fits a student speaking to the principal in the office?

A. "Lend me a pen, quick!"

B. "Chuck us a pen, will ya?"

C. "Excuse me Mr Stewart, would it be all right to borrow a pen?"

D. "Pen. Now. Thanks."

Short answer

Q7. [viewing] Look again at the dialogue clues figure for "The Lost Wallet". Copy and complete this table for **Zali** — find two more language choices of hers and say what each reveals.

Zali's language choice

What it reveals about her

(i)

(ii)

Starter: look at her punctuation, her sentence length, and what she does with the name inside the wallet.

Q8. [reading] Sort the eight items below into the four boxes: **idiom**, **slang**, **jargon**, **catchphrase**. Use the definitions from the Theory.

1. "over the moon" (very happy)

2. "servo"

3. "offside" (a soccer word)

4. "Eyes up here, team!" — the coach says it at every session

5. "under the weather" (a little sick)

6. "gg wp" (gaming talk for "good game, well played")

7. "mozzie"

8. "Righto, let's make a plan." — Zali says this every time something goes wrong

Note: some items could fit two boxes. If you place one in a box, give your reason — the reasoning is what counts.

Q9. [writing] One request, three ways. A student needs to borrow a pen. Write the request three times, for:

1. their best friend — start with: "Hey, ..."

2. their coach at training — start with: “Sorry coach, ...”
3. the principal, in the office — start with: “Excuse me, ...”

After each one, write one sentence saying what that version shows about how the student sees the listener.

Q10. [speaking & listening] Pair talk. With a partner, look at the three invented profile cards (hoop_dreams_13, melo_reads, gg_pixie). Take turns: name two identity clues on each card and say what they show. Listen to your partner’s clues — add one clue neither of you named first. Then write one sentence together: “We noticed that ...”

Q11. [reading] Match each idiom to its meaning.

Idiom	Meaning
1. raining cats and dogs	A. very happy
2. over the moon	B. tell a secret
3. under the weather	C. raining very hard
4. spill the beans	D. a little sick

Q12. [writing] Here are clues about a new character: *Jay is shy, new to the school, loves drawing, and speaks quietly.* Write two lines of dialogue for Jay that reveal these things. Do not use the words “shy” or “drawing” in a plain way — let the word choices do the work.

Starter: think about sentence length, what Jay talks about, and whether Jay asks questions or waits.

Unscaffolded

Q13. [writing] “Idioms are more than fun sayings — they are about identity.” Write a paragraph discussing this statement. Use at least two idioms from this section as your evidence, and explain where each one might be learned and what it says about the person using it. Use the three moves from Example 3: point, evidence, explanation.

Q14. [speaking & listening] Idiom interview. Ask two adults from your family or local area (a parent, a grandparent, a neighbour, a coach) about a saying they use or hear. For each one, find out: what does it mean, and who taught it to them? Bring both sayings back to class and share one of them. As a class, look for patterns: do some sayings belong to one generation, one area or one family?

Q15. [writing] Create your own three-panel comic script for an original short story. Two characters must speak in different voices. Your script must include: at least one speech bubble per panel, one thought bubble, one onomatopoeia, and one idiom. Write it in this form: *Panel 1 — [caption box], [speech bubble: BEN: “...”], [onomatopoeia]* ... Give the comic a title.

Q16. [writing] Strongest case, both sides. Some people say “shared words bring people together”. Others say “shared words leave people out”. Write the strongest case you can for **each** side — two or three reasons each, with an example. Then give your own view, and show your reasoning.

Q17. [writing] Take the flat dialogue from Example 4 (Milo and Priya, the wallet). Rewrite it in your own way, but change the characters: make one of them **shy** and the other **bossy**. Then write three sentences explaining what you changed and how each change reveals the character you chose.

Q18. [speaking & listening] In pairs, read “The Lost Wallet” aloud with voices — one of you is Ben, one is Zali. Then swap and read it again. Discuss: what changed when the voices changed? Which lines were hardest to read in the “wrong” voice, and why? Report one finding to the class.

Answers

Q1. B. “Raining cats and dogs” means raining very hard. The words alone are not the meaning — that is what makes it an idiom.

Q2. B. Idioms are learned from the people around you, so the idioms you know map your family, your local area and your groups.

Q3. B. Shortened forms like *servo*, *arvo* and *brekkie* are a habit of informal Australian English.

Q4. C. The spikes carry the volume — a shout bubble means the words are loud and excited.

Q5. B. Short, steady sentences with full stops show a calm, firm character.

Q6. C. The formal, polite request fits a student speaking with the principal.

Q7. Sample rows (any two, well linked):

Zali’s language choice	What it reveals about her
Full stops and short sentences (“No way.”)	She is calm and firm; she does not get swept along by Ben’s excitement.
She reads the name inside the wallet (“T. Baker.”)	She notices details and thinks of the person who lost it.
“Breathe.” — one word, first panel	She is the steady one who slows things down.

Q8. Sample placement with reasons:

- **Idiom:** “over the moon”, “under the weather” — the meaning cannot be worked out from the single words.
- **Slang:** “servo”, “mozzie” — informal Australian short forms used by a group.
- **Jargon:** “offside”, “gg wp” — the special words of soccer and gaming; outsiders need them explained.
- **Catchphrase:** “Eyes up here, team!”, “Righto, let’s make a plan.” — sayings one person repeats until they become their signature. (“Righto” alone is slang, but as Zali’s repeated saying it works as a catchphrase — either placement is fine with that reasoning.)

Q9. Samples:

1. “Hey, lend me a pen, quick!” — informal, with slang, no please: the student sees the friend as close and equal.
2. “Sorry coach, could I borrow a pen?” — polite but relaxed: the coach is respected, but the place is familiar.
3. “Excuse me Mr Stewart, would it be all right to borrow a pen?” — full, formal, named: the student sees the principal as someone to show respect to.

Q10. There is no single right answer. A strong pair finding names a clue and links it to identity — for example: “We noticed that melo_reads writes in full sentences with capital letters, which signals a careful reader, while gg_pixie uses in-group shortenings like gg and wp, which signal a gamer.”

Q11. 1–C, 2–A, 3–D, 4–B.

Q12. Sample:

Jay: Um ... hi. Is this seat taken? Sorry, I’m new. I was just ... sketching in my book. If you want the seat, that’s okay.

The short, apologising sentences and the self-corrections show shyness; “sketching in my book” shows the drawing interest; the offer to give up the seat shows a quiet, careful character.

Fully-worked solutions

These are model responses for the extended questions. Compare your work against them, then look at the checklist at the end, which is drawn from the Level 7 achievement standard — in particular the Speaking and Listening strands, where students “use language to express social identities” and “discuss and present ideas, including about texts”.

Q13 — model paragraph

Idioms are more than fun sayings, because you cannot learn them on your own — you learn them from the people around you, so they carry identity with them. Take “flat out”. A student in Melbourne might say “I was flat out at training”, and that saying marks them as Australian and as someone who hears that phrase at home or at sport. Or take “right as rain”: in this section, Nan uses it, so the phrase carries her generation and her family with it. When a new person joins a group and learns its idioms, they are learning who the group is — and when they start using them, they are showing where they belong.

What makes it strong: a clear point, two idioms as evidence, and an explanation that links each one to a person, a place or a group.

Q15 — model comic script (one possible answer)

Title: “The Big Splash”

Panel 1 — Caption box: “Saturday morning. The school pool.” Onomatopoeia: SPLASH! Speech bubble — **Tia:** “LAST ONE IN IS A SEAWEED! Go go go!”

Panel 2 — Thought bubble (Noah): “Everyone is watching. Deep breath, Noah.” Speech bubble — **Noah:** “Um ... could we start from the shallow end, please?”

Panel 3 — Speech bubble — **Tia:** “No worries, no worries — shallow end it is! Team rule number one: we stick together.” Speech bubble — **Noah:** “...right as rain. Okay. I’m in.”

The two voices are different (Tia: shouts, catchphrase, exclamation marks; Noah: questions, polite hedging, idioms he has just learned), and the idiom requirement is met twice.

Q16 — model strongest-case response

Side one: shared words bring people together. Shared words build closeness fast — a team chant or a family saying makes members feel at home. They also let groups work together, because jargon means everyone follows the same plan (“gg wp” ends a game on good terms). And learning a group’s words is how a newcomer becomes a member, so shared words open doors.

Side two: shared words leave people out. If you do not know the words, you cannot follow the talk, so you stay on the outside. Group words can also pressure members to talk — and think — one way only. And some in-group words are used to put other people down, which hurts more than it helps.

My view: both are true, but the difference is how the words are used. Shared words are good when they invite people in and let newcomers learn them; they do harm when they are used as a fence. My reason is simple: the same chant that makes a team feel at home can make the new kid feel invisible — so it is the use, not the words, that decides.

What makes it strong: each side gets real reasons and an example, and the final view is a reasoned one, not just a feeling.

Q17 — model rewrite and reflection

Milo (bossy): Right. I found the wallet, so I’m in charge. Give me your bag — we’re checking it. **Priya (shy):** Um ... okay. But maybe we should just ... hand it in? If that’s alright. Sorry.

Reflection: I made Milo bossy through commands (“Give me your bag”, “I’m in charge”) and short, ordering sentences. I made Priya shy through hedges (“Um”, “maybe”, “if that’s alright”), an apology, and a question instead of a statement. The contrast shows that sentence type — command versus question — is one of the fastest ways to reveal character.

Q14 and Q18 — what to listen for (speaking & listening tasks)

These tasks have no single right answer. A strong showing:

- names the saying clearly and gives its shared meaning (Q14)
- notices a generation, area or family pattern in the collected sayings (Q14)
- uses voice choices — pace, volume, stress — to make Ben and Zali sound like different people (Q18)
- can explain *why* a line sounds wrong in the other character's voice, using language ideas from this section (Q18)

Marking checklist for extended responses in this section

A strong response:

- uses the key words of this section correctly (idiom, slang, jargon, catchphrase, dialogue, identity)
- gives evidence — exact words from a text, comic or profile — in quotation marks
- explains what the evidence reveals, not just what it is
- links language choices to personal identity, social identity, or both
- where a task asks for both sides, gives each side a fair and strong case before reaching a reasoned view

The language of evaluation and substantiation

Theory

Two reviews of the same story

Here is a one-line summary of an original story written for this book: in *The Last Ferry*, by Anh Nguyen, Maya finds the ferryman’s notebook on the last boat of the night, and she must decide what to do with the ferry key.

Now read two short reviews of that story.

Review 1. “The Last Ferry is a great book. You should read it.”

Review 2. “The Last Ferry is a great book, because its ending turns the whole story upside down. When Maya finds the ferryman’s notebook, one line rewrites the story — and that is why the book stays with you.”

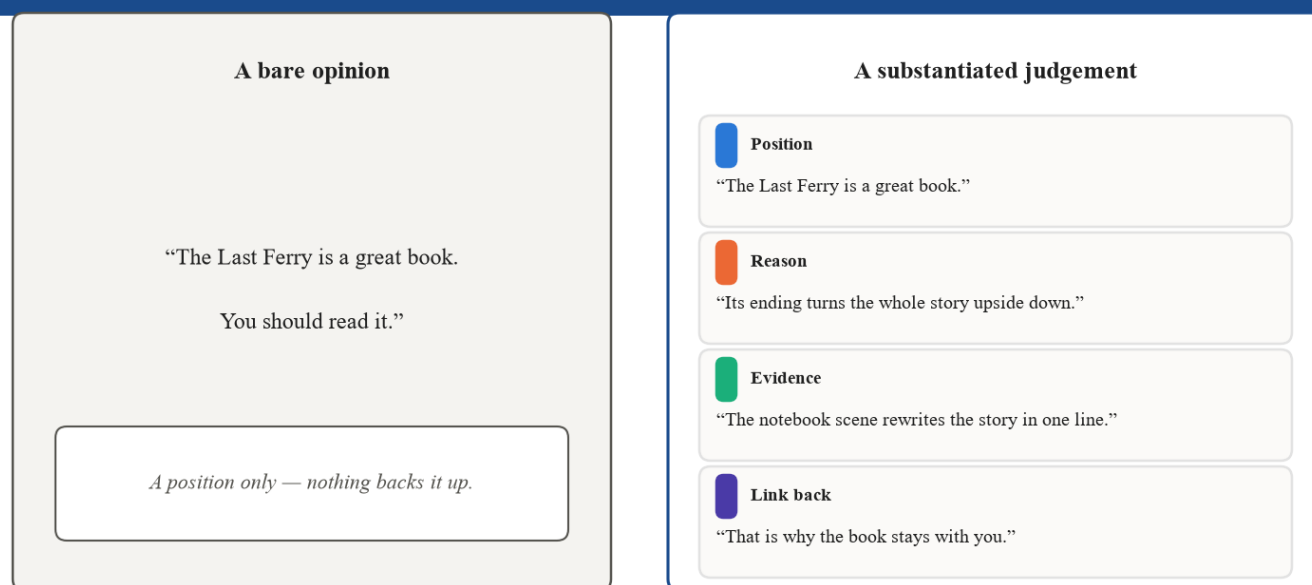
Both reviewers hold the same **position** — the same judgement of the book. But Review 2 does something Review 1 does not: it backs the judgement up. That difference is what this section teaches.

- **Evaluation** is the work done by words that judge — words that say how good or bad, how strong or weak, how moving or dull something is.
- **Substantiation** is the language that backs a judgement up — the reasons, examples and evidence behind a position. To *substantiate* a claim is to put something solid behind it.

Strong readers, writers and speakers do both: they evaluate, and they substantiate.

The same opinion — bare and substantiated

VC2E7LA02



Same position — now it has something behind it.

Figure 1. Two panels. Left: a bare opinion with nothing behind it. Right: the same position in four parts — position, reason, evidence and link back.

Subject words. Evaluation, substantiation, validity, reliability and aesthetic are the subject words of this section. This book defines every subject word at first use — and again in the figures — so keep this page handy.

Three families of evaluation words



Evaluation words fall into three families: words for **emotional response** (how a text made you feel), words for **judgement of character** (what characters do, and what kind of people they are), and words for **aesthetic appreciation**. Aesthetic means “to do with beauty, or with noticing and enjoying the qualities of something” — so aesthetic appreciation judges the text itself: how well it is made, how well it is written. That is our working definition for this section.

Every family has “yes” words and “no” words — praise and criticism both count as evaluation.

Three families of evaluation words

VC2E7LA02.E01

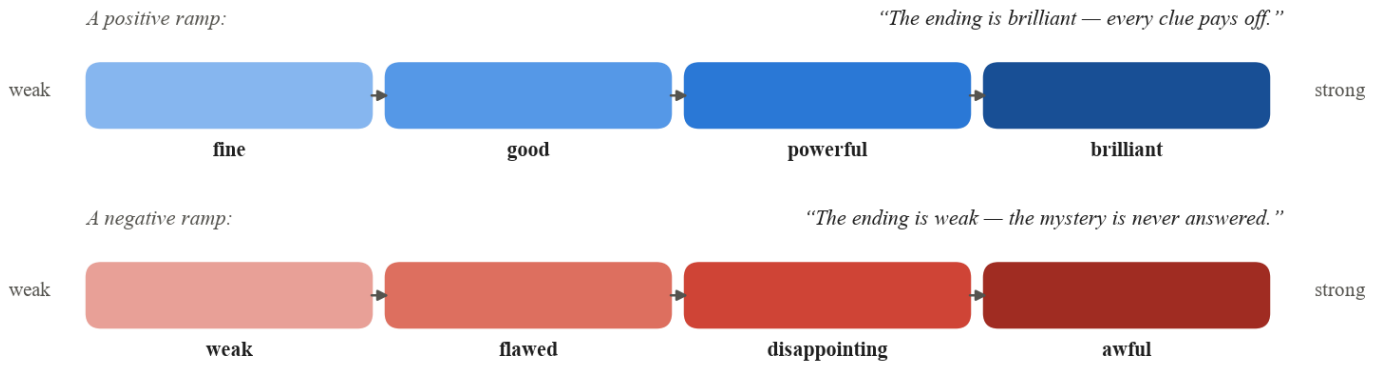
Family	What it judges	Words that say “yes”	Words that say “no”
 Emotional response	how the text made you feel	gripped · moved · delighted	bored · frustrated · unsettled
 Judgement of character	what characters do, and what kind of people they are	brave · loyal · fair	selfish · cruel · dishonest
 Aesthetic appreciation	the qualities of the text itself — how it is made	vivid · elegant · satisfying	dull · clumsy · flat

Aesthetic means “to do with beauty, or with noticing and enjoying the qualities of something”. It is a subject word, so this book defines it at first use — here, and every time a new subject word appears.

Figure 2. A table of the three families of evaluation words — emotional response, judgement of character, aesthetic appreciation — with what each family judges, and words that say “yes” and words that say “no”.

Choosing the right strength

Evaluation words also differ in strength. *Brilliant* is a much bigger judgement than *fine*, and *awful* is much stronger than *disappointing*. The rule: match the strength of your word to the strength of the reason you can give. If your reason is small, keep the word small too.



Match the strength of the word to the strength of the reason you can give.

Figure 3. Two ramps of evaluation words from weak to strong. A positive ramp: fine, good, powerful, brilliant. A negative ramp: weak, flawed, disappointing, awful.

Judging whole texts

Evaluation is not only for single words — whole texts get judged too, and the questions change with the kind of text. For a **narrative** text (a story), you assess things like character, impact on the reader, and the writer's skill with language. For a **persuasive** text (an argument), you assess things like the clarity of the position, the evidence behind it, and its fairness to the other side.

Judging two kinds of texts

Narrative texts (stories)	Persuasive texts (arguments)
Character — are they believable? believable · flat · true to life "Maya feels like a real person." Impact — does it hold you? gripping · moving · dull "I could not put it down." Language — how well is it written? vivid · elegant · clumsy "The night-river scene feels real."	Position — is it clear? clear · strong · unclear "The writer's point is clear from the title." Evidence — is it valid? Does it really back the claim? solid · weak · limited "The survey gives solid support." Fairness — does it treat the other side fairly? fair · balanced · one-sided "It answers the other side's best point."

Figure 4. Two panels. Narrative texts: judge the character (believable, flat, true to life), the impact (gripping, moving, dull) and the language (vivid, elegant, clumsy). Persuasive texts: judge the position (clear, strong, unclear), the evidence (solid, weak, limited) and the fairness (fair, balanced, one-sided).

Checking evidence and sources

When a text tries to persuade you with facts, two subject words matter: **reliability** and **validity**. The curriculum uses both without defining them, so here are our working definitions for this section:

- **Reliability** — can the source be trusted? (Who made it, and have they been careful and honest?)
- **Validity** — does the evidence really support the claim it is used for? (Is it recent, big enough, and pointing at the right thing?)

Six questions put those definitions to work. You already own some of the tools from Level 6 — **bias**, and **objective and subjective language** (VC2E6LA02) — and they help most with questions 3 and 6. This section does not reteach them; it expects you to bring them.

Six questions to ask of a source

VC2E7LA02.E03

1

Who made this — and why should we trust them on this topic?

Reliability

2

Where did it appear, and can you find it again?

Reliability

3

Can the claim be checked against other sources?

Reliability

4

Is it recent enough to still be true?

Validity

5

Is there enough evidence to carry the claim — or only a little?

Validity

6

Does the evidence really point to this claim, or to something else?

Validity

The curriculum uses reliability and validity but does not define them. Working definitions for this section: reliability — can the source be trusted? validity — does the evidence really support the claim it is used for? Your Level 6 tools — bias, and objective and subjective language — help most with questions 3 and 6.

Figure 5. Six questions to ask of a source, tagged reliability or validity: 1 Who made this, and why should we trust them on this topic? 2 Where did it appear, and can you find it again? 3 Can the claim be checked against other sources? 4 Is it recent enough to still be true? 5 Is there enough evidence to carry the claim, or only a little? 6 Does the evidence really point to this claim, or to something else?

A weaker source is not always worthless. Being fair means naming what a source *can* show — that some people hold a view, for example — while still seeing what it *cannot* prove.

The language of substantiation

Substantiation has jobs to do, and each job has its own language. The five jobs answer the questions a doubting reader would ask of you: *Why? For instance? How do you know? So what? What about the other side?*

 Give a reason	because · since · as “It works because the ending fits the story.”	<i>Why?</i>
 Give an example	for example · such as · one case is “...such as the scene where Maya hides the key.”	<i>For instance?</i>
 Point to evidence	according to · the survey shows · figures from “According to the survey, most walkers felt more focused.”	<i>How do you know?</i>
 Draw a conclusion	so · this shows · therefore · as a result “So the story earns its happy ending.”	<i>So what?</i>
 Be fair to the other side	although · on the other hand · the best reply to this is “Although it starts slowly, it builds well.”	<i>What about the other side?</i>

Each job answers a question a doubting reader would ask — the last column lists them.

Figure 6. Five jobs of substantiation language. Give a reason (because, since, as); give an example (for example, such as, one case is); point to evidence (according to, the survey shows, figures from); draw a conclusion (so, this shows, therefore, as a result); be fair to the other side (although, on the other hand, the best reply to this is).

Substantiation is not only in words. Illustrations and graphic representations — charts, graphs, tables, labelled diagrams — can also back a claim, and they have their own substantiation moves: a **title** that names what is shown, **axis labels** that say exactly what is measured, **value labels** that let the reader check each figure, a **caption** that states the point drawn from the data, and a **source line** that says where the data came from. When a graphic carries a claim, ask the same six questions of it as of any other source.

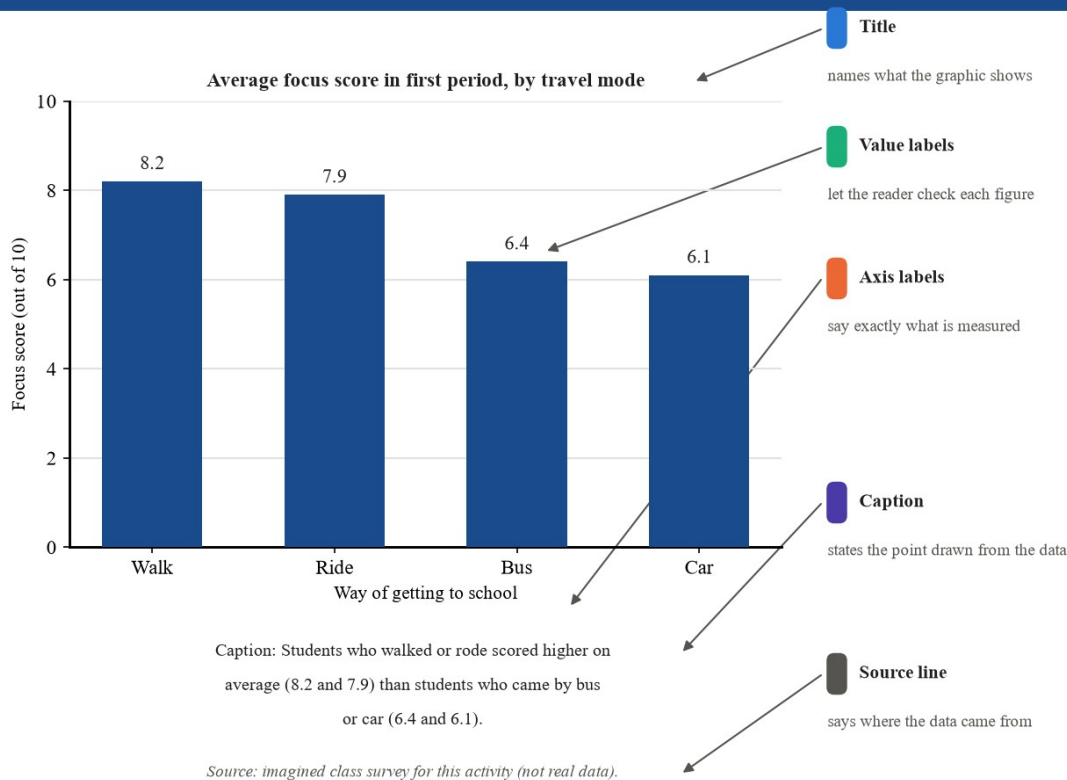
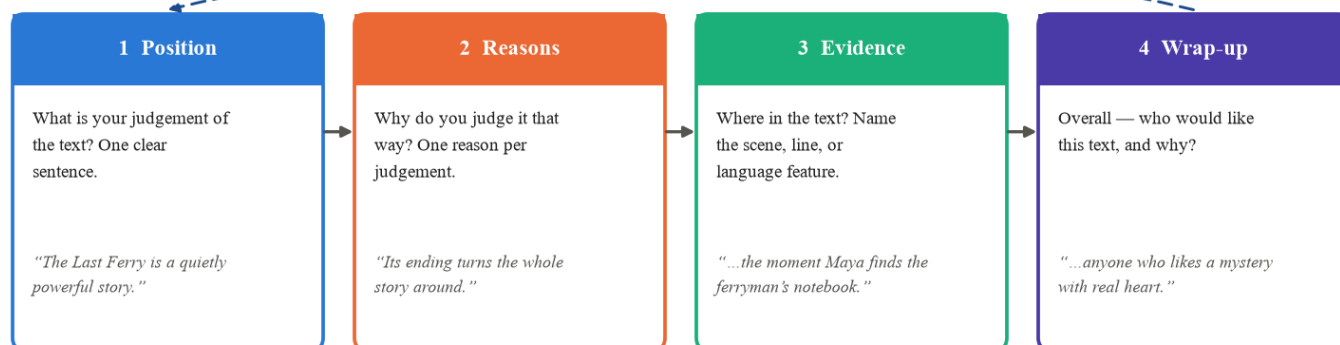


Figure 7. A bar chart of average focus score in first period, by travel mode: walk 8.2, ride 7.9, bus 6.4, car 6.1. Callouts name the parts that do the substantiating: the title, the value labels, the axis labels, the caption and the source line.

Planning a substantiated review

A review is where evaluation and substantiation meet: you judge a text, and you back every judgement up. The planner below is the shape of the writing task at the end of this section.

Check: does every judgement have a reason and evidence?



Work top-right along the boxes, then run the check loop before you write your first full draft.

Figure 8. A four-box planner for a substantiated review: 1 Position, 2 Reasons, 3 Evidence, 4 Wrap-up, with a dashed check loop back over the top: does every judgement have a reason and evidence?

Worked examples

Example 1 — scaffolded

The model review in Figure 9 has its evaluation words marked A–D. Use the key to check each family.

"The Last Ferry is a quietly **powerful**^A story. From the first line, I was **gripped**^B and did not want to put it down. Maya, the main character, is **brave**^C but **stubborn**^C, and her choice to hide the ferry key feels wrong and **believable**^C at the same time. Anh Nguyen's descriptions of the night river are **vivid**^D and **beautiful**^D — you can almost hear the water. The ending is **satisfying**^A because it answers the question the story has been asking all along. I would **recommend**^B this book to anyone who likes a mystery with real heart."

“The Last Ferry” — a review

The Last Ferry is a quietly powerful^A story. From the first line, I was gripped^B and did not want to put it down. Maya, the main character, is brave^C but stubborn^C, and her choice to hide the ferry key feels wrong and believable^C at the same time. Anh Nguyen’s descriptions of the night river are vivid^D and beautiful^D — you can almost hear the water. The ending is satisfying^A because it answers the question the story has been asking all along. I would recommend^B this book to anyone who likes a mystery with real heart.

Key — the marked words belong to these families:

- A** aesthetic appreciation — judging the qualities of the text
- B** emotional response — reporting the reader’s feelings
- C** judgement of character — judging Maya and her choice
- D** aesthetic appreciation — judging the writer’s language

Notice “because” in line 5: the reviewer’s judgement comes with a reason. Evaluation and substantiation work together.

Figure 9. A model review of *The Last Ferry* with its evaluation words underlined and marked A to D, and a key naming the family each mark belongs to.

Working	Comment
A — <i>powerful, satisfying</i>	Aesthetic appreciation: judging the qualities of the text itself (its power, its ending).
B — <i>gripped, recommend</i>	Emotional response: reporting how the text made the reader feel.
C — <i>brave, stubborn, believable</i>	Judgement of character: judging Maya and her choice.
D — <i>vivid, beautiful</i>	Aesthetic appreciation again — this time judging the writer’s language.
“because it answers the question...”	Substantiation: the judgement about the ending arrives with a reason. Evaluation and substantiation work together.

Example 2 — scaffolded

One claim, two sources. The claim: “Students focus better in first period when they walk to school.” Decide which source is stronger.

The claim: “Students focus better in first period when they walk to school.”

✗

Source A — the weaker source

A shoe company asks its 12 followers online:
“Does walking help you focus?” All 12 say yes.

- only 12 people — a very small group
- the company sells shoes — it has something to gain
- the results cannot be checked

✓

Source B — the stronger source

A nearby school surveys 312 Year 7 students,
and teachers check the answers against class
records.

- a much bigger group
- the people asking have nothing to gain
- the results can be checked

Being fair to a weaker source: it still shows that some people hold the view, and that can be worth knowing. It just cannot prove the claim on its own — and the words weaker and stronger are doing the evaluating.

Figure 10. One claim and two sources. Source A, the weaker source: only 12 people, the company has something to gain, the results cannot be checked. Source B, the stronger source: a much bigger group, the people asking have nothing to gain, the results can be checked.

Working

Comment

Source A: a shoe company asks its 12 followers online; all 12 say yes.

Question 1: the maker sells shoes — it has something to gain (bias, a Level 6 tool). Question 5: 12 people is a very small group. Question 3: the results cannot be checked.

Source B: a nearby school surveys 312 Year 7 students; teachers check the answers against class records.

Question 1: the people asking have nothing to gain. Question 5: a much bigger group. Question 3: the results can be checked.

Source B is the stronger source; Source A is the weaker one.

The words *stronger* and *weaker* are themselves evaluation — the evidence earned the judgement. Fairness check: Source A still shows that some people hold the view. That is worth knowing; it just cannot prove the claim on its own.

Example 3 — unscaffolded

Turn the bare opinion “The Last Ferry is a great book” into a substantiated judgement.

Model. “The Last Ferry is a great book **because** its ending turns the whole story upside down — **for example** the moment Maya finds the ferryman’s notebook, when one line rewrites the story. **According to** the text, the ferryman had been recording every crossing for years, **so** the notebook is not a trick; it is the story’s memory. **Although** the opening is slow, it builds well, **and that is why** the book stays with you.”

Why it works: every judgement has a job of substantiation behind it — a reason (*because*), an example (*for example*), evidence from the text (*according to*), a conclusion (*so*), and fairness to the other side (*although*). The position never stands alone.

Example 4 — unscaffolded

Read the graphic in Figure 7 the way a doubting reader would. In three or four sentences, say what it shows and how it backs its claim.

Model. The chart shows average focus scores in first period: walk 8.2, ride 7.9, bus 6.4, car 6.1. The caption draws the point — students who walked or rode scored higher — and the value labels let me check that point against the bars. The axis labels say exactly what was measured (a focus score out of 10), and the source line says the data came from an imagined class survey, so I know it is a teaching example, not real data. One question to ask next is question 5: is the group big enough to carry the claim?

Practice questions

Scaffolded

Q1. Sort these words into the three families (a word can only belong to one family): *moved · selfish · vivid · bored · cruel · elegant · delighted · dishonest · clumsy*. Copy the table and fill it in.

Emotional response

Judgement of character

Aesthetic appreciation

Q2. For each reason below, choose the word from the ramp whose strength matches (*fine · good · powerful · brilliant*), and finish the sentence with “because”. (a) The twist surprised me, and I thought about it on the bus home. (b) The cover looks nice. (c) I could not put it down, and the ending answered every question.

Q3. Each sentence below answers one of the six source questions. Write the question number (1–6) and whether it is checking reliability or validity. (a) “The poll was run last week, so the numbers are still true.” (b) “The article appeared in the school newsletter, and it is still on the noticeboard.” (c) “Two other sources give the same numbers.”

Q4. Fill the blanks with substantiation language from the toolkit, then add one sentence of your own that points to evidence in the story. “Maya is brave, _____ she goes back for the notebook when the ferry is about to leave. _____ the scene on the river, the writer makes the danger feel real. _____ the story starts slowly, it builds to a strong ending, _____ I would recommend it to anyone who likes a mystery.”

Unscaffolded

Q5. (*writing*) Using the planner (Figure 8), write a substantiated review of *The Last Ferry* — or of another story you have read this term — in five to eight sentences. Every judgement must carry a reason and evidence. Underline your evaluation words once, and your substantiation language twice.

Q6. (*reading and writing*) A poster in the canteen says “4 out of 5 students choose Crunch Oats” above a small bar chart of the “survey”. The chart has no source line, and the caption says “Crunch Oats — the smart choice”. Ask two of the six source questions of this graphic, and answer each in one sentence: is the evidence reliable, is it valid, and does the caption say what the data actually shows?

Q7. (*speaking and listening*) Work with a partner. Speaker: give a one-minute spoken judgement of a text you both know — your position, two reasons, and one piece of evidence. Listener: play the doubting reader, and ask at least two toolkit questions (*Why? For instance? How do you know? So what? What about the other side?*). Swap roles. Then write one sentence each: what did your listener’s questions make you add?

Q8. (*writing*) Rewrite each bare opinion as a substantiated judgement (one or two sentences each). (a) “The ferryman is a good character.” (b) “The story’s opening is weak.” (c) “Everyone should read this book.”

Answers

Q1. Emotional response: moved, bored, delighted. Judgement of character: selfish, cruel, dishonest. Aesthetic appreciation: vivid, elegant, clumsy. **Q2.** Suggested: (a) powerful; (b) fine; (c) brilliant — each with a “because” reason that matches the strength. **Q3.** (a) question 4, validity. (b) question 2, reliability. (c) question 3, reliability. **Q4.** Suggested: because · For example · Although · so (other toolkit choices possible). **Q5.** Check against the planner: one clear position; every judgement with a reason and evidence; a wrap-up saying who would like the text. **Q6.** Any two questions, well used; a strong answer notices the missing source line (questions 1–2, reliability), the small or unknown group (question 5, validity), and a caption that sells (“the smart choice”) rather than states what the data shows. **Q7.** Responses vary; the written sentence must name something the listener’s questions added. **Q8.** Any judgement that arrives with a reason and evidence.

Fully-worked solutions

Q1. Ask of each word: does it report a feeling, judge a person, or judge the text? *Moved, bored* and *delighted* are feelings — emotional response. *Selfish, cruel* and *dishonest* judge what people are like — judgement of character. *Vivid, elegant* and *clumsy* judge how something is made — aesthetic appreciation.

Q2. (a) *Powerful* — the twist did more than please; it followed you home, so the reason carries a mid-to-strong word: “The ending is powerful because the twist surprised me and I thought about it on the bus home.” (b) *Fine* — a nice cover is a small reason, so keep the word small: “The cover is fine because the colours suit the river.” (c) *Brilliant* — the strongest reason gets the strongest word: “The ending is brilliant because I could not put it down and every question was answered.” The rule is the point: match the word to the reason.

Q3. (a) “Recent enough to still be true” is question 4 — validity. (b) “Where did it appear, and can you find it again?” is question 2 — reliability. (c) “Can the claim be checked against other sources?” is question 3 — reliability: a claim that checks against other sources comes from a source we can trust.

Q4. Model. “Maya is brave, **because** she goes back for the notebook when the ferry is about to leave. **For example**, in the scene on the river, the writer makes the danger feel real. **Although** the story starts slowly, it builds to a strong ending, **so** I would recommend it to anyone who likes a mystery.” Added evidence sentence: “**According to** the text, Maya hesitates for only a moment before she turns back — **and that is why** her bravery feels believable.”

Q5. Model review. “The Last Ferry is a quietly powerful story, because it trusts the reader to work things out. Maya is brave but stubborn, and her choice to hide the ferry key feels wrong and believable at the same time, which is what makes her memorable. The descriptions of the night river are vivid — you can almost hear the water — so the setting does real work in the story. Although the opening is slow, it builds well, and the ending is satisfying because it answers the question the story has been asking all along. I would recommend this book to anyone who likes a mystery with real heart.” Check: every judgement (underlined in your version) has a reason (*because, so*) and evidence (named scenes, lines, choices) behind it.

Q6. Model. Question 1: who made the poster? A Crunch Oats ad is made by the seller, so it has something to gain — the source is not objective, and that weakens its reliability. Question 5: how many students is “4 out of 5”? The chart gives no number and no source line, so the evidence may be a very small group — that weakens its validity. The caption is the tell: “the smart choice” is a selling line, not what the bars show, so the caption is not fair to the data. A graphic can look solid and still fail the six questions.

Q7. Model listening-questions response. “My listener asked ‘How do you know?’ and ‘What about the other side?’, so I added a line from the notebook scene and one fair word about the slow opening.” The skill being trained is the section in miniature: spoken evaluation, met by spoken substantiation.

Q8. (a) “The ferryman is a good character because he keeps his records honestly for years, for example the notebook shows every crossing, so his care is real.” (b) “The opening is weak because nothing much happens for the first few pages, although it does set up the river, so it is a slow start with a purpose.” (c) “Everyone who likes a mystery should read this book, because the ending rewrites the whole story — although readers who want fast action may find the start slow.” Each judgement now carries a reason, evidence or fairness move; none stands alone.

Curriculum trace — VC2E7LA02 (Language, “Language for interacting with others”): “understand the language of evaluation and substantiation”. Elaborations drawn on: .E01 “building knowledge about words of evaluation, including words to express emotional responses to texts, opinions of characters and their actions, and appreciation of the aesthetic qualities of text”; .E02 “analysing how evaluative language can be used to assess the qualities of a narrative or persuasive text, for example its impact on the reader or the author’s skill in the use of language”; .E03 “recognising how evaluative language is used to critically assess the validity of evidence and the reliability of sources”; .E04 “recognising and discussing the language used to substantiate a position or an argument, including language used in illustrations and graphic representations”. Assumed from Level 6: VC2E6LA02 (bias; objective and subjective language) — used, not retaught. Hands on to VC2E8LA02. Elaborations are illustrations of the content description, not a sequence to be walked in order.

How texts are structured differently by purpose — and how language features vary

English 7 · Chapter 1 — Language: interacting, evaluating and structuring texts · Section 1C Strand: Language · Sub-strand: Text structure and organisation Content description VC2E7LA03: *identify and describe how texts are structured differently depending on their purpose, and how language features vary in texts* Draws on: VC2E7LA03.E01 (structures of book and film reviews), VC2E7LA03.E02 (persuasive purpose in structure and language features, e.g. advertising posters), VC2E7LA03.E03 (structure and language serving purpose across literary texts, arguments, discussions, creative and analytical responses, films and popular media) Coming in from Level 6: VC2E6LA03 — texts are organised into characteristic stages and phases according to purpose · Handing on to Level 8: VC2E8LA03

Theory

One match, three texts. Your school won the district grand final on Saturday. On Monday, three texts about it land on your desk.

Text A. The siren sounded and the whole sideline poured onto the oval. Captain Ada Reyes held the cup above her head while the crowd sang the club song.

Text B. Grand final replay this Friday, 6 pm, home ground. Get there early, wear the colours, and bring your voice.

Text C. It was the messiest, fastest, best grand final this club has seen in twenty years, and it was won with the very last kick.

Same match. Three completely different texts. The difference is not the subject. It is the **purpose**: the job each text was built to do. Text A tells you what happened. Text B moves you to act. Text C tells you what to think about it.

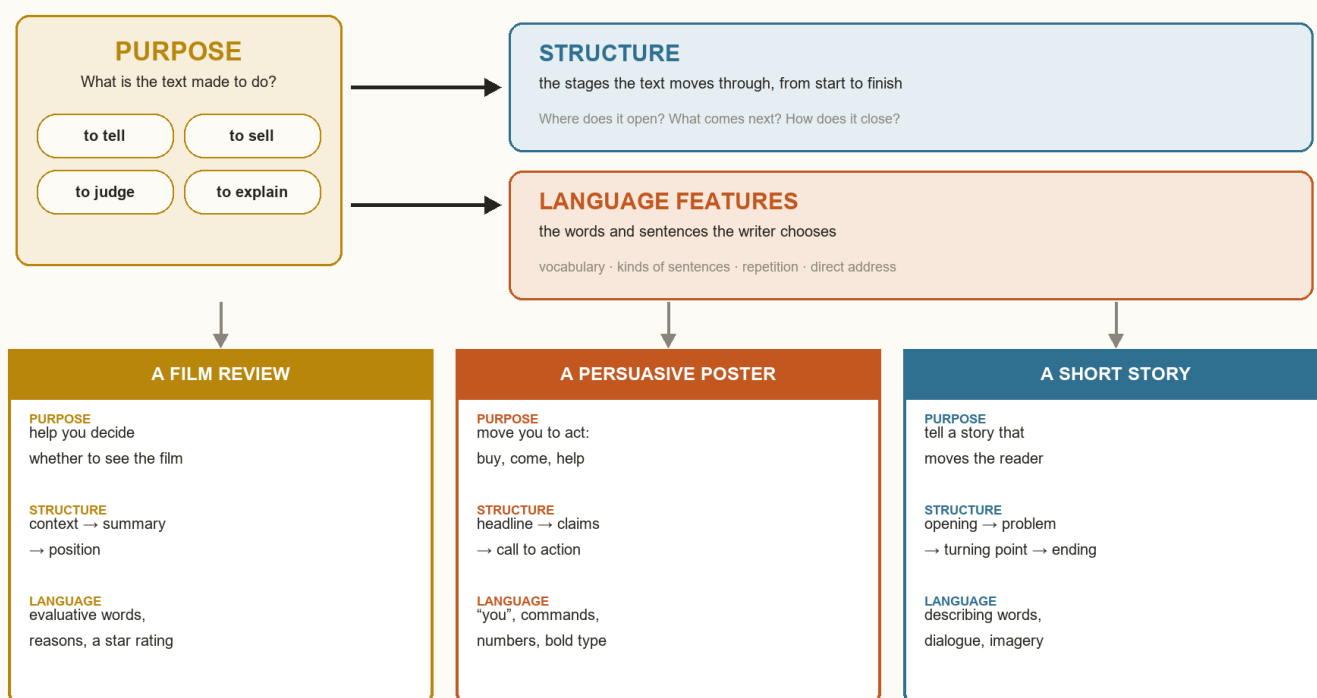
Purpose is the first question to ask of any text, because it decides two things at once:

- the text's **structure**: the ordered **stages** it moves through from start to finish (a *stage* is a part of a text that does one particular job).
- its **language features**: the choices the writer makes with words and sentences, including the vocabulary, the kinds of sentences, and the tricks of repetition, direct address and sound.

In Level 6 you learned that texts are organised into stages and phases according to their purpose. Level 7 takes that idea and turns it into a comparing tool: not just *this text has stages*, but *how does the structure change when the purpose changes, and how do the language features change with it?* The text's **social purpose** is what it tries to do out in the world: move people to buy, come, help, decide or feel.

Purpose drives everything

Ask what a text is FOR, and its shape and its words start to make sense.



ClassBasics English 7 · Section 1C · Figure 1

Flow diagram. A gold PURPOSE box (to tell, to sell, to judge, to explain) points with arrows to a blue STRUCTURE box (the stages the text moves through) and an orange LANGUAGE FEATURES box (the words and sentences the writer chooses). Below, three worked columns show a film review, a persuasive poster and a short story, each with its purpose, structure and language listed.

Part 1 — Reviews: context, summary, position

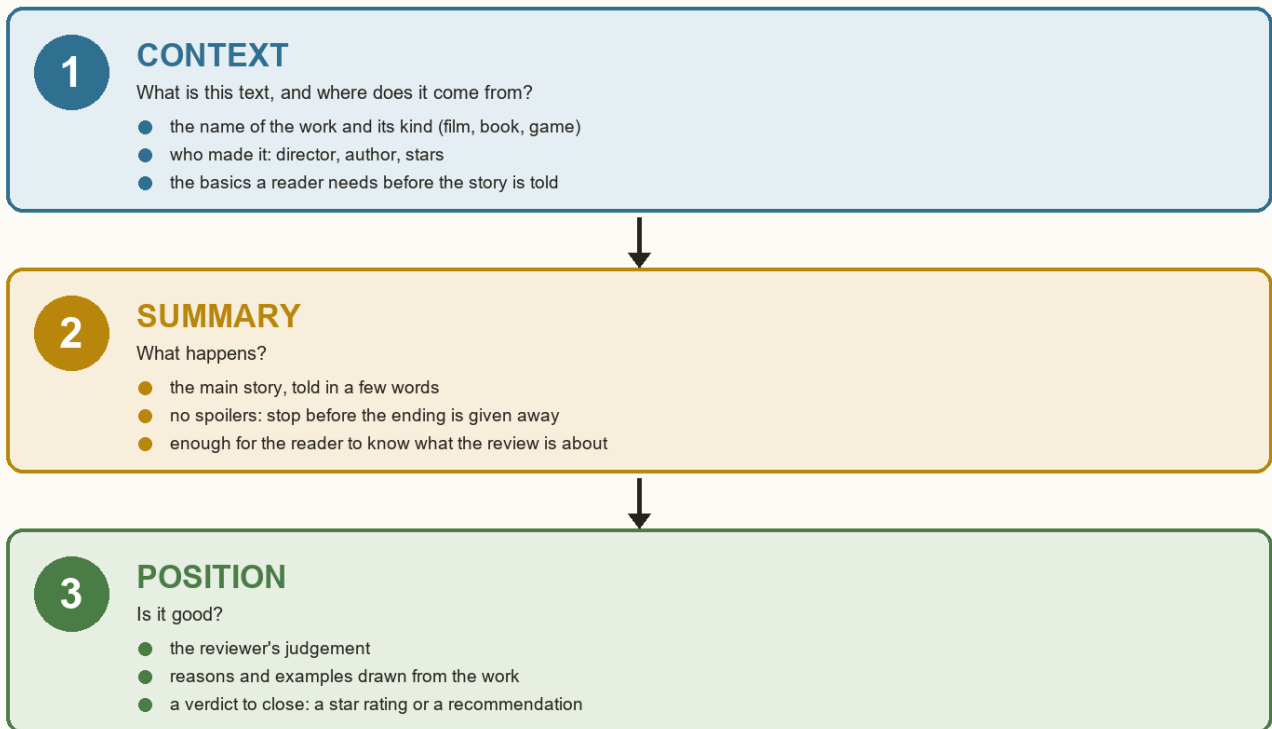
A **review** is a text that judges a work (a film, a book, a game, a show) and helps the reader decide whether that work is for them. Reviews of all kinds tend to move through the same three stages, in the same order.

- The **context** names the work and its world: what it is, what kind of text it is, and who made it.
- The **summary** tells what happens in a few words, and stops well before the ending is given away. (A **spoiler** is a detail that ruins the ending for someone who has not seen the work yet.)
- The **position** is the reviewer's judgement: is it good, and why? A position usually closes with a **verdict**: a star rating, or a clear yes-or-no recommendation.

About the word "position". A reviewer's position is a judgement, not a fact. Two careful readers can watch the same film and honestly disagree, and both be worth listening to. What matters is whether the reasons hold. When you read a review, ask: *do I believe the reasons?* When you write one, give reasons a reader can test against their own eyes and ears.

The shape of a review

Three stages, in order. Each one does a different job for the reader.



ClassBasics English 7 · Section 1C · Figure 2

Diagram of the three stages of a review, stacked in order with arrows between them: 1 CONTEXT (what is this text, and where does it come from?), 2 SUMMARY (what happens? no spoilers), 3 POSITION (is it good? judgement with reasons and a verdict).

Now read a whole review with its stages marked. The film is imagined. The review is a model text written for this book.

A model review, with its stages marked

Model text written for this book. The film is imagined.

THE LANTERN RUN

Film review · school magazine

The Lantern Run is a new adventure film for younger viewers, directed by Mira Chen. It opens in a night market by the harbour, where twelve-year-old Suvi helps her grandfather mind his lantern stall.

The story is simple. A storm blows in from the sea and cuts the power across the market. Suvi's grandfather has kept the market bright every night for forty years, and Suvi decides the lanterns must not go dark. With two friends beside her, she rides across the waking city to find fuel, mend broken frames and light every stall again before the storm returns. That is all I will say. The last twenty minutes are best met with no warning.

The young cast is the heart of the film. The scenes between Suvi and her grandfather are gentle and true, and the market at night glows with warm colour. If the middle runs a little slow, the ending more than pays for it.

My verdict: a brave, warm-hearted film about small hands doing big jobs. Four stars. Take someone you love.

CONTEXT STAGE

SUMMARY STAGE

POSITION STAGE

POSITION STAGE



Context: what it is



Summary: what happens



Position: is it good?

ClassBasics English 7 · Section 1C · Figure 3

A model film review of the imagined film *The Lantern Run*, printed as four short paragraphs. Coloured bars mark each stage: paragraph 1 context (blue), paragraph 2 summary (gold), paragraphs 3 and 4 position (green).

Notice two things. First, the position runs to two paragraphs: one gives the reasons, the other gives the verdict. Stages do not always line up one-stage-one-paragraph. The map is a guide, not a cage. Second, the summary is told in the present tense (*a storm blows in*), as if the story is happening now. Reviews often do this. You will look closely at tense choice in Section 2B.

Part 2 — Persuasive purpose: the advertising poster

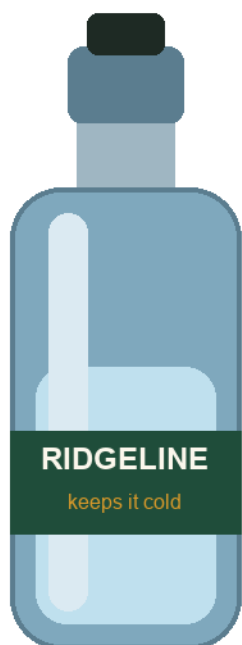
A **persuasive text** is built to move people to act: to buy, to come, to help, to choose. Its structure is usually short and loud: a **hook** at the top (the part that grabs you), **claims** in the middle (reasons to say yes, often backed with numbers), and a **call to action** at the end: the part that tells the reader exactly what to do, and where and when.

An advertising poster shows this structure in pure form, and it has its own **layout** words. *Layout* is where each part sits on the page.

- The **headline** is the big attention-grabbing line at the top.
- A **slogan** is a short, memorable phrase tied to a **brand**: the name and face of a product.
- A **logo** is the mark that carries the brand's name.

THIRSTY WORK?

Meet the bottle that keeps up.



Keeps water cold
for a **FULL 24 HOURS**

Tough steel.
No leaks. Ever.

1 in 3

bottles bought
never get refilled

so be the refill

**REFILL.
REUSE. RIDGELINE.**

Grab yours at the Spring Market

Stall 7 · this Saturday only

\$15 · WHILE THEY LAST

RIDGELINE

Every bottle sold pays for one rain tank for a school garden.

ClassBasics English 7 · Section 1C · Figure 4

Original advertising poster for an imagined reusable water bottle called Ridgeline. Deep green and gold: headline “THIRSTY WORK?”, sub-line “Meet the bottle that keeps up.”, a drawn steel bottle, the claim “Keeps water cold for a FULL 24 HOURS”, a gold badge reading “1 in 3 bottles bought never get refilled, so be the refill”, slogan “REFILL. REUSE. RIDGELINE.”, call to action “Grab yours at the Spring Market” and “Stall 7 · this Saturday only”, price “\$15 · WHILE THEY LAST”, and a footer logo.

Read the poster again with each part labelled, and notice the language features doing the persuading.

- **Direct address:** the poster speaks straight to you: *yours, you*.
- **Command words:** verbs that tell you to do something: *Grab*.
- **A question asked for effect:** *THIRSTY WORK?* No answer is wanted. The question hooks you, and you answer it in your head.
- **Numbers:** *24 hours, 1 in 3, \$15*. Numbers make claims feel solid. Posters pick the numbers that help them, so a careful reader asks where a number came from. That is exactly the evidence work you met in Section 1B.
- **Feeling words:** *thirsty, tough, cold*, words that carry feeling as well as meaning.
- **Repetition and rhythm:** *Refill. Reuse. Ridgeline*. Three beats, one letter repeated. It sticks in the head.

Reading a poster: how each part works

THIRSTY WORK?
Meet the bottle that keeps up.

HEADLINE
Big, bold and hard to miss. It asks you a question, and you answer it in your head.

CLAIM WITH A NUMBER
"Keeps water cold for a full 24 hours." Numbers make a claim feel solid, and testable.

STATISTIC THAT PUSHES
"1 in 3" makes you want to be different. Posters pick numbers that help them. Ask where a number comes from.

SLOGAN
"Refill. Reuse. Ridgeline." Three short words, the R sound repeats, easy to remember.

COMMAND + "YOU"
"Grab" tells you what to do. "Yours" speaks straight to you. That is direct address.

PRICE + URGENCY
"\$15" is small and clear. "While they last" tells you to hurry.

LOGO + WARM REASON
The brand name to remember, and one more reason to say yes: buying helps a school garden.

Keeps water cold for a FULL 24 HOURS
Tough steel.
No leaks. Ever.

1 in 3
bottles bought never get refilled
so be the refill

REFILL. REUSE. RIDGELINE.

Grab yours at the Spring Market
Stall 7 · this Saturday only
\$15 · WHILE THEY LAST

RIDGELINE
Every bottle sold pays for one rain tank for a school garden.

Poster invented for this book. Brand, claims and numbers are made up. ClassBasics English 7 · Section 1C · Figure 5

The same Ridgeline poster on the left with orange callout boxes on the right naming each part and its job: headline, claim with a number, statistic that pushes, slogan, command plus "you", price plus urgency, logo plus warm reason.

Part 3 — Structure serves purpose across a family of texts

The curriculum names a whole family of texts that work this way: literary texts, arguments, discussions, creative and analytical responses, films and popular media. Meet the family.

- A **literary text** is written to be read as an art: stories, poems and plays.
- An **argument** takes one side of an **issue** (a question people disagree about) and backs it with reasons and evidence.
- A **discussion** looks at both sides before it judges.
- An **analytical response** explains how a text works and what it means. To **analyse** is to break a thing into its parts and look closely at the job of each part.

- A **creative response** makes something new in answer to a text: a fresh scene, a poem, a chapter from another character's point of view.
- **Popular media** is the texts many people share: films, shows, games, magazines and websites.

Text families: same question, different answers

Every row answers one question first: what is this text FOR?

TEXT FAMILY	PURPOSE	STRUCTURE	KEY LANGUAGE FEATURES
 Short story (a literary text)	to move and entertain a reader with a story	opening (character + place) → problem grows → turning point → ending	describing words, dialogue, imagery that works on the senses
 Review	to help a reader decide about a work	context → summary → position	evaluative words, reasons, a star rating
 Persuasive poster	to move people to act: buy, come, help	headline → claims → call to action	direct address ("you"), command words, numbers, bold type
 Argument	to win a reader to one side of an issue	position → reasons with evidence → closing push	connectives, facts, strong clear words
 Discussion	to look at both sides before judging	one side → the other side → a judged position	balancing words ("some say... others say..."), evidence on both sides
 Creative response	to make something new in answer to a text	takes the shape of the form chosen: story, poem, scene	borrow characters or details from the source, adds the writer's own voice
 Analytical response	to explain how a text works and what it means	point → evidence from the text → explanation	present tense, quotations, "the writer shows..."

"Literary text" means a text written to be read as an art: stories, poems and plays. You will meet these families again in Chapters 3 and 5.

ClassBasics English 7 · Section 1C · Figure 6

Table of seven text families with columns for purpose, structure and key language features: short story (literary text), review, persuasive poster, argument, discussion, creative response, analytical response. Each row shows how the purpose sets the structure and the language features.

Here are four short pieces from the family, all written for this book.

A story opening: a literary text ("The Result"). The list went up at nine o'clock. Mara stood at the back of the crowd, her bike helmet still in her hand. She had trained every morning through the winter cold, climbing the hill behind her house until her legs burned. Now one piece of paper held the answer. Her name was on it, or it was not. She took a breath, stepped forward, and read.

Structure: character and place first, then a question the reader badly wants answered. Language: words you can feel and hear, and short sentences at the tense moment.

An analytical response to that opening. In this opening, the writer makes Mara wait, and makes us wait with her. The crowd, the paper, the held breath all sit between Mara and her answer. The short sentences at the end ("She took a breath, stepped forward, and read.") slow the moment down and put us right beside her. By holding back the result, the writer makes us want to keep reading.

Structure: point → evidence from the text → explanation. Language: present tense, a quotation, and "the writer..." doing the work.

An argument. Our town needs a skate park. The old courts on Bell Street have sat empty for three years, and riders keep using the footpath outside the shops, getting in the way of shoppers. A park with ramps and

rails gives riders a safe place to train and brings families to the town centre on weekends. The council has the land. What it needs now is the will.

Structure: position → reasons with evidence → a closing push. Language: connectives (you will give these joining words a proper look in Section 1D), facts, strong clear words.

A discussion. Some say phones should stay in bags all day at school: they pull attention from lessons and from friends at lunch. Others say phones are tools: they hold the day’s timetable, a calculator, and a way to reach home. A middle path keeps phones in bags during class and free at breaks. On balance, that middle path deserves a trial.

Structure: one side → the other side → a judged position. Language: balancing words like *some say... others say...*

And a **creative response** to the story above might retell those last three lines from the coach’s point of view, in the coach’s own voice. It borrows the source’s character and moment, and adds something new. Different purpose, different shape: same source.

Now watch one topic change shape three times, purely because the purpose changes.

One topic, three purposes

The same subject, a school garden, changes shape when the writer's purpose changes.

TO TELL	TO SELL	TO JUDGE
A short story opening “ The garden gate creaked, and Jin stepped into the wet green smell of tomato leaves. Something was eating the plants, and he was going to find out what. ” Purpose: entertain and move the reader.	A persuasive poster “ OUR GARDEN NEEDS YOU! Give one hour this Saturday and help us grow food for the whole school. Bring a friend. Many hands make light work! ” Purpose: move the reader to act.	A review “ The Year 7 garden club has turned a bare patch of dirt into a working vegetable garden in one term. The tomatoes are the star: sweet, ripe and worth the wait. ” Purpose: help the reader decide what to think.

ClassBasics English 7 · Section 1C · Figure 7

Three panels on one topic, the school kitchen garden. **TO TELL:** a story opening (“The garden gate creaked, and Jin stepped into the wet green smell of tomato leaves...”). **TO SELL:** a persuasive poster opening (“OUR GARDEN NEEDS YOU! Give one hour this Saturday...”). **TO JUDGE:** a review opening (“The Year 7 garden club has turned a bare patch of dirt into a working vegetable garden...”). Each panel names its purpose.

Worked examples

Example 1 — scaffolded: map a review

Map the model review (Figure 3) onto the three stages.

Stage	Where	Its job	Evidence from the review
Context	paragraph 1	name the work and its world	“a new adventure film ... directed by Mira Chen”
Summary	paragraph 2	tell the story, stop before the ending	“That is all I will say. The last twenty minutes are

Stage	Where	Its job	Evidence from the review
Position	paragraphs 3–4	judge, with reasons, then a verdict	best met with no warning.” “the ending more than pays for it” · “Four stars.”

The position uses two paragraphs: reasons first (*the young cast is the heart of the film*), verdict last (*Four stars*). Reasons before verdict, always. A verdict with no reasons is just a shrug.

Example 2 — scaffolded: read a poster

Pull four language features off the Ridgeline poster (Figure 5) and say what each one does.

Feature	Where	Its job
Question asked for effect	“THIRSTY WORK?”	hooks you, and you answer it in your head
Claim with a number	“a FULL 24 HOURS”	makes the claim feel solid, and testable
Command + direct address	“Grab yours”	tells you the very next step
Slogan	“Refill. Reuse. Ridgeline.”	three beats, one repeated letter: it sticks

Example 3 — lightly scaffolded: name the purpose

Look back at Texts A, B and C from the opening. Name each purpose and give two structural or language clues for each.

Model reading. **A — to tell.** Past tense, events in order, no ask. **B — to move to act.** Commands (*get, wear, bring*), a time and place, direct address (*your, bring your voice*). **C — to judge.** Feeling words (*messiest, fastest, best*) and a verdict shape: it closes the event up with a judgement.

Practice questions

Scaffolded

Q1. Match each purpose to the text family that usually carries it: (i) to help a reader decide · (ii) to win a reader to one side · (iii) to move and entertain with a story · (iv) to explain how a text works. Families: argument, review, analytical response, short story.

Q2. Name the three stages of a review in order, and give the job of each in one line.

Q3. From the model review (Figure 3): (a) Quote one fact from the context stage. (b) Quote two feeling words from the position stage. (c) The summary ends “That is all I will say.” Why do reviewers stop their summaries there?

Q4. From the Ridgeline poster (Figure 4): (a) Quote the headline. (b) Quote the call to action. (c) What does the slogan repeat?

Q5. Define *call to action* in your own words, then write one for your school fete.

Q6. Copy the table and fill the three empty cells using Figure 6.

Text family	Purpose	Structure
Review		context → summary → position
Argument	to win a reader to one side of an issue	
Discussion		one side → the other side → a judged position

Un scaffolded

Q7. Read this review of an imagined school play, *The Paper Moon*.

The drama club's new show, *The Paper Moon*, opened on Thursday to a full hall. It follows two friends who trade places for a week, and it is funny more often than not. The leads play off each other with real spark, though the second act runs long. Worth a night out: three and a half stars.

- (a) What is the purpose of this text? (b) Quote one line from each of the three stages. (c) Quote one feeling word. (d) Quote the verdict.

Q8. Here is an information text about the same bottle the poster sells.

The Ridgeline is a 750 mL steel bottle. It holds hot or cold liquid and closes with a steel lid. It weighs 310 g empty and comes in four colours.

The poster and this text are about the same product. Give two differences in structure and two differences in language, and name the purpose of each text.

Q9. (*Writing.*) Write a review of 100–150 words of a film, book, game or show you know well. Use all three stages in order, and label each stage in the margin. Close with a verdict.

Q10. (Writing and design.) Plan a poster for a real school event: fete, concert, sports day, market stall. Use the planning template in Figure 8. Write a headline, a slogan, two claims (at least one with a number), a call to action and a brand or logo line.

Plan your own poster

Copy this page into your book. Sketch your zones, then write your words.

HEADLINE: big, bold, grabs attention

IMAGE: what we see first

CLAIMS: reasons to say yes
(one with a number)

SLOGAN: short, memorable

CALL TO ACTION: what to do,
where and when

LOGO / BRAND

PRICE / DETAILS

MY POSTER PLAN

- ☐ Who am I speaking to? (my audience)
- ☐ What do I want them to do? (my purpose)
- ☐ A headline that grabs
- ☐ Two claims, at least one with a number
- ☐ Words that speak to "you"
- ☐ A command: one word that says do this
- ☐ A slogan: short, and easy to remember
- ☐ A call to action: what, where, when
- ☐ A logo or brand name
- ☐ Read it aloud: does it sound easy to say?

Remember: a poster shows you its best side.

Notice what it does not say, too.

ClassBasics English 7 · Section 1C · Figure 8

Blank poster planning template. Dashed zones for headline, image, claims, slogan, call to action, logo and price, beside a checklist: who am I speaking to? what do I want them to do? a headline that grabs, two claims, words that speak to "you", a command, a slogan, a call to action, a logo, and read it aloud.

Q11. (Transforming.) These two sentences are plain facts.

The kitchen garden club meets every Tuesday after school. Last term it grew 40 kilograms of vegetables.

Rewrite them (a) as the opening of a persuasive appeal, and (b) as the opening of a story. Keep the facts, change everything else that needs to change.

Q12. (Speaking and listening, in pairs.) Here is a second review of *The Lantern Run*.

The Lantern Run wants to be a classic and almost gets there. The night market is beautiful, and Suvi's grandfather is the warmest thing in it. But the storm plot is thin, and the two friends arrive more as helpers than characters. A lovely film to watch once: three stars.

With a partner: (a) Find one thing the two reviews agree on and one thing they disagree on. (b) Say which review is closer to your own view, and why. (c) Give your own position on the film in two sentences, each backed with a reason.

Q13. (Speaking.) Present your poster plan from Q10 to your group in 60 seconds. Listeners: note one feature that works and one suggestion, and give both back kindly and clearly.

Q14. Re-read the analytical response to “The Result”. (a) Name its three-part structure. (b) Quote the place where the writer brings in evidence from the story. (c) What job do the short quoted sentences do in the writer’s point?

Q15. Compare the discussion and the argument in Part 3. How is the discussion’s structure different from the argument’s? What two words or phrases signal that a discussion is balancing sides?

Q16. (*Challenge: mixed purposes.*) Read this text.

Come to the Harbour Night Market and eat your way down forty stalls of the best street food in the city. The dumplings at stall 12 are the finest in town: crisp, juicy, gone in a minute. The market runs Friday and Saturday nights until ten. Bring cash, bring friends, bring your hunger.

(a) Quote two pieces of language that do judging work. (b) Quote two features that do persuading work. (c) In one sentence: what is the text’s main purpose, and how does the judging help it?

Answers

Q1. (i) review · (ii) argument · (iii) short story · (iv) analytical response.

Q2. Context: name the work and its world. Summary: tell what happens, without spoilers. Position: judge it, with reasons, and close with a verdict.

Q3. (a) “a new adventure film for younger viewers, directed by Mira Chen” (any fact from paragraph 1). (b) *warm, gentle, brave, warm-hearted* (any two). (c) To protect the reader from spoilers: a review must not ruin the ending for someone who has not seen the film.

Q4. (a) “THIRSTY WORK?” (b) “Grab yours at the Spring Market” and “Stall 7 · this Saturday only”. (c) The R sound, and the three-beat shape (*Refill. Reuse. Ridgeline.*).

Q5. A call to action is the part of a persuasive text that tells the reader exactly what to do, and where and when. Example: “Come to the fete stall in the main hall this Friday. Every dollar buys a new book for the library.”

Q6. Review purpose: to help a reader decide about a work. Argument structure: position → reasons with evidence → closing push. Discussion purpose: to look at both sides before judging.

Q7. (a) To judge the play and help the reader decide whether to see it. (b) Context: “The drama club’s new show, *The Paper Moon*, opened on Thursday to a full hall.” Summary: “It follows two friends who trade places for a week...” Position: “The leads play off each other with real spark...” (c) *funny, spark* (or another feeling word from the review). (d) “Worth a night out: three and a half stars.”

Q8. Structure: the poster moves hook → claims → call to action. The information text moves through plain facts in no persuasive order, and has no call to action. Language: the poster uses direct address, commands, feeling words and big type. The information text uses neutral naming, numbers as plain facts, and speaks to nobody in particular. Purposes: the poster is there to move you to buy. The information text is there to inform.

Q14. (a) Point → evidence from the text → explanation. (b) (“She took a breath, stepped forward, and read.”) (c) They are the evidence the point rests on: the writer shows the reader the exact moment being explained.

Q15. The argument runs one side only: position → reasons → closing push. The discussion gives each side its own stage and only then judges. Balancing signals: *some say... others say... (also a middle path, on balance)*.

Q16. (a) “the best street food in the city”, “the finest in town”. (b) Commands (*Come, Bring*), direct address implied to *you*, repetition (*bring cash, bring friends, bring your hunger*), the hook at the top. (c) Main purpose: to move you to come to the market. The judging (“best”, “finest”) works as a reason: a review pressed into service as a sales pitch.

Q9–Q13 are open tasks. See the sample responses below for models.

Sample responses

Q9 — sample review (102 words).

The Map of Small Things is a quiet novel about a boy who catalogues everything he finds: shells, buttons, lost keys. When his nan moves in and starts losing her own small things, his lists become a way of holding on to her. The middle chapters wander a little, but the last forty pages are the strongest I have read all year. The writing is gentle without being soft, and the ending is earned. You feel the boy’s fear of losing things, and the love behind it. My verdict: four and a half stars. Read it slowly, and keep a pencil nearby.

Stages: context (first sentence) · summary (second sentence, no spoilers) · position (the rest, closing on a verdict).

Q10 — sample poster words (school concert).

Headline: **WHO LEFT THE LIGHTS ON?** · Claim 1: *60 singers, 12 acts, one huge night.* · Claim 2: *Doors at 6 pm, every seat under \$5.* · Slogan: **Come loud. Go louder.** · Call to action: *Book at the front office this week.* · Logo line: *Northside College Winter Concert.*

Q11 — sample transforms.

- (a) Persuasive: *The kitchen garden club meets every Tuesday after school, and it needs you. Last term we grew 40 kilograms of vegetables. This term, with your hands, we grow more. Join us.*
- (b) Story: *By the second Tuesday of the term, the garden club had a secret: something was eating the lettuces, and Jin had 40 kilograms of vegetables riding on finding out what.*

Q12 — sample pair notes.

Agree: both reviews love the night market and the grandfather. Disagree: Review 1 calls the ending a triumph (“more than pays for it”). Review 2 calls the storm plot thin. Own position (model): *The Lantern Run is worth seeing because its best scenes are true and unhurried. The thin storm plot matters less than the people in it.* Two reasons are given: the character scenes carry the film, and the plot is only a frame for them.

Q13 — sample 60-second pitch shape.

“Thirty seconds of why it matters → headline out loud → the two claims, slowly → slogan → call to action, with the time and place. Close by asking the group one question.” Listeners feed back one strength and one suggestion.

Every text in this section (the reviews, the poster, the story, the argument, the discussion) was written for this book. The film, the bottle, the play and the market are imagined.

Cohesion: devices that signal, structure and sequence texts

Curriculum trace (teacher reference)

Level · Strand · Sub-strand

Victorian Curriculum 2.0 English, Level 7 · Language · Text structure and organisation

Content description

VC2E7LA04 — “understand that the cohesion of texts relies on devices that signal, structure and sequence, such as overviews, examples, and beginnings and endings”

Draws on

VC2E7LA04.E01 — “comparing and analysing the structure of media texts such as digital news sites or print media, and identifying strategies used to create cohesion” · **VC2E7LA04.E02** — “identifying the ways that authors foreshadow how a text will unfold; for example, identifying the topic sentence, the key idea, sentence openers and text connectives”

Assumes (Level 6)

VC2E6LA04 — sequence and cohesion created by intentional repetition of text structures

Hands forward (Level 8)

VC2E8LA04 — cohesion improved by strengthening internal structures and sequence

All model texts in this section (news articles, openings, paragraphs) are original — written for this section. They are not extracts from real publications.

Theory

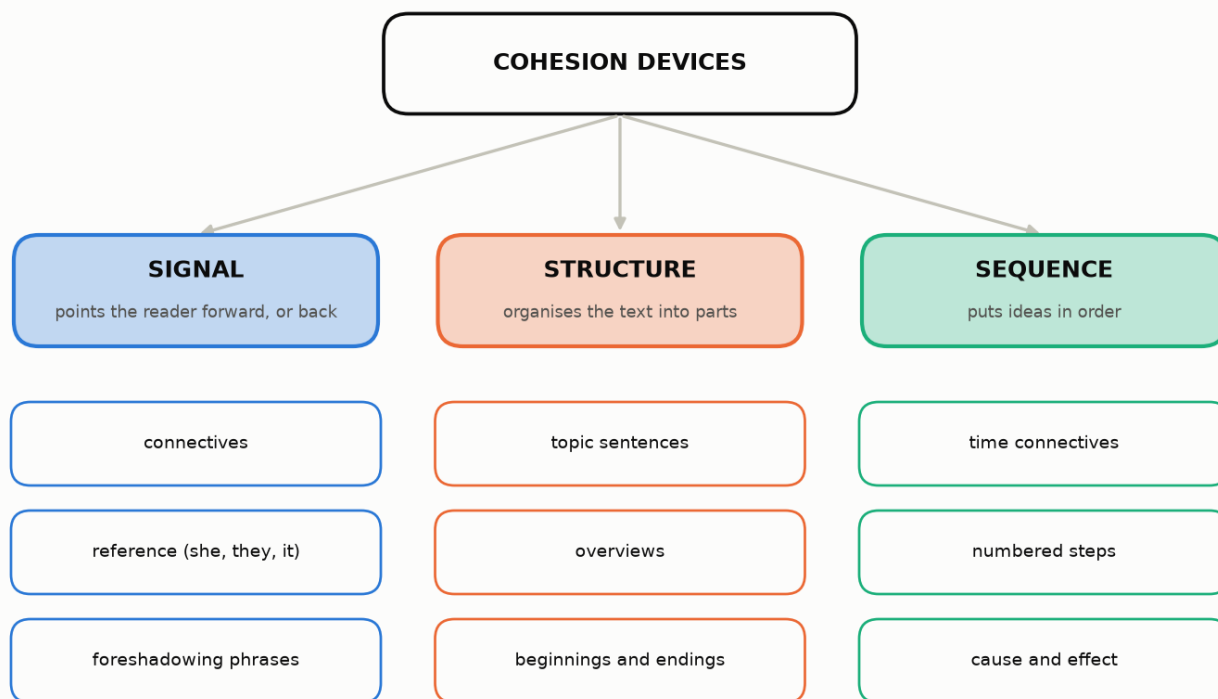
Pick up any well-written text — a news article, a recipe, a match report — and read two sentences from the middle. Chances are you can tell what came before and what comes next. That is not luck. The writer built a web of small links between the parts of the text, on purpose, so that the whole thing holds together. This section is about those links and how to spot, name and use them.

Definition — cohesion (first use). In this section, *cohesion* is used in the sense given by Halliday and Hasan (1976, *Cohesion in English*): the web of links that ties one part of a text to another, so that the text holds together as one complete unit instead of falling apart into loose sentences. The curriculum (VC2E7LA04) puts it this way: cohesion “relies on devices that signal, structure and sequence.” Other definitions of cohesion exist and are not interchangeable with this one; every task in this section can be answered on this definition alone.

A **device** (or **cohesive device**) is simply any word, phrase or text feature that builds one of those links. Devices are the tools in the writer’s kit. When you name a device in your answer, always say **which job it is doing**. There are three jobs, and they give this section its shape:

Job	What it does	Example devices
Signal	points the reader forward to what is coming, or back to what has already been said	connectives, pronoun reference, substitution, repeated key words, foreshadowing phrases
Structure	organises the text into parts the reader can map and follow	topic sentences, overviews, paragraphs, headings, captions, beginnings and endings
Sequence	puts ideas in an order the reader can track — steps in time, steps in a process, causes and effects	time connectives, numbered steps, the order of events, cause-and-effect links

Cohesion: what holds a text together



Every device in this section does one of these three jobs, and some do two.

A concept map with cohesion at the centre and three branches labelled signal, structure and sequence, each branch listing example devices

Figure 1. The three jobs of cohesive devices. Every device you meet in this section does one (sometimes two) of these jobs.

The device families

1. Connectives. A **connective** is a word or short phrase that joins one idea to another and tells the reader how the two ideas relate. Many connectives are conjunctions (joining words such as *and*, *but* and *because*); others are short phrases such as *for example* or *as a result*.

Connectives, sorted by the job they do

Job	Example connectives
Adding	and · also · in addition · as well as
Contrasting	but · however · although · on the other hand
Cause and effect	because · so · as a result · consequently
Time and sequence	first · next · then · after that · finally
Giving examples	for example · such as · for instance

 blue = signal family (points the reader)
  aqua = sequence family (orders ideas)

A connective tells the reader how the next idea joins on, before the idea arrives.

A table of connectives sorted by job: adding, contrasting, cause and effect, time and sequence, and giving examples

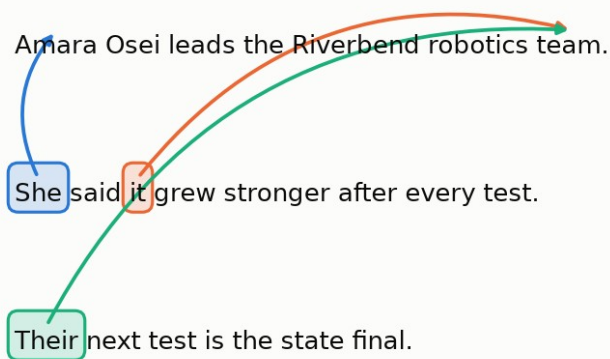
Figure 2. Connectives sorted by the job they do. A reader who sees *however* at the start of a sentence already knows a contrast is coming — that is the connective doing its signalling work before the idea even arrives.

2. Reference. Reference is the device where a short word stands in for someone or something already named, so the writer does not repeat the full name every sentence. Pronouns do most of this work: *she, they, it, this, those*. The reader links the short word back to the full name.

*Amara Osei leads the Riverbend robotics team. **She** said **it** grew stronger after every test.*

She points back to Amara Osei. *It* points back to the team. Two little words, and the reader glides from sentence to sentence without losing the thread.

Reference: pronouns point back to what was already named



Each arrow is a link the reader builds without thinking:

She = Amara Osei it = the team Their = Amara and the team

Two sentences with curved arrows showing pronouns pointing back to the people and things named earlier

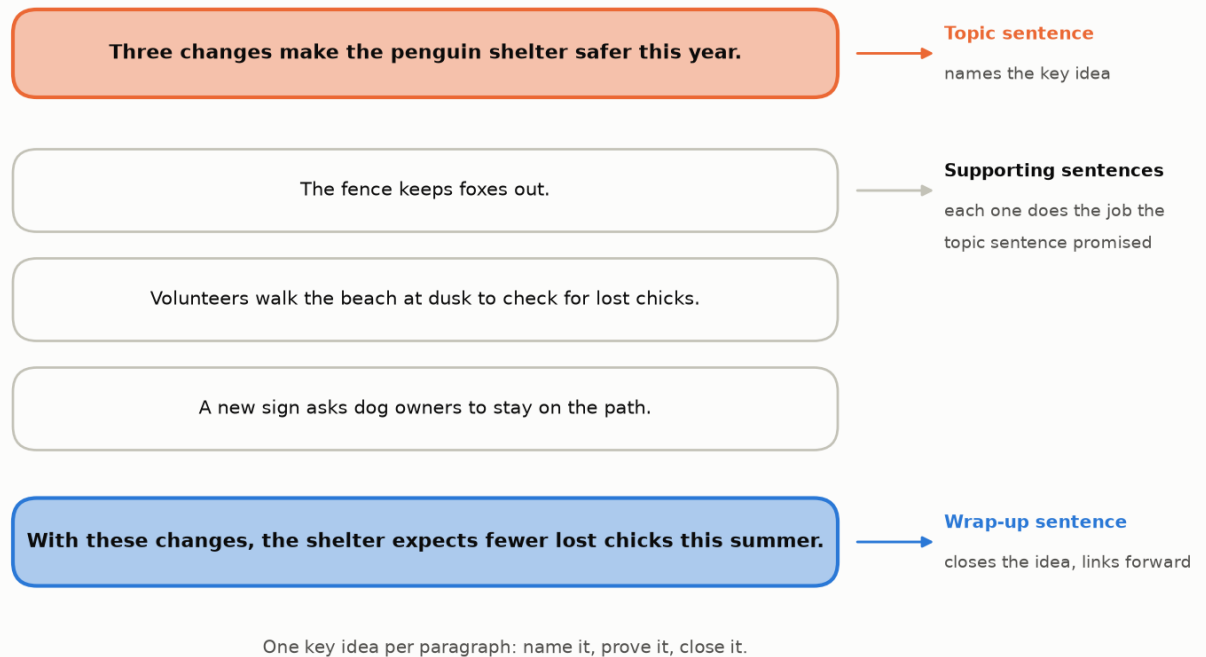
Figure 3. Reference at work. Every arrow is a link the reader builds without thinking. When a pronoun could point to two different things, the link snaps and the reader gets lost — so writers keep their references aimed at one clear target.

3. Substitution. **Substitution** swaps a short word in for a longer idea that has just been used. “Which robot won the heat? The blue **one**.” “Did the watering plan work? It did **so** — the garden recovered within a week.” The words *one* and *so* stand in for the longer ideas, so the sentence stays short and the link stays strong.

4. Repetition of key words. Repeating the important word or phrase of a text keeps the topic in view: *the garden ... the garden ... the garden*. You met deliberate repetition of text structures at Level 6; at Level 7 you also watch for repeated key words, repeated phrases, and openings and closings that echo each other.

5. Topic sentences and overviews. A **topic sentence** is the sentence that names the key idea of a paragraph. It usually opens the paragraph, and it often foreshadows what the rest of the paragraph will do. An **overview** is a short summary — of a whole text, or of one large part of it — placed near the start so the reader knows the shape of what is coming. In news writing the overview usually sits in the first paragraph (the **lead**).

Anatomy of a paragraph



A paragraph drawn as stacked bars: the topic sentence on top, three supporting sentences in the middle, and a wrap-up sentence at the bottom

Figure 4. Anatomy of a paragraph. The topic sentence names the key idea; every supporting sentence does the job the topic sentence promised; the wrap-up closes the idea and often links forward to the next paragraph.

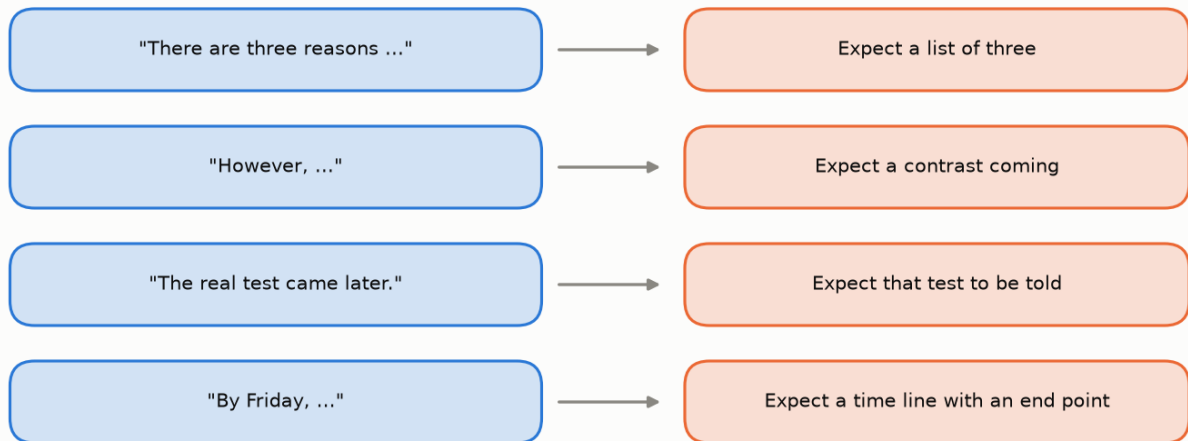
6. Beginnings and endings. The **beginning** of a text has two jobs: hook the reader in, and foreshadow where the text is going. The **ending** has two as well: wrap up the key idea, and often point forward — to what happens next, or to what the reader should now think or do. Weak endings just stop; strong endings complete the pattern the beginning set up.

7. Signposts and foreshadowing. A **signpost** is a word or phrase that tells the reader where the text is going next: “*There are three reasons...*”, “*The real test came later.*” Signposting is one way of **foreshadowing** — to *foreshadow* is to show beforehand, to give the reader a preview of how the text will unfold. Writers foreshadow through topic sentences, key ideas, sentence openers and connectives. Strong readers use these signals to predict, then check the prediction as they read.

Foreshadowing: signals writers leave, predictions readers make

Signal the writer leaves

Prediction the reader makes



If you can predict what comes next, the text is working on you — you are inside its web of links.

A two-column chart matching signals a writer leaves with the predictions a reader makes, such as a list of three predicted from the phrase there are three reasons

Figure 5. Foreshadowing is a two-player game: the writer leaves signals, the reader makes predictions. If you can predict what comes next, the text is cohesive — you are inside its web of links.

Cohesion in media texts

Media texts — digital news sites and print newspapers and magazines — are some of the most heavily cohesive texts you will ever read, because they must grab a reader who could click or turn away at any moment. Their devices come in two layers: the layer of the **words** (connectives, reference, topic sentences) and the layer of the **page or screen** (headlines, captions, sidebars, menus, links).

Print news and digital news share most of the core devices, and each adds a few of its own:

Print news and digital news: the same spine, different extras

Both share	Print only	Digital only
headline	a fixed page layout	hyperlinks to other stories
overview in the lead	byline and page position	a sidebar of related stories
paragraphs in order	one story per page turn	menus, search and tabs
connectives	sections of the paper	moving images and sound
quotes		
captions		

Word-level devices do the same job in both formats; links, sidebars and menus are the digital extras.

A three-column table comparing cohesion devices shared by print and digital news with devices found only in print and devices found only in digital news

Figure 6. Print and digital news compared. The shared spine is the same: headline, overview in the lead, ordered paragraphs, connectives, quotes and captions. The differences are in how the reader moves — a print reader follows the page; a digital reader also follows links.

How a news story sequences itself



Connectives that carry the reader along: first · next · after that · finally · before then

Each part hands the reader to the next, like a baton in a relay.

A chain of five boxes in a deepening blue ramp, labelled opening, background, voices, what next and closing, joined left to right by arrows, with the time connectives first, next, after that, finally and before then listed below

Figure 7. How a news story sequences itself. Each part hands the reader to the next, and time connectives carry the reader along the chain — so even before you read a word of the body, the order of the parts tells you how the story will unfold.

Two terms from the news page that you will use in this section:

- A **byline** is the line that names the writer of an article (*By Priya Nair*).
- A **caption** is the short text under a photo or image that ties the picture to the story.

The Riverbend Courier

Headline — the story in one line →

Byline — names the writer →

Lead paragraph = overview →

“she” — points back to Amara Osei →

TEEN ROBOTICS TEAM ROLL INTO STATE FINAL

By Priya Nair

A Riverbend school robotics team has rolled into the state final of a national engineering contest. The five students from Riverbend Secondary College will travel to Melbourne next month to build a robot that can sort recycling in under three minutes.

The team began with a problem. Their first robot dropped one bottle in every three, but the group refused to give up. So they rebuilt the gripping arm twice, and they tested each new design on real bottles from the school canteen.

Team captain Amara Osei said the rebuild was the turning point. “We stopped guessing and started measuring,” she said. “After that, every change made the robot faster.”

The final will be held on 12 September. The winning team will represent Victoria at the national final in Sydney. Before then, the students are collecting bottles for practice, and the school has started a cheer fund for the trip.

← **“but” — signals a contrast**

← **“So” — cause and effect**

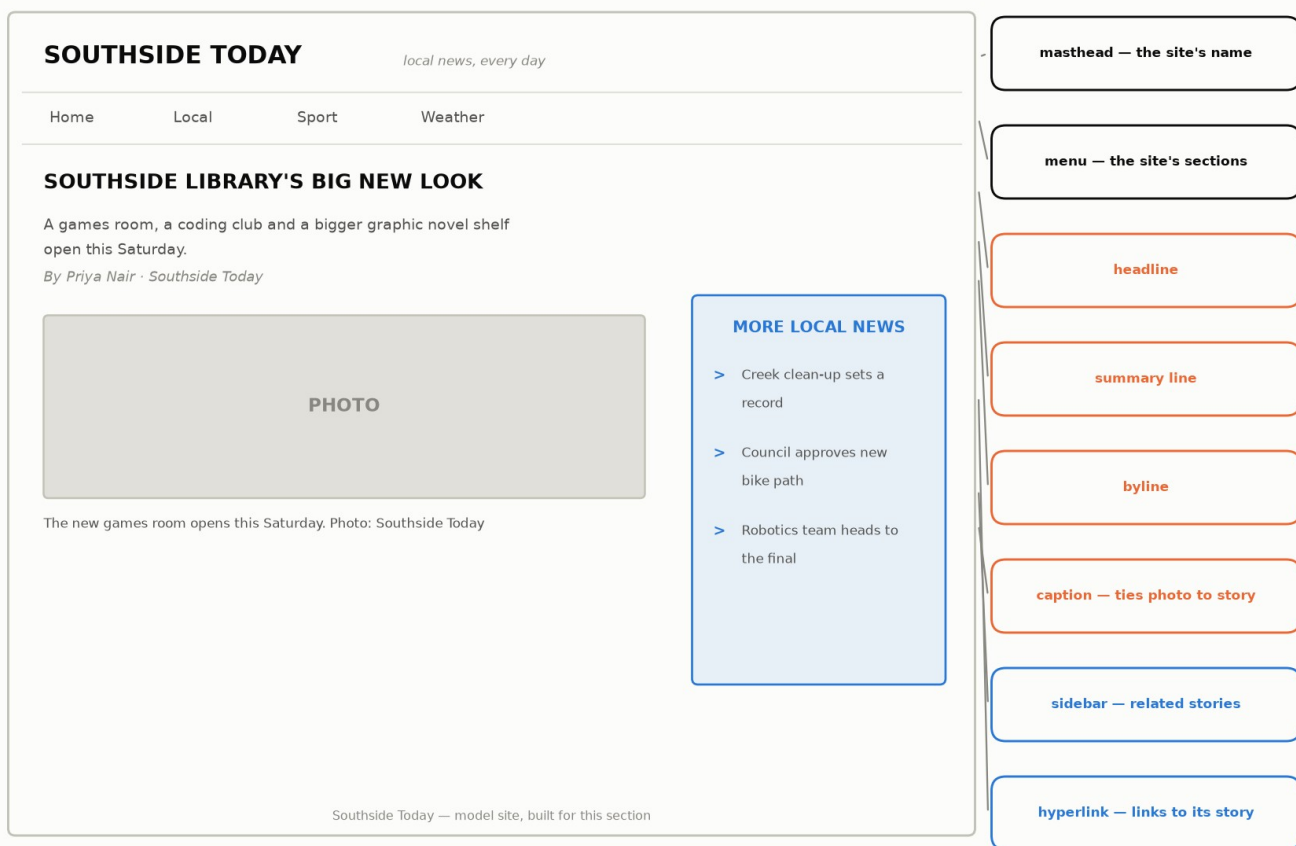
← **“After that” — time order**

← **Ending points forward**

Model article — written for this section. Orange = structure · blue = signal · aqua = sequence.

An original print news article with labels pointing to the headline, byline, lead paragraph, connectives, quote and closing sentence

Figure 8. An original print news article, labelled. Notice how many of the labels are cohesion devices: the lead is the overview, the connectives carry the sequence, the pronouns carry the reference, and the last sentence points forward to what happens next.



A fictional digital news homepage with labels pointing to the masthead, menu, headline, summary line, byline, caption, sidebar and hyperlinks

Figure 9. A fictional digital news homepage, labelled. The sidebar and the hyperlinks are cohesion devices at screen level: they tie this story to other stories and other parts of the site, so the reader keeps moving through the text family.

Key idea — predict, then check. When you read any text, use its signals to guess what comes next: the topic sentence tells you the paragraph's job; the connective tells you the next idea's direction; the overview tells you the whole text's shape. Then read on and check. Readers who predict are reading with the writer; readers who do not are just letting words wash over them.

Worked examples

Example 1 — scaffolded: spot the devices in a print news article

Read the original article in Figure 8 (repeated below). Then follow the table beneath it.

TEEN ROBOTICS TEAM ROLL INTO STATE FINAL *By Priya Nair, The Riverbend Courier*

A Riverbend school robotics team has rolled into the state final of a national engineering contest. The five students from Riverbend Secondary College will travel to Melbourne next month to build a robot that can sort recycling in under three minutes.

The team began with a problem. Their first robot dropped one bottle in every three, but the group refused to give up. So they rebuilt the gripping arm twice, and they tested each new design on real bottles from the school canteen.

Team captain Amara Osei said the rebuild was the turning point. "We stopped guessing and started measuring," she said. "After that, every change made the robot faster."

The final will be held on 12 September. The winning team will represent Victoria at the national final in Sydney. Before then, the students are collecting bottles for practice, and the school has started a cheer fund for the trip.

Clue in the text	Device	Job it does
The headline names the news in one line	headline	Structure — tells the reader what the whole text is about before they start
The first paragraph packs in who, what, when and where	overview (the lead)	Structure — summarises the story so a reader can follow even if they stop early
“...dropped one bottle in every three, but the group refused to give up.”	connective (<i>but</i>)	Signal — flags a contrast: failure this way, refusal to quit that way
“ So they rebuilt the gripping arm twice...”	connective (<i>so</i>)	Sequence — marks cause and effect: problem first, rebuild next
“Team captain Amara Osei said... she said.”	reference (<i>she</i>)	Signal — points back to Amara Osei without repeating her name
“ After that , every change made the robot faster.”	connective (<i>after that</i>)	Sequence — puts the results in time order
The last sentence looks ahead to the trip and the cheer fund	ending that points forward	Signal — foreshadows what comes next for the team

Example 2 — scaffolded: how does an opening foreshadow?

Here is the opening of an original article from a digital news site (the full homepage is Figure 9).

SOUTHSIDE LIBRARY’S BIG NEW LOOK *By Priya Nair, Southside Today*

Southside Library is about to get noisier, and a lot more fun. This Saturday the library opens a games room, starts a beginners’ coding club, and doubles its graphic novel shelf. The three changes share one goal. The library wants to bring more young people through its doors.

Signal the writer leaves	Prediction the reader makes
“ <i>is about to get noisier</i> ”	Change is coming. The text will describe something new.
A list of three jobs: opens, starts, doubles	Expect three changes, one by one. If the text has three body sections, this opening foreshadowed them.
“ <i>The three changes share one goal.</i> ”	An overview of the point. The rest of the text should keep returning to that one goal.
The headline calls it a “ <i>big new look</i> ”	Expect photos or description of the changed space, not just the rules and dates.

The opening did four jobs in four sentences: it hooked, it listed, it overviewed and it stated the goal. That is foreshadowing at work.

Example 3 — unscaffolded: fix a choppy paragraph

Before — seven short sentences, almost no links:

The school garden was dying. The soil was dry. Nobody watered it. The tomatoes were small. The beans were brown. Mrs Ellis was sad. She wanted help.

After — the same facts, rewoven into one cohesive paragraph. The added devices are marked in brackets.

The school garden was dying **because** the soil was dry **and** nobody had watered it [**connectives: cause, then addition**]. The tomatoes were small, **and** the beans had gone brown. Mrs Ellis, **who** looks after the garden, felt sad, **so** she asked the Year 7 class for help [**reference clause, then cause-and-effect**]

connective]. **First**, the students drew up a watering plan. **Then** they fixed the hose, **and** by Friday the garden was growing again [**time connectives sequence the fix**].

What changed? The facts are identical. The difference is all devices: *because* and *so* build cause and effect, *first* and *then* build sequence, *who* links the person to her job, and the repeated key word *garden* keeps the topic in view from the first sentence to the last. Figure 10 shows the two versions side by side.

Before and after: linking the same facts

BEFORE — seven short sentences, almost no links

The school garden was dying.

The soil was dry.

Nobody watered it.

The tomatoes were small.

The beans were brown.

Mrs Ellis was sad.

She wanted help.

AFTER — one paragraph, every link in place

The school garden was dying **because** the soil was dry **and** nobody had watered it. The tomatoes were small, **and** the beans had gone brown. Mrs Ellis, **who** looks after the garden, felt sad, **so** she asked the Year 7 class for help. **First**, the students drew up a watering plan. **Then** they fixed the hose, **and** by Friday the garden was growing again.

connective added

reference added

The facts never changed. Only the links did.

Two panels showing the same paragraph before and after a cohesion rewrite, with the added connectives and references marked in colour

Figure 10. Before and after. Choppy text is not wrong — it is just unlinked. Every missing link is a place the reader has to do the joining work themselves.

Example 4 — unscaffolded: one story, two formats

The same event — a creek clean-up day — is written for a print newspaper column and for a digital news page. What holds each version together?

Shared by both versions:

- a headline that names the event
- an overview in the lead: who cleaned, where, and how much rubbish was collected
- time connectives sequencing the day: *early*, *by midmorning*, *after lunch*
- a quote from a volunteer, introduced with reference (*she said*)
- an ending that points forward to the next clean-up

Print version only: a caption under the photo of the full rubbish bags; a byline; the story sits in a fixed spot on the page, and the reader moves on when the story ends.

Digital version only: a sidebar of related stories (“*More on the creek*”); hyperlinks inside the text — the name of the creek links to a map, and “*last year’s clean-up*” links back to the earlier article; a caption that also credits the photo.

The lesson: the **word-level** devices (connectives, reference, topic sentences, overviews) do the same job in both formats. The **screen-level** devices (links, sidebars, menus) are the digital extras — and they are still cohesion, because they tie one text to the texts around it.

Practice questions

Scaffolded

Q1. Match each device to the job it is doing. Write **signal**, **structure** or **sequence** next to each one.

- a. *"However, the wind picked up by midday."*
- b. *"There are three reasons the garden failed this year."* (topic sentence)
- c. *"First ... Next ... Finally ..."*
- d. The overview paragraph at the top of a news article
- e. The pronoun *they* pointing back to *the students*
- f. The caption under the photo of the clean-up crew

Q2. From the robotics article in Example 1: find (a) two connectives that build sequence, (b) one connective that signals a contrast, and (c) one example of reference. Say what each one points to or puts in order.

Q3. In these two sentences, draw an arrow from each bolded word back to what it refers to.

The Riverbend team tested **their** robot every lunchtime. **They** timed each run and logged the results, and **this habit** paid off in the semi-final.

Q4. Fill each gap with one item from the word bank. Use each item once.

Word bank: *At first · however · because · and · Before*

_____, the school swimming carnival seemed perfect, with clear skies _____ calm water. By midday, _____, the wind had picked up and the pool felt cold. The races went ahead anyway _____ the students had trained all term. Maya won her heat, and she broke her own record. _____ the day ended, the sun came back out.

Q5. Which of these three sentences would work best as the topic sentence for the paragraph below? Explain your choice.

The fence keeps foxes out. Volunteers walk the beach at dusk to check for lost chicks. A new sign asks dog owners to stay on the path.

- a. Penguins are amazing birds.
- b. Three changes make the penguin shelter safer this year.
- c. Last Tuesday was very hot.

Q6. Look at the digital homepage in Figure 9. Label these six parts: the site's name at the top, the row of menu items, the main headline, the line that names the writer, the text under the photo, and the side column of related stories.

Un scaffolded

Q7. Read the original article below. Then answer the questions that follow.

WOMBAT WARD GETS AN UPGRADE *By Tom Reyes, Southside Today*

The wombat ward at Hillview Wildlife Shelter is about to get bigger, warmer and a lot easier to clean. On Saturday, a crew of thirty volunteers will repaint the pens, lay down fresh bedding, and build three extra sleeping boxes.

The shelter took in forty-two wombats last year, the highest number on record. Most of them arrived as babies after road accidents and dog attacks. Because the ward was full, staff sometimes had to house two wombats in one pen.

Dr Linh Pham, the shelter's head vet, said the upgrade will change daily life for the animals. "A calmer ward means calmer wombats," she said. "And calmer wombats go home faster."

The work starts at eight and finishes by four. After the upgrade, the shelter will hold an open morning so locals can meet the newest residents. The group hopes to run the same event every year.

- Find the overview. What does it tell the reader to expect?
- Find two connectives and say the job each one does.
- Find one example of foreshadowing. What does it make you predict?
- Look at the final sentence. Which device is it, and what job does it do?

Q8. Writing. The passage below is true but choppy — six sentences with almost no links. Rewrite it as one cohesive paragraph of two or three sentences. Underline every device you add.

The market day was busy. The hall was full. The cake stall was popular. The raffle sold out. The principal was happy. She thanked everyone.

Q9. Writing. Write the opening of a news article (four or five sentences) about an event at your school — real or invented. Include: a topic sentence, one foreshadowing phrase, and at least one connective. Give your article a headline and a byline.

Q10. Speaking and listening. "The But-Then Chain." In pairs, build a story out loud, one sentence each, taking turns. Every sentence must begin with a connective — *First ... Then ... So ... But ... After that ... In the end ...* Keep the chain going for at least eight turns. The listener keeps a tally of every connective heard. Afterwards, discuss: which connectives moved the story forward in time, and which ones changed its direction?

Q11. Viewing. Compare Figure 8 (the print article) with Figure 9 (the digital homepage). List two devices that appear only in the digital version, and explain how each one helps to hold the site's texts together.

Q12. Here are two openings for the same story — a tree-planting day on the bare slope behind the school oval.

Opening A: On Friday, students from the school planted trees on the slope behind the oval.

Opening B: By this time next year, the bare slope behind the school oval will hold two hundred new trees. On Friday, the first fifty went into the ground.

Which opening foreshadows more? Identify two devices in the stronger opening and explain what each one makes the reader predict.

Q13. Speaking and listening. Work in pairs. Student A gives Student B spoken instructions for a simple task — drawing a picture, building a paper plane, or finding a spot in the school — using at least four sequence connectives. Student B follows the instructions without asking questions. Then swap roles. Discuss together: which connectives made the order easy to follow, and where did the instructions lose you?

Q14. Take your opening from Q9 and check it against this six-point cohesion checklist. For each point, tick it or fix it, and record one change you made.

1. Does my opening contain a topic sentence that names the key idea?
 2. Do my connectives signal clearly — adding, contrasting, or sequencing?
 3. Does every pronoun point to one clear thing already named?
 4. Does my opening foreshadow where the article will go?
 5. Does my last sentence link forward to what comes next?
 6. Have I read it aloud to check that it flows?
-

Answers

Q1. a. signal · b. structure (it also signals a list of three) · c. sequence · d. structure · e. signal · f. structure

Q2. (a) *So* (cause and effect), *After that* (time), *Before then* (time) — any two. (b) *but*. (c) *she* → Amara Osei; *they* → the students/team; *their* → the team.

Q3. *their* → the Riverbend team; *They* → the Riverbend team; *this habit* → testing the robot every lunchtime and timing and logging each run.

Q4. *At first ... and ... however ... because ... Before*

Q5. b. It names the key idea (a safer shelter) and foreshadows the paragraph's shape — three changes — which the three supporting sentences then deliver, one each. Sentence a is an opinion, not a key idea, and sentence c sits outside the topic.

Q6. Site name = masthead; row of menu items = menu; main headline = headline; writer's name = byline; text under the photo = caption; side column = sidebar.

Q7. a. The first paragraph: it tells the reader the ward will get bigger, warmer and easier to clean, and that a crew of thirty volunteers will do three jobs on Saturday. b. Any two, e.g. *because* (cause and effect), *After* (time), *so* (purpose/effect), *And* (adding). c. Any one, e.g. "*is about to get*" (predicts change), the list of three jobs (predicts three tasks in order), "*the group hopes to run the same event every year*" (predicts repetition). d. A closing sentence that points forward — it signals the future and wraps the text by echoing the event.

Q8. See worked solution for a model paragraph.

Q9. See worked solution for a model opening.

Q10. Speaking task — no written answer. A strong answer to the discussion names the time connectives (*first, then, after that, in the end*) as forward-moving and the contrast connectives (*but, however*) as direction-changers.

Q11. Any two from: hyperlinks (tie this story to other stories and to background such as the map and the earlier article), the sidebar (groups related stories so the reader can keep going), the menu (ties the story to the site's sections).

Q12. Opening B. Devices include: the time signal "*By this time next year*" (predicts a jump forward — the text will compare now with later), the numbers *two hundred* and *the first fifty* (predicts progress to be tracked), and the contrast between "*bare slope*" and "*two hundred new trees*" (predicts a change-over-time story).

Q13. Speaking task — no written answer. Strong pairs name the connectives that fixed the order (*first, next, then, finally*) and can point to the exact step where a missing connective lost the listener.

Q14. Self-check — answers will vary; one recorded change is required.

Fully-worked solutions

Q1.

Device	Job	Why
a. “However, ...”	signal	flags a contrast before the idea arrives
b. topic sentence naming three reasons	structure	names the key idea and maps the paragraph; also signals a list
c. “First ... Next ... Finally ...”	sequence	puts steps in order
d. overview paragraph	structure	summarises the whole text up front
e. <i>they</i> → the students	signal	reference back to an idea already named
f. caption under the photo	structure	ties the image to the story

Q2. Sequence connectives: “*So they rebuilt...*” (cause and effect — problem, then rebuild), “*After that, every change...*” (time — results follow the rebuild), “*Before then, the students are collecting bottles*” (time — present work before the future final). Contrast connective: “*...one bottle in every three, but the group refused to give up*” — *but* swings the story from failure to refusal. Reference: “*she said*” points back to Amara Osei; “*they tested*” points back to the team; “*their first robot*” points back to the team.

Q3.

The Riverbend team tested **their** robot every lunchtime. **They** timed each run and logged the results, and **this habit** paid off in the semi-final.

their → the Riverbend team · *They* → the Riverbend team · *this habit* → testing every lunchtime, timing each run and logging the results

Notice *this habit*: it is reference too. Not only pronouns — short summarising phrases can point back to a whole idea.

Q4. *At first*, the school swimming carnival seemed perfect, with clear skies *and* calm water. By midday, *however*, the wind had picked up and the pool felt cold. The races went ahead anyway *because* the students had trained all term. Maya won her heat, and she broke her own record. *Before* the day ended, the sun came back out.

Each gap tests a different job: *At first* opens the time line, *and* adds, *however* signals the change, *because* gives the reason, *Before* closes the time line.

Q5. Sentence **b** is the correct topic sentence. Test it the way a writer would: does it name the key idea, and does every supporting sentence do the job it promised? “*Three changes make the penguin shelter safer this year*” names the idea (safety) and the shape (three changes); the fence, the dusk walks and the sign deliver the three changes one by one. Sentence a (“*Penguins are amazing birds*”) is a feeling, not a key idea — none of the three sentences proves “amazing”. Sentence c sits outside the topic. Notice also that b is a foreshadowing device: a reader who meets it first predicts a list of three.

Q6. From top to bottom and side to side, Figure 9 carries: the **masthead** (the site’s name, *Southside Today*), the **menu** (Home · Local · Sport · Weather), the **headline**, the summary line under it, the **byline** (*By Priya Nair*), the photo with its **caption**, and the **sidebar** of related stories on the right. Every one of the sidebar items is a **hyperlink** — a cohesion device at screen level.

Q7.

- The overview is the first paragraph: the wombat ward will get bigger, warmer and easier to clean, and on Saturday thirty volunteers will repaint the pens, lay fresh bedding and build three extra sleeping boxes. It tells the reader to expect a story about an upgrade — the what, the who and the when, all up front.
- Model answer: *because* in paragraph two (“*Because the ward was full, staff sometimes had to house two wombats in one pen*”) — a cause-and-effect connective that explains the problem. *After* in the last paragraph (“*After the upgrade, the shelter will hold an open morning*”) — a time connective that sequences what comes next.
- Model answer: “*is about to get bigger, warmer and a lot easier to clean*” foreshadows change — the reader predicts the rest of the text will describe the improvements. The list of three jobs (repaint, lay bedding, build boxes) also foreshadows: a reader can predict the body of the article will move through those jobs.
- “*The group hopes to run the same event every year.*” This is an ending that points forward. It signals the future (the event again next year) and closes the text by echoing the event the whole article is about.

Q8. Model rewrite:

Market day was so busy that the hall was full by morning, and the cake stall sold out before lunch. The raffle sold out too, which made the principal very happy. She thanked everyone before the doors closed.

Devices added: *so ... that* (cause and effect), *and* (addition), *too* (addition), *which* (reference back to the whole idea), *She* (reference to the principal), *before* (time). The repeated topic word *market day / raffle / stall* keeps the thread. Any rewrite that links the six facts with named devices earns full marks.

Q9. Model opening:

SCHOOL CONCERT BREAKS THE SEAT RECORD *By Alex Chen, Year 7*

Riverbend Secondary’s winter concert did something no concert has done before: it filled every seat in the hall, and still forty people waited at the door. The night ran on three promises — more student acts, better sound, and a finale nobody saw coming. All three were kept. This is the story of the night the school ran out of chairs.

The topic sentence names the key idea (a record night). The foreshadowing phrase (“*three promises*”) predicts three parts to come, and “*nobody saw coming*” predicts a surprise. Connectives: *and, still* (contrast-flavoured addition).
Headline and byline included.

Q10. Speaking task. A strong chain: “*First, the dog escaped the yard. Then it ran all the way to the beach. So the whole family got in the car. But the dog had other plans. After that, it swam out to the sandbank. However, the tide was coming in. In the end, the surf club brought everyone home. And the dog got a medal.*” Time connectives (*first, then, after that, in the end*) move the story forward; contrast connectives (*but, however*) change its direction.

Q11. Model answer:

- Hyperlinks.** In the digital version, “*the creek*” links to a map and “*last year’s clean-up*” links to an earlier article. Each link ties this story to another text, so the reader can follow the thread of the story beyond one page. That is cohesion between texts, not just inside one.
- The sidebar.** The “*More on the creek*” column groups related stories beside the main one. It holds the site together the way a contents page holds a book together — the reader sees the family of texts at a glance.

(The menu also counts: it ties every page to the site’s sections.)

Q12. Opening B foreshadows more. Two of its devices:

- “*By this time next year*” — a time signal. The reader predicts the text will jump between now and later, comparing the bare slope with the future trees.
- The numbers “*two hundred*” and “*the first fifty*” — a quantity signal. The reader predicts the text will track progress: fifty done, one hundred and fifty to go.

Opening A states one flat fact (students planted trees on Friday) and sets up no predictions at all. Notice the contrast device too: “*bare slope*” against “*two hundred new trees*” tells the reader this is a change-over-time story.

Q13. Speaking task. Model reflection: “*The connectives that made the order easy to follow were first, next, then and finally — each one told me the step before I had to do it. The instructions lost me at the paper fold, because my partner said ‘and’ three times in a row, so I could not tell which fold came next.*”

Q14. Model checklist run against the Q9 model: 1 ✓ (topic sentence present) · 2 ✓ (*and, still*) · 3 ✓ (*it* → the concert, *All three* → the promises) · 4 ✓ (*three promises, nobody saw coming*) · 5 ✓ (“*This is the story of...*” links forward into the article) · 6 ✓ read aloud. Example recorded change: “*My first draft said ‘the concert was great and big and full’ — three weak adjectives in a row. I replaced them with one specific fact: ‘it filled every seat in the hall’.*”