

English Level 7

Chapter 4 — Literacy: speaking, listening, words and texts in context

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Interaction skills for discussing ideas and evaluating the features of texts

Section	4A · Chapter 4 — Literacy: speaking, listening, words and texts in context
Owns	VC2E7LY01
Content description	<i>“use interaction skills when discussing ideas and information, including evaluations of the features of texts” (VCAA, verbatim)</i>
Draws on	VC2E7LY01.E01 — <i>“participating in pair, group, class, school and/or community speaking and listening situations, including informal conversations, discussions, debates and presentations”</i> · VC2E7LY01.E02 — <i>“using effective strategies for dialogue and discussion in a range of formal and informal contexts, including speaking clearly and coherently and for an appropriate length of time, clarifying and rephrasing comments of others”</i> · VC2E7LY01.E03 — <i>“identifying key evidence supporting an argument in a discussion between 2 speakers”</i> · VC2E7LY01.E04 — <i>“choosing vocabulary and sentence structures for purposes and audiences, adapting language choices to meet the perceived audience needs”</i> · VC2E7LY01.E05 — <i>“ensuring that ways of communicating for particular audiences are acknowledged”</i>
Assumes (Level 6)	VC2E6LY01 — interaction skills and awareness of how formal to be when putting things in other words, questioning, clarifying and interpreting
Hands forward (Level 8)	VC2E8LY01 — interaction skills for identified purposes, including supporting or challenging positions
Modes used	Reading and viewing · Writing · Speaking and listening

Theory

In Level 6 you learned to take part in talking and listening with awareness of how formal a situation is — when to put things in other words, when to ask, when to clarify. This section builds on that. You will learn the skills that make a discussion actually work: how to speak so people can follow you, how to listen for the evidence in what others say, and how to change your language to fit the people you are talking to. You will also use those skills to talk about texts — to judge how well a text’s features work, and to say why, out loud, with other people.

Defining our terms. The Victorian Curriculum uses the terms *interaction* and *interaction skills* but does not define them. This section therefore treats them as follows, and every question here is answerable on this definition alone: an **interaction** is two-way talk — people speaking *and* listening to each other, building on each other’s words, not just speaking and waiting. **Interaction skills** are the learnable habits that make that two-way talk work: taking turns, speaking clearly, listening for evidence, clarifying, rephrasing, and choosing language that fits the audience.

An **evaluation** is a judgement about how well something works, with reasons attached. To **evaluate** a text is not just to say it is good or bad — it is to point at the parts of the text and say what they do and how well they do it. The **features of a text** are the parts its maker chose: how it is structured, the words and sentences it uses, and — in texts with images or sound — the pictures, layout and sound.

The four situations. Speaking and listening happens in four main shapes. Figure 1 compares them.

Four speaking-and-listening situations

SITUATION	WHAT IT IS FOR	SHAPE OF THE TALK	WHAT MAKES IT WORK
Conversation	swap ideas, build relationships — no fixed goal	informal; anyone speaks, and the talk follows where it goes	taking turns, listening, picking up what others said
Discussion	work through a question or decision together	a group, one question; ideas build on each other	clarifying, building, evidence, and a sum-up at the end
Debate	support or oppose one stated topic with prepared reasons	two sides take turns; listeners weigh the arguments	claims with evidence, fair answers to the other side
Presentation	deliver a prepared talk to an audience	one voice (or a small group) to many listeners	planned opening, clear order, strong closing

The same topic can live in all four situations — the situation changes what you do with it.

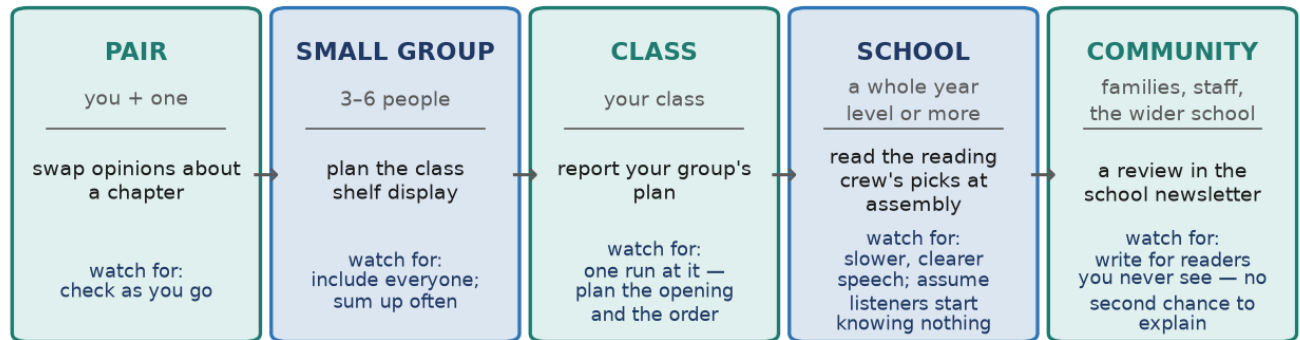
Table comparing four speaking and listening situations — conversation, discussion, debate and presentation — by purpose, shape, who speaks and what makes each one work

A **conversation** is informal talk with no fixed winner — people swap ideas and follow wherever the talk goes. A **discussion** is talk with a job: a group works through a question or a decision together. A **debate** is a formal talk where two sides support or oppose one stated topic, each with prepared reasons, and listeners weigh the arguments. A **presentation** is one voice (or a small group) delivering a prepared talk to an audience. Notice that all four can be about the same topic — the situation changes what you do with it.

From pair to community. These situations happen at different sizes, and the size changes the demands. Figure 2 shows the scale from a pair up to the wider community.

From pair to community: the size of the talk changes the job

The audience grows to the right — and the planning grows with it



In a pair you can fix the talk as you go. In front of a school, you plan the words first.

Diagram of the five sizes of speaking and listening situations — pair, small group, class, school and community — each with an example and what the speaker must watch for

The bigger the audience, the more planning your words need. In a pair you can check as you go (“Wait, do you mean the book or the film?”). In front of a year level or the school community you get one run at it, so you plan your opening, your order and your closing before you stand up.

Dialogue and discussion strategies. A **dialogue** is talk between people where each person’s words shape what comes next. Good dialogue is not luck — it runs on learnable moves. Figure 3 gives you the core moves with sentence starters.

Six moves that keep a discussion working

CLARIFY make a muddy point clear — yours or someone else's <i>"Can you say more about what you mean by ...?"</i>	REPHRASE say someone else's idea back in other words, then check it <i>"So you're saying that ... — did I get that right?"</i>
BUILD add a reason, example or next step to somebody else's idea <i>"I agree, and I'd add ..."</i>	ASK FOR EVIDENCE ask a claim to show what it stands on <i>"Which part makes you say that?"</i>
DIFFER WITH A REASON disagree with the idea, never with the person <i>"I see it another way, because ..."</i>	SUM UP say where the talk has got to and what is still open <i>"So far we agree that ... Still open: ..."</i>

Use a move, name it later if asked. A rephrase is a check, not a takeover.

Table of six discussion moves — clarify, rephrase, build, ask for evidence, differ with a reason, and sum up — each with what it does and a sentence starter

Three of these moves deserve a closer look.

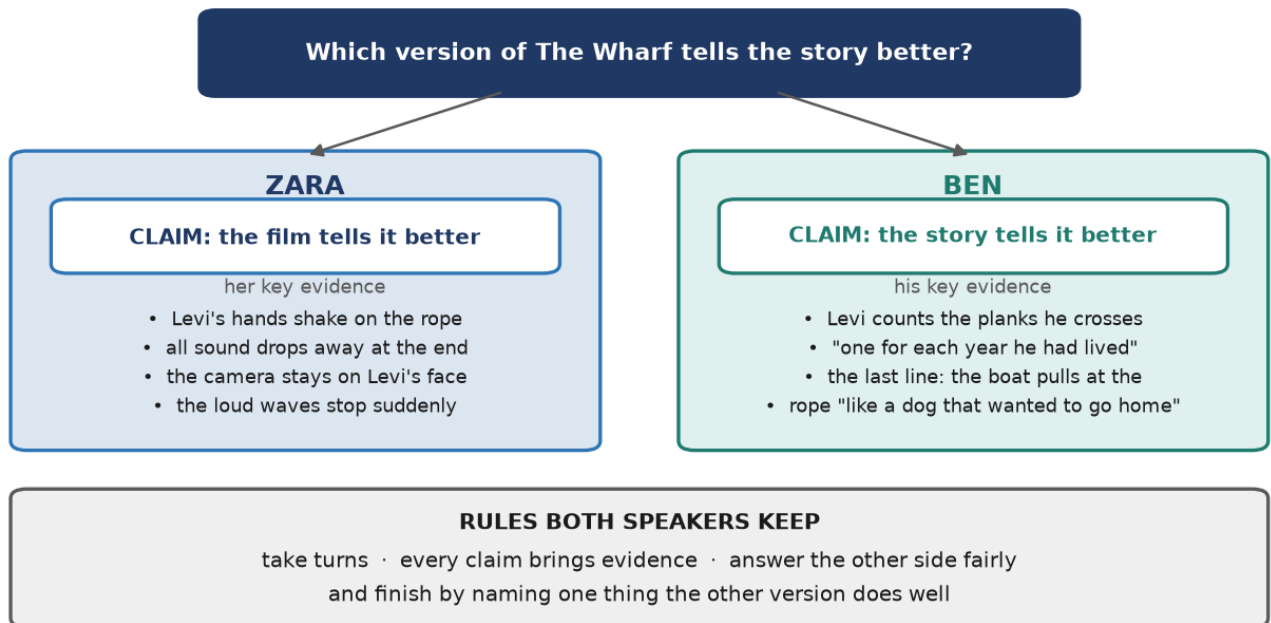
To **clarify** is to make something clearer. You can clarify your own words ("What I mean is ...") or ask someone else to clarify theirs ("Can you say more about that?"). To **rephrase** is to say something again in other words. When you rephrase *someone else's* comment, you hand it back to them: "So you're saying that ... — did I get that right?" That last part matters. A rephrase is a check, not a takeover: the speaker gets to say whether you understood them. **Building** is adding a reason, an example or a next step to somebody else's idea — "and I'd add ..." — so the talk moves forward instead of going in circles.

Two more rules keep discussion fair. Speak for an **appropriate length of time** — long enough to make your point, short enough to leave room for everyone else. And when you disagree, differ *with a reason*, never with a put-down. A reason keeps the talk going; a put-down ends it.

Listening for key evidence. In this section you will listen to a discussion between two speakers and find the **key evidence** — the pieces of a speaker's argument that actually hold it up. An argument is built from two different things, and you need to hear the difference. A **claim** is what a speaker says is so. **Evidence** is what the speaker offers to show it is so — a detail, an example, something you can point to. The **key evidence** is the piece that does the most work: without it, the claim would not stand.

Figure 4 shows how the two-speaker discussion you will hear in Text 1 is built.

Two speakers, two arguments — the shape of Text 1



A claim says what is so. Evidence shows it. Key evidence is the piece the claim leans on most.

Two-column diagram of the discussion in Text 1: Zara's claim and her evidence on one side, Ben's claim and his evidence on the other, with a shared rule about taking turns underneath

Not everything a speaker says is evidence. Watch for three things when you listen:

- **Claims with no evidence.** "Everyone knows films hold your attention more" is a claim. It asks you to agree because *everyone* agrees — but it points at nothing. You are allowed to ask: "Which part makes you say that?"
- **Evidence that does real work.** A detail you can point to — a line, a sound, a choice — counts as evidence. "The waves are loud, then they stop suddenly" is something a listener can check against the film.
- **A speaker's own response.** "I stopped breathing" tells you the film worked on that listener. It is honest and worth saying — but it is a report of a feeling, not evidence from inside the text. The strongest arguments use both: the feature, and what it did to the audience.

Figure 5 walks through one full sort, using lines from Text 1.

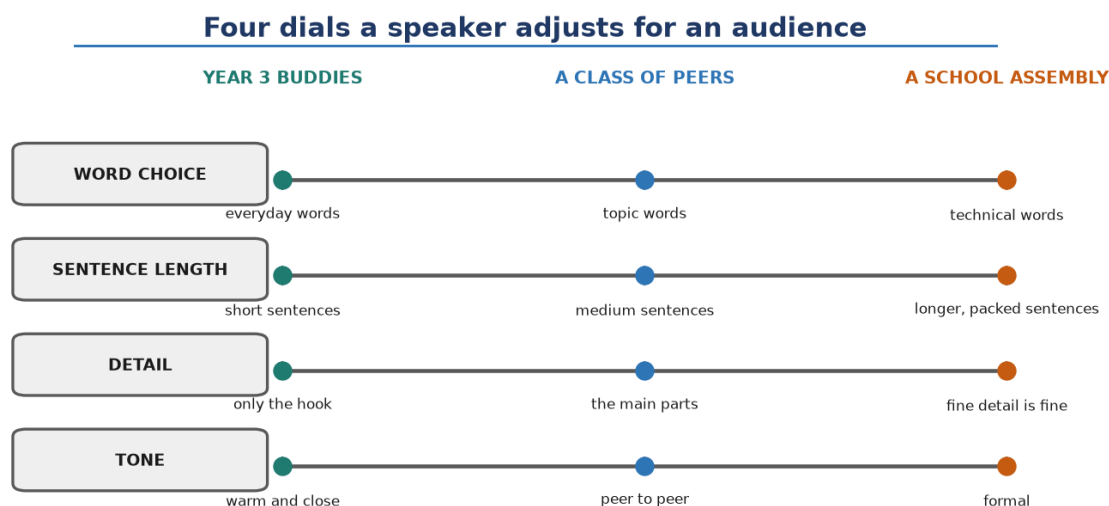
Sort the speaker's lines: claim, key evidence, or response?

LINE FROM TEXT 1	SORT	WHY
"The film tells the story better."	CLAIM	what Zara says is so — nothing holding it up yet
"You can actually see his hands shaking on the rope."	KEY EVIDENCE	a detail a listener can check against the film
"All the sound drops away when he reaches the end."	KEY EVIDENCE	a sound choice the film maker made — checkable
"Everyone knows films hold your attention more than stories."	CLAIM WITH NO EVIDENCE	"everyone knows" asks you to agree — it points at nothing
"I stopped breathing for a second. I never did that while reading."	RESPONSE	honest — it shows the film worked on her; but it is her feeling, not a feature of the text

Strong arguments stack the pieces: the feature (evidence) and what it did to the audience (response).

Worked example sorting five lines from the discussion in Text 1 into claim, key evidence and response, with a reason for each sort

Choosing language for your audience. The same idea goes into different words depending on who is listening and why you are speaking. Figure 6 shows the dials a speaker adjusts.



"Formal" and "informal" depend on the situation, the audience and the purpose — the same sentence can fit one moment perfectly and sound odd in another.

Diagram of four dials a speaker adjusts for an audience — word choice, sentence length, detail and tone — shown at different levels for a Year 3 class, a class of peers and a school assembly

Vocabulary: younger listeners and listeners new to a topic need everyday words; specialist listeners can handle technical words — but only if they know them. **Sentence length:** shorter sentences are easier to follow out loud, because a listener cannot re-read a sentence they missed. **Detail:** a listener meets an idea once, so pick the details that matter most and let the rest go. **Tone:** how formal you sound — which is not a fixed property of words. "Formal" and

“informal” depend on the situation, the audience and the purpose; the same sentence can fit one moment perfectly and sound odd in another.

Text 2 shows one student, Ava, recommending the same book to two different audiences. Figure 7 lines up her choices side by side.

One book, two audiences — Ava's choices in Text 2	
TO THE YEAR 3 BUDDIES (spoken)	TO FAMILIES AND STAFF (written)
WORDS "big storm", "scared" — everyday words	WORDS "courage", "earns every tense page" — packed ideas
SENTENCES short; one idea per sentence	SENTENCES longer — a reader can re-read a line
DETAIL the colours in the pictures — younger readers choose with their eyes	DETAIL who the book suits (Years 5–8) and where to find it
CLOSE a thing to do next: come borrow it on Friday	CLOSE practical: copies are in the school library

Same book, same recommender — the audience decides which words, sentences and details earn their place.

Side-by-side comparison of Ava’s two versions of the same book recommendation — for a Year 3 buddy class and for the school newsletter — with her word choice, sentence length and detail choices labelled

Acknowledging ways of communicating. Every audience has its own ways of communicating — the words it knows, what it already understands, and how it likes to receive ideas. A careful speaker **acknowledges** those ways — that is, notices them and speaks to fit them — instead of guessing. Figure 8 lists ways to do this for audiences you will meet at school.

Acknowledging how your audience communicates

AUDIENCE	WHAT THEY BRING / NEED	HOW YOU ACKNOWLEDGE IT
Year 3 students	everyday words; short attention; they choose with their eyes	short sentences, known words, something to see, and one clear thing to do next
Your class of peers	they know the topic so far; they want a say, not a lecture	ask for their ideas; clarify and rephrase; leave real room for responses
Families and staff (newsletter readers)	they read at their own time; they cannot ask you what you meant	write full sentences that stand alone; say who the book suits and where to find it
A school assembly	hundreds of listeners, no re-reads, one run at it	slower pace, clear order, a planned opening and closing, louder and clearer voice

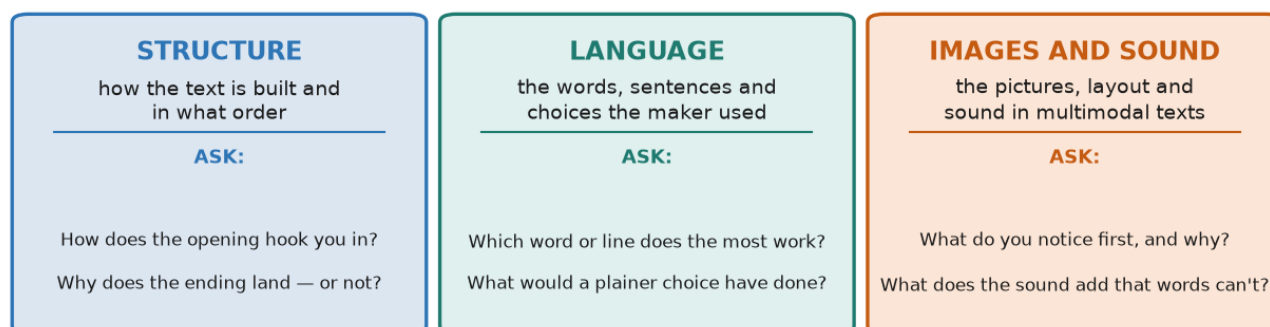
Check your picture of the audience the way you check a rephrase: ask, watch, adjust.

Table of audiences and their ways of communicating — Year 3 students, school staff and families at a newsletter, a class of peers, and a school assembly — with what each audience needs and how a speaker shows they have acknowledged it

Acknowledging an audience's ways of communicating is not just politeness — it is what makes your idea land. A recommendation full of long words never reaches a Year 3 reader. A buddy-class talk with no clear ending leaves a newsletter reader asking “so what?” Check your picture of the audience the way you check a rephrase: ask, watch, adjust.

Evaluating the features of texts in discussion. This section's discussions are often about texts, because that is half the job in the content description: *evaluations of the features of texts*. When you discuss a text this way, you take turns, listen for evidence and adjust to your audience exactly as above — and the thing you are weighing is how the text is made. Figure 9 gives you three lenses you can use.

Three lenses for evaluating the features of a text



In discussion, use the stack: name the feature — make your claim — point at the evidence — say what it does.

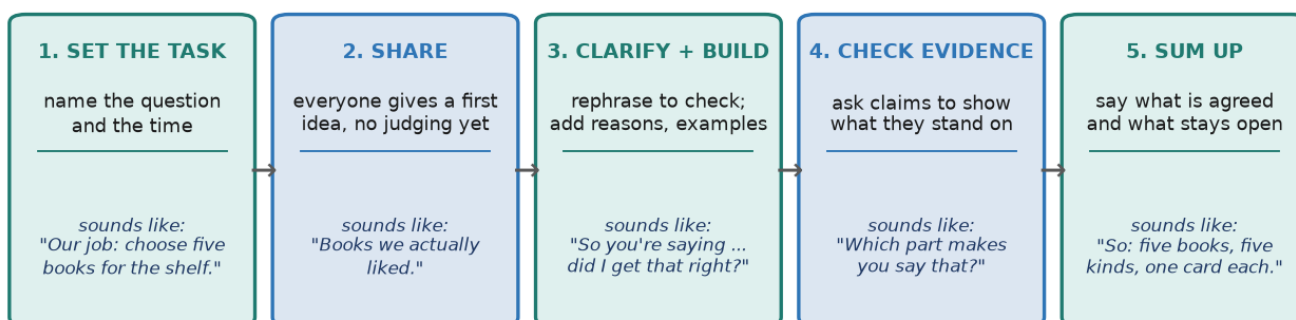
Three lenses for evaluating the features of a text in discussion — structure, language, and images and sound — each with two question starters

When you evaluate a feature in discussion, use the same stack you learned for opinions: name the feature, make your claim about it, and point at the evidence in the text. “The ending is strong” is a bare claim. “The ending is strong, because the last line ties the boat to the whole journey — *the boat pulled at the rope like a dog that wanted to go home* — and that one image explains why Levi crossed” is an evaluation.

Running a discussion. Figure 10 gives a protocol (an agreed order of running) for group discussion. Agree on it before you start, and the talk looks after itself.

Running a group discussion — five steps

Agree on the steps before you start — then the talk looks after itself



If the talk goes in circles, the fix is almost always step 3 or step 4.

Flowchart of the five steps of a group discussion — set the task, share positions, clarify and build, check the evidence, and sum up — with what each step sounds like

Debates. A debate is the most formal situation in this section, and it has jobs for everyone — speakers, a chair, a timekeeper and listeners. Figure 11 shows the shape this section’s debates use.

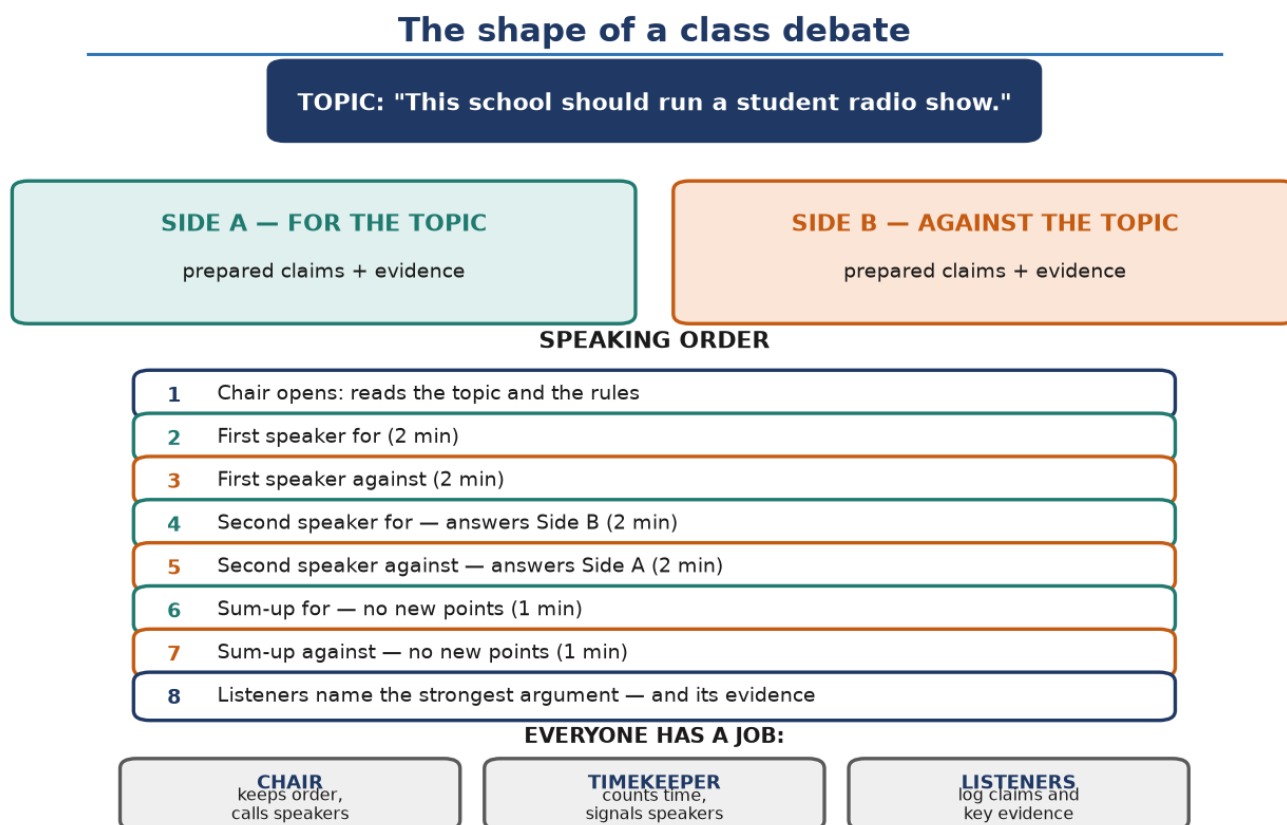


Diagram of the shape of a class debate: the topic, the two sides, the speaking order with time limits, and the jobs of the chair, the timekeeper and the listeners

Two rules make a debate honest. First, when you answer the other side, rephrase their point first — “The other side said that ...; we see it another way because ...” — so everyone can check you heard them in a fair way. Second, **marks are for the quality of the reasoning — clear claims, real evidence, fair answers to the other side — never for which side you end up on.** Both sides of a well-run debate can reason well, and both deserve credit. Every position you debate in this section is presented at its strongest, so you learn to answer the real argument, not a weak copy of it.

Seeing the moves together. You will meet all six moves at work in one discussion when you reach Text 3. Figure 12 shows that discussion with each move labelled, so you can check your own listening against it.

A discussion that works — the moves in Text 3

PRI:	So the job is the display. We've got one shelf and two weeks. First question: what goes on it?	SETS THE TASK
TOM:	Books we actually liked. Not ones we were made to read.	SHARES A POSITION
SASHA:	Just to clarify — do you mean any book we liked, or books other Year 7s would want to pick up?	CLARIFIES
LEO:	I want a card on every book — one sentence from somebody in our class about why it's worth reading.	SHARES A POSITION
PRI:	So you're saying the display isn't books only — it's books plus a reader's voice on every one. Did I get that right?	REPHRASES AND CHECKS
SASHA:	I like that, and I'd add one thing: the cards need names, or nobody will trust them.	BUILDS
LEO:	Why not all the same kind of book?	ASKS FOR A REASON
TOM:	Because if they're all sport stories, anyone who doesn't like sport walks straight past the shelf.	GIVES A REASON

Every line does a job — and Leo's idea survives because it was clarified, rephrased and built on.

Written record of a four-student group discussion — Pri, Tom, Sasha and Leo planning a class shelf display — with each turn labelled by the discussion move it uses: sets the task, shares a position, clarifies, shares a position, rephrases and checks, builds, asks for a reason, gives a reason

The texts for this section

The four texts below were written for this section. Texts 1 and 3 are written records of talk that you will read the way you would listen.

Text 1 — *Which version tells it better?*

*Year 7 read a short story called **The Wharf**. The Year 9 film club then made it into a short film. Ms Chen asks Zara and Ben to discuss which version tells the story better.*

Ms Chen: Zara, Ben — your question is this: which version of *The Wharf* tells the story better, the short story or the short film? Give reasons, take turns, and finish by naming one thing the other version does well. Zara, you start.

Zara: I think the film tells it better. In the scene where Levi crosses the wharf in the storm, you can actually see his hands shaking on the rope. And all the sound drops away when he reaches the end. It put me on that wharf with him.

Ben: I see that, but I think the story does it better. The writer lets you inside Levi's head. In the story, Levi counts the planks as he crosses — *one for each year he had lived* — and that tells you how scared he is, quiet, not shouting. A camera can't show counting.

Zara: That's a good bit. But the film has one too. When the lightning comes, the camera stays on Levi's face instead of the sky. The whole storm is in his face.

Ben: All right, but the story's last line wins. In the film, the boat just sits there bobbing. In the story it ends with *the boat pulled at the rope like a dog that wanted to go home* — and that one picture is the whole reason Levi crossed.

Zara: Well, everyone knows films hold your attention more than stories, so most people would agree with me anyway.

Ben: Hang on — that’s just a claim. Which part of the film held your attention more than the story did?

Zara: ... fair. The sound. The waves are loud the whole way across, and then they stop suddenly, right when Levi reaches the boat. I stopped breathing for a second. I never did that while reading.

Ms Chen: Good. Now each of you: one thing the other version does well.

Ben: The film cast it well. The actor who plays Levi looks about our age, so it feels like it could be any of us out there.

Zara: And the story gives the grandfather a real part. He is not in the film for long, but in the story he’s the reason the wharf matters at all.

Text 2 — *Ava recommends The Wharf, twice*

Ava is in the school reading crew. She has to recommend The Wharf to two audiences: first out loud to her Year 3 reading buddies, then in writing for the school newsletter that families and staff read.

(a) To the Year 3 buddies (spoken)

You should read *The Wharf*. It’s about a boy called Levi. One night there’s a big storm, and his little boat is still tied up at the wharf. The wharf is old and some of the planks are broken, and Levi is scared — but he goes anyway, to save his boat. The best part is the very end, and I’m not telling you that one. You’ll want to read it twice. There are pictures too. The storm pages are all dark blue and black, and the boat is a tiny bit of gold. Come and borrow it with me from the library on Friday.

(b) To families and staff (written, for the newsletter)

The Wharf is a short story about courage that doesn’t look like courage. Levi crosses a broken wharf in a storm to save his boat, and the story takes readers inside his fear, plank by plank. The last line earns every tense page before it. We recommend *The Wharf* to readers in Years 5–8 who like stories that stay with them. Copies are available from the school library.

Text 3 — *The shelf plan*

Four students — Pri, Tom, Sasha and Leo — are planning the Year 7 shelf for the library’s “Hidden Gems” display. This is a record of their first three minutes.

Pri: So the job is the display. We’ve got one shelf and two weeks. First question: what goes on it?

Tom: Books we actually liked. Not ones we were made to read.

Sasha: Just to clarify — do you mean any book we liked, or books other Year 7s would want to pick up? Because my little brother loves everything I read, and he’s six.

Tom: Year 7 ones. Good point.

Leo: I want a card on every book. One sentence from somebody in our class about why it’s worth reading — so people know what they’re picking up.

Pri: So you’re saying the display isn’t books only — it’s books plus a reader’s voice on every one. Did I get that right?

Leo: Yeah. Exactly.

Sasha: I like that, and I’d add one thing. The cards need names, or nobody will trust them. “Recommended by Pri, 7C” means more than a sentence on its own.

Tom: Which books, though? We need five, and they can’t all be the same kind.

Leo: Why not?

Tom: Because if they’re all sport stories, anyone who doesn’t like sport walks straight past the shelf. The display is for all of Year 7, not just us.

Sasha: Fair. So: five books, five different kinds, one named card each. Who finds the books?

Text 4 — The radio show topic

Three students meet to choose a topic for their class radio show. Read this written record and watch what happens to the talk.

Jordan: I think our radio show should be about sport.

Em: Nah, music is better. Sport's boring.

Jordan: That's not even — music isn't — I wasn't finished.

Em: Everyone likes music more anyway.

Ali: Um, maybe we could do two episodes, like one about —

Jordan: Wait, what are we deciding again?

Em: The topic. I said music.

Ali: But why music, though? Like, what would we actually talk about?

Em: Stuff about music. It's just good.

Jordan: That tells me nothing. And you've been going for like two minutes straight.

Em: Only because you keep —

Worked examples

Example 1 — scaffolded: finding the key evidence in Text 1

Find each speaker's claim and their key evidence.

Step	Question	Answer	Comment
1	What is Zara's claim?	The film tells the story better than the short story.	A claim is what the speaker says is so.
2	What is Ben's claim?	The short story tells it better.	Listen for "I think ..." — but check the rest of their turn supports it.
3	One piece of Zara's key evidence?	The sound of the waves is loud, then stops suddenly when Levi reaches the boat.	A detail you can check against the film — not a feeling.
4	One piece of Ben's key evidence?	Levi counts the planks — <i>one for each year he had lived</i> — which a camera cannot show.	Evidence from inside the text: you can point to the exact line.
5	Which of Zara's lines is a claim with no evidence?	"Everyone knows films hold your attention more than stories."	"Everyone knows" asks you to agree without pointing at anything.
6	What does Ben do about it?	He asks for evidence: "Which part of the film held your attention more?"	Asking for evidence is a fair move, not a put-down.

Example 2 — scaffolded: clarifying and rephrasing in Text 3

Step	Question	Answer	Comment
1	What does Sasha clarify in Text 3?	Whether Tom means any book they liked, or books Year 7 would pick up.	She spotted two different meanings inside one comment.
2	How does she clarify?	She asks a question and gives an example: her little	An example makes the problem easy to see.

Step	Question	Answer	Comment
		brother loves her books, and he's six.	
3	Find Pri's rephrase.	"So you're saying the display isn't books only — it's books plus a reader's voice on every one. Did I get that right?"	She says Leo's idea back in her own words, then checks.
4	Why does Pri end with a question?	So Leo can correct her if she got it wrong.	A rephrase is a check, not a takeover.

Example 3 — scaffolded: choosing language for two audiences (Text 2)

Sort Ava's choices from Text 2 by audience.

Choice	Which audience?	Why it fits
"big storm", "scared"	Year 3 buddies	Everyday words the younger listeners already know.
"a short story about courage that doesn't look like courage"	Newsletter	A packed idea in one line — a reader can re-read it.
"Come and borrow it with me ... on Friday"	Year 3 buddies	An action the listeners can take, spoken to them directly.
"We recommend The Wharf to readers in Years 5–8"	Newsletter	Names who the book is for — families deciding what to borrow.
Telling the colour of the pictures	Year 3 buddies	Younger readers choose with their eyes; the detail hooks them in.
"Copies are available from the school library"	Newsletter	Practical information for adults who will find the book.

Practice questions

Scaffolded

Q1. Figure 1 compares four situations. Match each scene below to **conversation**, **discussion**, **debate** or **presentation**.

- Four students decide which books will go on the class shelf.
- One student stands at the front and tells the class about a book she loved.
- Two friends chat at lunch about what they watched on the weekend.
- Two teams give prepared reasons for and against the topic "Every class should have a radio show", and the class weighs the arguments.

Q2. Look at Figure 2. Name the size of audience (pair, small group, class, school or community) for each situation, then say what the speaker must watch for at that size.

- You and your buddy swap opinions about a chapter.
- Your group reports its shelf plan to the whole class.
- The reading crew reads its recommendations out at assembly.
- Your family reads your book review in the newsletter.

Q3. Text 1 again. List Zara's claim and **two** pieces of her key evidence. Then list Ben's claim and **two** pieces of his key evidence. Use the shape in Figure 4.

Q4. In Text 1, Zara says: "Everyone knows films hold your attention more than stories, so most people would agree with me anyway."

- a. Why is this a claim without evidence?
- b. Write the question Ben asks her — in your own words this time, using the move **ask for evidence** from Figure 3.
- c. How does Zara fix her argument? Name the new evidence she gives.

Q5. Complete each line with the right move from Figure 3 — **clarify**, **rephrase**, **build**, **ask for evidence**, **differ with a reason** or **sum up**.

- a. “So you’re saying the cards need names because people trust a person more than a sentence — did I get that right?” — _____
- b. “Can you say more about what you mean by ‘the same kind’ of book?” — _____
- c. “I see it another way, because if the shelf is all one kind, half of Year 7 walks past it.” — _____
- d. “And I’d add that the display needs a title people can read from the door.” — _____
- e. “Which part of the story makes you say the ending is weak?” — _____
- f. “So in the last minute: five books, five kinds, one named card each.” — _____

Q6. In Text 3, label each move below with the speaker who made it:

- a. sets the task and the first question — _____
- b. clarifies by asking a question with an example — _____
- c. rephrases Leo’s idea and checks it — _____
- d. builds on Leo’s idea and gives a reason (names) — _____
- e. asks for a reason: “Why not?” — _____

Q7. Text 2, side by side.

- a. Find **two** everyday words Ava uses for the Year 3 buddies where the newsletter uses a more formal word or phrase for the same thing.
- b. Which version uses longer sentences — and why does that fit its audience? (Think about what a reader can do that a listener cannot.)
- c. Why does Ava mention the pictures to the Year 3 buddies but not in the newsletter?

Q8. Text 4 went wrong. Find **four** problems in the written record and name each one using this section’s words (for example: interrupting, a claim with no evidence, no clarifying, losing the task). For each one, quote the line that shows it.

Unscaffolded

Q9. Rephrasing practice. A classmate says: “The film was better when it stayed quiet, because the quiet made you lean in, and the loud parts only worked because of it.” Rephrase the comment in your own words, ending with a check, the way Pri does in Text 3.

Q10. Choose a book you have read this year. Write the same recommendation twice: **(a)** out loud to a Year 3 buddy (5–6 sentences, everyday words, short sentences, one clear thing to do next) and **(b)** for the school newsletter (4–5 sentences, naming who the book is for and where to find it). Use Figure 6’s four dials as your checklist.

Q11. Choose one feature of a text your class has read this term — its structure, its language, or its images and sound (Figure 9). Write a paragraph evaluating that feature: name the feature, make your claim about it, give evidence from the text, and say what the feature does for the reader or viewer.

Q12. Two-speaker discussion (speaking and listening). With a partner, discuss: *Which tells the story better — a book or its film?* Use a story you both know. Each speaker gives a claim and two pieces of evidence; each speaker asks one evidence question; both finish by naming one thing the other side does well. Listeners: use the shape in Figure 4 to log each speaker’s claim and key evidence, and note any claim that arrived with no evidence.

Q13. Group discussion (speaking and listening). In a group of four, plan something real — a display, a radio show or a class recommendation list — using the protocol in Figure 10. Every member must use at least one **clarify** or **rephrase** move. One member is the observer: they do not speak, and they record every move from Figure 3 that they hear. Report the observer’s log to the class at the end.

Q14. Debate (speaking and listening). Topic: “*This school should run a student radio show.*” Run the debate using the shape in Figure 11. The team answering the other side must rephrase the other side’s point before answering it. Listeners record the key evidence from each side, then vote on which argument was strongest — and say which piece of evidence decided them. Marks are for the quality of the reasoning on both sides, not for which side wins.

Q15. Presentation (speaking and listening). Give a two-minute talk to your class recommending one text you know well. Before you write it, name your audience and list two ways you adjusted your vocabulary and your sentences for them. Finish by acknowledging one question your audience is likely to have, and answer it.

Q16. Reflection. Look back at your answers and your talk this section. **(a)** Which move from Figure 3 is hardest for you, and what will you do to practise it? **(b)** Describe one moment where you changed your language to fit an audience, and how you knew it worked. There is no expected answer — your reasons decide your mark.

Answers

Q1. a. discussion · b. presentation · c. conversation · d. debate.

Q2. a. pair — check as you go; b. class — plan an opening and an order, one run at it; c. school — slower, clearer speech, everyone starts knowing nothing about your plan; d. community (families) — write for readers you will never see, with no chance to explain later. Accept any watch-for that fits the size.

Q3. Zara’s claim: the film tells the story better. Evidence (any two): Levi’s shaking hands on the rope; the sound dropping away at the end; the camera staying on Levi’s face during the lightning; the loud waves stopping suddenly at the boat. Ben’s claim: the short story tells it better. Evidence (any two): Levi counting the planks — *one for each year he had lived*; the last line — *the boat pulled at the rope like a dog that wanted to go home*; the story giving the grandfather a real part.

Q4. a. It asks listeners to agree because “everyone” agrees, but it points at nothing checkable — no detail from the film or the story. b. Answers will vary. Example: “Which part of the film held your attention more than the story did?” c. She gives real evidence — the sound of the waves, loud then suddenly quiet at the boat — and adds her own response to it: she stopped breathing for a second, which never happened while she read.

Q5. a. rephrase · b. clarify · c. differ with a reason · d. build · e. ask for evidence · f. sum up.

Q6. a. Pri · b. Sasha · c. Pri · d. Sasha · e. Leo.

Q7. a. Accept any two pairs, e.g. “big storm” / “a storm” in the formal sense; “scared” versus “fear”; “the best part” versus “the last line earns every tense page”. b. The newsletter. Its readers can re-read a sentence they miss; Ava’s listeners cannot. c. Younger readers choose books with their eyes, and the colour detail pulls them in. Newsletter readers want to know who the book suits and where to find it, so Ava spends her words there instead.

Q8. Answers will vary; accept four, each with a quote. Strong examples: interrupting — “That’s not even — music isn’t — I wasn’t finished”; claims with no evidence — “Sport’s boring”, “Everyone likes music more anyway”, “It’s just good”; a lost idea nobody picked up — Ali’s two-episode plan; losing the task — “Wait, what are we deciding again?”; one speaker holding the floor too long — “you’ve been going for like two minutes straight”.

Q9–Q11, Q16. Open responses. See the model response and marking guide below.

Q12–Q15. Speaking and listening tasks. Run them live; use the observer logs and checklists in each question as your record.

Model response and marking guide

Here is a full response to Question 11, evaluating one feature of *The Wharf* — the story’s language. Figure 13 shows the same paragraph with its parts colour-coded.

Model evaluation of a text feature (Question 11)

THE FEATURE IS NAMED

The strongest feature of *The Wharf* is its language — one image does the work of a whole paragraph.

THE CLAIM

At the end of the story, the boat is tied up and safe, and the writer gives it one last line:

THE EVIDENCE

"the boat pulled at the rope like a dog that wanted to go home".

THE EVALUATION

That is the story's key evidence for its own title idea. The boat has been waiting all storm, and the image makes it feel alive — something Levi had to come back for. A plainer ending would report the rescue; this ending makes you feel why Levi crossed a broken wharf in the dark. The feature works because it turns the whole journey into one picture a reader cannot forget.

Four parts, in order: name the feature — make the claim — show the evidence — say what it does.

*Model evaluation paragraph about the last line of *The Wharf*, with its parts colour-coded: the feature named, the claim, the evidence from the text, and the evaluation of what the feature does*

Model response (Question 11):

The strongest feature of *The Wharf* is its language — one image does the work of a whole paragraph. At the end of the story, the boat is tied up and safe, and the writer gives it one last line: *the boat pulled at the rope like a dog that wanted to go home*. That is the story's key evidence for its own title idea. The boat has been waiting all storm, and the image makes it feel alive, like something Levi had to come back for. A plainer ending — "the boat was safe" — would report the rescue. This ending makes you feel why Levi crossed a broken wharf in the dark: not for a thing, but for something that seemed to be waiting for him. The feature works because it turns the whole journey into one picture a reader cannot forget.

Marking guide (4 marks). Award one mark for each of:

1. **Feature named** — the response says which feature it judges (here, language).
2. **Clear claim** — one sentence stating how well the feature works.
3. **Evidence from the text** — a detail the reader can point to, quoted or described exactly.
4. **Evaluation** — says what the feature *does* for the reader, and why it works (including what a weaker choice would have done).

Marks are for the steps, not for the conclusion. A student who finds the ending weak and reasons well from defined terms and text evidence earns full marks; a student who praises the story with no evidence earns few. In discussion tasks (Q12–Q15), apply the same guide to spoken answers, and credit both sides of a debate when both reason well.

Success checklist

By the end of this section I can:

- ☐ name the four speaking-and-listening situations and say what each one is for
- ☐ say how the size of an audience — pair to community — changes what a speaker must plan
- ☐ clarify my own words and ask others to clarify theirs
- ☐ rephrase another speaker's comment and check I got it right

- ☐ build on someone else's idea instead of only repeating my own
- ☐ tell a claim from evidence, and find the key evidence in a two-speaker discussion
- ☐ ask for evidence in a fair way when a claim arrives with none
- ☐ adjust my vocabulary, sentence length, detail and tone to fit an audience
- ☐ acknowledge how my audience communicates, and check that my picture of them is right
- ☐ evaluate a feature of a text — structure, language, or images and sound — with a claim, evidence and a reason
- ☐ speak for an appropriate length of time and leave room for others
- ☐ disagree with a reason, never with a put-down

Delivering structured spoken texts: formal language, voice features, multimodal elements

Section	4B · Chapter 4 — Literacy: speaking, listening, words and texts in context
Owns	VC2E7LY02
Content description	<i>“deliver structured spoken texts for a specific purpose and audience, employing formal language and using appropriate features of voice and multimodal or digital elements”</i> (VCAA, verbatim)
Draws on	VC2E7LY02.E01 — <i>“selecting features of voice (such as tone, volume, pitch and pace) for different audiences and purposes, recognising the effects these have on audience understanding and engagement”</i> · VC2E7LY02.E02 — <i>“sharing feedback with a peer while planning and rehearsing a presentation”</i>
Assumes (Level 6)	VC2E6LY02 — deliver structured spoken and multimodal texts to an intended audience for a specific purpose
Hands forward (Level 8)	VC2E8LY02 — structured spoken texts for particular purposes and audiences, formal and informal
Modes used	Reading and viewing · Writing · Speaking and listening

Theory

In Level 6 you delivered structured spoken and multimodal texts to an intended audience for a specific purpose. This section picks up from there and asks for more exact control. You will plan and deliver a structured talk of your own, and you will make four things work together: **formal language** that suits the occasion, **features of voice** chosen for the people listening, **multimodal or digital elements** that help your audience follow, and **feedback from a peer** while you plan and rehearse.

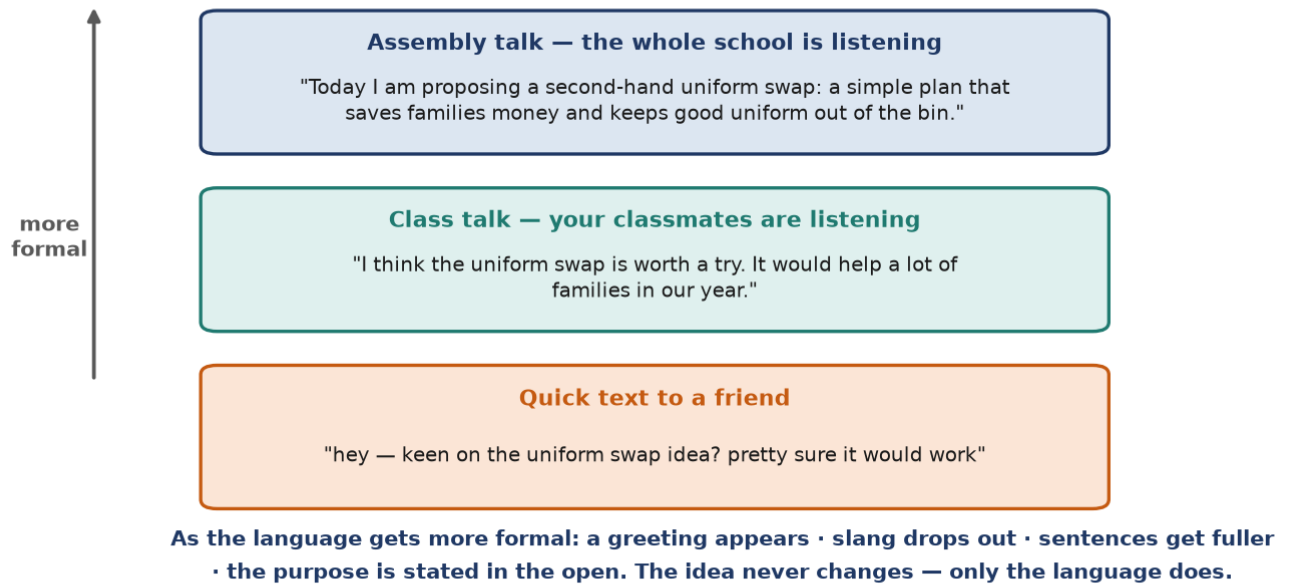
Talks, not conversations. This section is about talks you plan ahead and deliver to an audience. The skills of conversation and discussion belong to Section 4A. A talk has one speaker and a prepared shape: an opening that earns attention, a body that carries the ideas in order, and a closing that lands the message.

Why structure matters more in a talk than on a page. A reader can pause, re-read a sentence, or turn back a page. A listener hears each word once, in the order you give it. That means the speaker must do the organising: name the points, signpost the path, and use the voice to say *this matters — hold on to this*. Every tool in this section exists to help a listener follow you the first time.

Formal language — defining our terms. The Victorian Curriculum uses the term *formal language* but does not define it. This section therefore treats it as follows, and every question here is answerable on this definition alone: **formal language** is language shaped for a prepared talk to an audience you do not know well — full sentences, precise topic words, standard grammar, and no slang or fillers. *Formal* is a level on the scale of how formal language can be, which you met in Level 6 — not a different kind of language. The level you choose should fit the purpose and the audience.

Figure 1 shows the same idea at three levels of formal language. Nothing about the idea changes — only the language does. The speaker’s job is to pick the level that fits the audience and the occasion.

Same idea, three levels of formal language — pick the one that fits



The same message about a uniform swap shown at three levels of formal language, from a quick text to a friend up to a talk for the whole school

Notice what moves as the language gets more formal: a greeting appears, slang drops out, sentences get fuller, and the purpose is stated in the open. Nothing here is about sounding stiff or grand. Some formal speakers sound measured and serious; others sound warm and friendly, close to everyday talk. Both can work — what counts is that the language is planned, clear, and fit for the audience.

The features of voice. Your voice has four features you can shape on purpose. They are the tools of delivery, and Figure 2 lists them.

The four features of voice — the tools of delivery

Feature	What it is	What the listener notices	A choice that fits
Tone	the feeling your voice carries: warm, serious, firm, playful	whether you mean it — and what kind of moment this is	warm for a welcome · serious for a problem · firm for the ask
Volume	how loud or soft you speak	whether everyone can hear — and what to notice most	lift for the final ask · drop to draw listeners in
Pitch	how high or low your voice sounds	energy and feeling; a voice that never moves is hard to follow	let it move; drop slightly at the end of a point to sound sure
Pace	how fast you speak — including the pauses	whether listeners have time to think and keep up	slow for numbers and details · pause after a question

The last column is the point: a voice feature is never changed for its own sake.

Every choice is made for the listener — and the choices that fit change with the audience and the purpose.

Table of the four features of voice — tone, volume, pitch and pace — with what each one is and what a listener notices

The point of Figure 2 is the last column. A voice feature is never changed for its own sake. Slow down so the audience can hold on to a number. Lift your volume so a call to action reaches the back row. Let warmth into your tone so a welcome feels real. Every choice is made for the listener — and the choices that fit will change with the audience and the purpose.

Speakers plan these choices before they deliver. Figure 3 shows two lines of a script with voice marks added, and a key that explains the marks.

Mark up your script before you rehearse

OPENING LINE — TEXT 1 Quick question: // how many of you grew out of your uniform before the end of last year? //	pause — let them think
SECOND LINE — TEXT 1 At Riverbend High, almost three in four families in our Year 7 survey said yes .	slow down on the figure

KEY

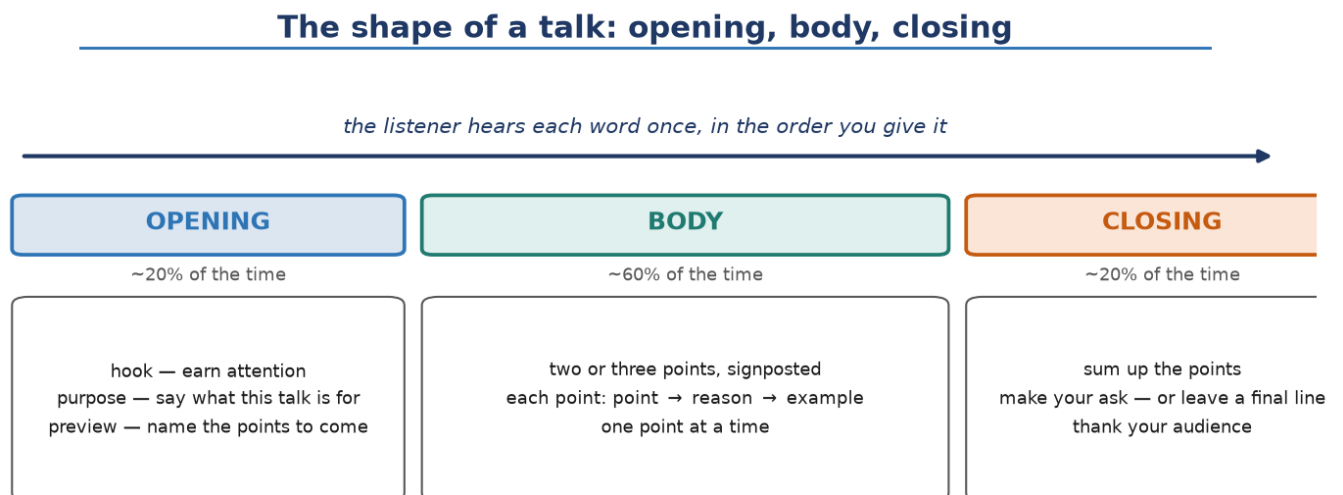
// a pause — hold about two beats	bold stress this word	margin note pace or tone for that line
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Rehearsing with marks turns practice into delivery work — you are not just saying the words until you remember them.

Two lines of a speech script marked up with voice cues — slashes for pauses, bold for stress, and margin notes for pace and tone — with a key

Marking a script like this turns rehearsal into practice with a purpose: you are not just saying the words until you remember them, you are practising the delivery.

The shape of a talk. Figure 4 shows the three parts every structured talk is built from, and the job each part does.



**The preview is a gift to the listener:
from that moment, they always know where they are.**

Diagram of the three parts of a talk — opening, body and closing — with the job of each part and its rough share of the time

The opening has three jobs, and they are worth naming. A **hook** earns attention — often a question, a striking fact, or a short picture in words. A line states the **purpose** — what this talk is for. A **preview** names the points to come. The preview is a gift to the listener: from that moment, they always know where they are.

Signpost words do the same job inside the body. They tell the listener when one point ends and the next begins. Figure 5 collects useful ones by job.

Signpost words: tell the listener where they are

The job	Phrases that do it
Start the talk	"Good morning, everyone ..." · "Today I will talk about ..." · "I am proposing ..."
Order your points	"First ..." · "Second ..." · "Third ..." · "To begin with ..." · "Finally ..."
Add to a point	"Also ..." · "What's more ..." · "As well as that ..."
Give an example	"For example ..." · "Such as ..." · "Take the case of ..."
Hold attention	"Imagine ..." · "Picture this ..." · "Quick question ..."
Close	"To sum up ..." · "In short ..." · "I'll leave you with this ..."

Signposts tell the listener when one point ends and the next begins — so nobody has to guess where the talk is going.

Table of signpost phrases for talks, grouped by job: starting, ordering points, adding, giving examples, holding attention, and closing

Multimodal and digital elements. A talk is **multimodal** when it makes meaning through more than one *mode* — more than one way of carrying a message. The modes in this section are your spoken words plus any of these: still images, moving images, sound, or objects you hold or use. A slide behind you, a short sound clip, the actual thing you are talking about — all of these are multimodal elements. The digital ones (slides, clips, recordings) are the easiest to prepare, and the easiest to get wrong. Figure 6 is the guide.

Multimodal elements: what helps, and what to watch out for

Element	What it does for the listener	Watch out
A slide with one image or one line	gives the audience a picture to hold while they listen	don't read it out — say what the slide cannot say
A short sound clip	brings a real voice or a real sound into the room	keep it under 15 seconds; say what to listen for
An object held up	makes the talk real — the audience sees the thing itself	hold it still and high; put it down when you are done
A short video clip	shows movement or change that words cannot	keep it short; never let it replace your talk

The rule: an element is there to help the audience understand, or to hold their attention.

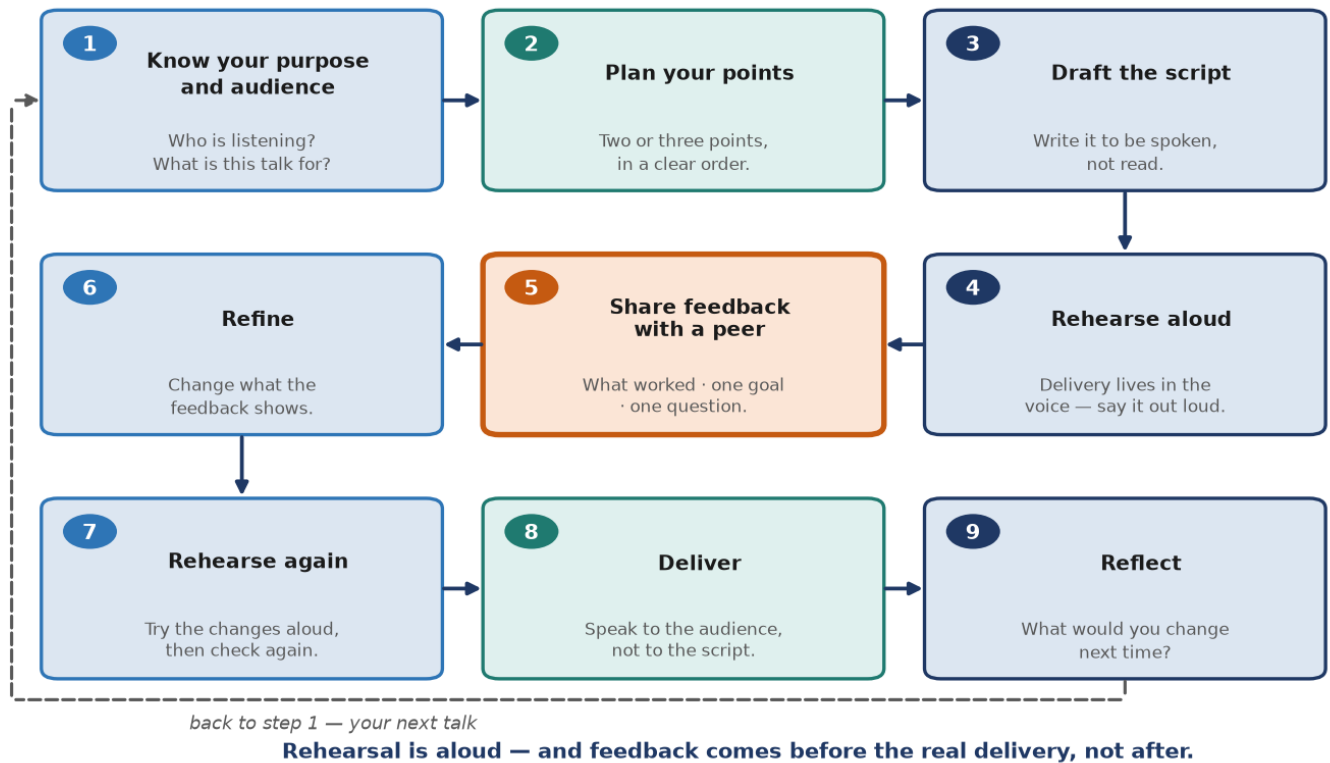
If it does neither, cut it. And always speak to an element when it appears.

Table of multimodal and digital elements for a talk — a slide, a sound clip, an object, a short video — with what each does for the listener and one watch-out for each

The rule underneath Figure 6: an element is there to help the audience understand, or to hold their attention. If it does neither, cut it. And always speak to an element when it appears — never leave a slide sitting in silence while you read it out word for word.

Plan, rehearse, feedback, deliver. A talk is built, not found. Figure 7 shows the loop this section follows.

The talk-building loop — feedback lands while there is time to use it



Cycle diagram of the talk-building loop: know your purpose and audience, plan, draft, rehearse aloud, share peer feedback, refine, rehearse again, deliver, then reflect

Two things matter about the loop. First, rehearsal is *aloud* — reading your script quietly in your head does not count, because delivery lives in the voice. Second, feedback lands while there is still time to use it: after drafting and between rehearsals, never for the first time after the real delivery.

Good feedback is a skill in its own right. Useful feedback has three parts: **what worked** (with evidence — name the moment), **one goal** (one thing to change, said so clearly the speaker can act on it), and **a question** for the speaker. Figure 8 is the slip you will use.

Peer feedback slip

Talk title: _____ Speaker: _____ Listener: _____

What worked?

Name the moment. Give your evidence — what did you hear or see?

One goal

One thing to change — say it so clearly the speaker can act on it.

One question for the speaker

Ask about a choice they made: language, voice, or an element.

What I will change (speaker):

Talk about the talk, never the person. Be specific. Be kind.

Blank peer feedback slip for a talk, with boxes for what worked with evidence, one clear goal, one question, and what the speaker will change

Feedback runs both ways. If you are the speaker: listen, say thank you, and choose what to change — you do not have to accept every word, but you do have to give the feedback real attention. If you are the listener: be specific, be kind, and talk about the talk, never about the person. “Your pause after the question made the room go quiet” helps a speaker. “It was good” does not.

The texts for this section

All four texts below were written for this section. Ash is a Year 7 student at Riverbend High.

Text 1 — *A Second-Hand Uniform Swap* (a talk for the school assembly)

Good morning Principal Osei, teachers, and students. Quick question: how many of you grew out of your uniform before the end of last year?

At Riverbend High, almost three in four families in our Year 7 survey said yes. Today I am proposing a simple answer: a second-hand uniform swap, run by students, here at school. I will cover three points — what the swap saves families, what it saves from the bin, and how simple it is to run.

First, the cost. A full uniform set costs over three hundred dollars, and most of us grow out of at least one piece every year. A swap lets families pass on the uniform they no longer need and pick up what they need next, at no cost. For families with more than one child at this school, the savings add up fast.

Second, the waste. Uniforms in good condition get thrown out when students grow or leave. Our survey counted 212 uniform pieces sitting in cupboards at home, fitting nobody. Reused, that is 212 pieces kept out of the bin — and the most sustainable uniform is the one that already exists.

Third, the running is simple. The student council would set up a swap table in the hall on the first Friday of each month, at lunch. A donation box would sit in the front office all month. Clean uniform in; students take what fits. Two rules only: items must be clean and in good condition, and take only what you need.

To sum up: the swap saves families money, keeps good uniform out of the bin, and is simple to run. I am asking the student council to trial the swap for one term, starting next month. A uniform should be something you grow in — not something you throw out. Thank you.

Text 2 — *How the Swap Will Run* (a talk for the parent information night)

Good evening, everyone, and thank you for coming. My name is Ash, and I am in Year 7. Tonight I will explain how the second-hand uniform swap will run, so you can decide whether to take part. There are three things to cover: what to bring, when and where the swap runs, and how items are sorted.

[Slide 2 — What to bring] First, what to bring. Any Riverbend uniform that is clean and still fits someone: shirts, jumpers, trousers, dresses, hats, shoes. Please check pockets and wash everything before it goes in the box.

[Slide 3 — When and where] Second, the details, so you may like to note these down. The swap table runs in the school hall on the first Friday of each month, from 3:15 to 4:00 in the afternoon, starting on the 5th of June.

[Slide 4 — How sorting works] Third, sorting. A team of student volunteers checks each item and sorts it by size. Families take what they need, at no cost. Anything left at the end of the term goes to the local clothing bank.

That is everything you need to know. The donation box opens in the front office next Monday, and I will be at the table on the first Friday to help. Questions are very welcome — over tea at the back of the hall. Thank you.

Text 3 — *Marcus's first draft* (a draft for the same assembly program)

So um, yeah I think lunch should be heaps longer because like ten minutes isn't really enough time to do stuff. Like you get to the canteen and the line is massive and by the time you get your food there's only a little time to eat it, and then the bell goes and you haven't even finished. And also you can't really do anything fun because it's too short, like you can't even start a game with your friends or whatever. So basically we should have way longer lunch, like twenty minutes extra or something, and it would be heaps better. Yeah so that's pretty much it, thanks I guess.

Text 4 — Two feedback slips after Ash's first rehearsal

Zoe's slip: What worked: when you paused after the “quick question” opening, the room actually went quiet and thought about it — you could feel everyone counting themselves in. Reading out the 212 figure slowly made the number feel real and big. One goal: your final ask — the trial for one term — went quiet and fast, I think because you were running out of time. Try cutting one line from the third point so you can slow down and lift your volume on that last sentence. One question: could Slide 2 show the 212 pieces as a pile of uniform instead of just the number?

Jordan's slip: It was good. The slides were cool. You were pretty loud. Nothing else really to say. 8 out of 10.

Worked examples

Example 1 — *scaffolded: marking voice choices on a script*

Mark the second line of Text 1's opening for delivery at the school assembly, using the key in Figure 3, then explain each choice.

Step	What you do	Why it helps the listener
1. Find the moments that matter	The question, the figure “three in four”, the word “simple”.	These carry the opening's meaning.
2. Mark the pauses	“Quick question: // how many of you grew out of your uniform before	A pause after the question lets every listener answer in their head; a pause



Step	What you do	Why it helps the listener
	the end of last year? //”	after the figure lets it land.
3. Mark the stress	Stress three in four and simple answer .	Stress tells the ear what to keep.
4. Add a pace or tone note	Warm and steady; slow down on the figure.	A warm tone says this talk is for everyone; slowing down gives the number weight.

Example 2 — scaffolded: moving language up to formal

Marcus’s draft (Text 3) uses chat-level language. Lift three of his choices into formal assembly language.

Marcus’s words	Formal assembly language	What changed
“So um, yeah I think lunch should be heaps longer”	“Today I am proposing a longer lunch break.”	Fillers dropped, slang dropped, purpose stated in the open.
“you can’t really do anything fun because it’s too short, like you can’t even start a game with your friends or whatever”	“A ten-minute break is too short to start a game or settle into one.”	Vague “stuff” and “whatever” replaced with one precise point.
“Yeah so that’s pretty much it, thanks I guess”	“To sum up: a longer lunch means calmer students and a better afternoon. I ask the school to trial it for one term.”	A real closing — summary plus ask, not a mumbled ending.

Example 3 — unscaffolded: why a voice choice fits audience and purpose

In Text 2, Ash slows down and speaks clearly on the dates and times. Why does this choice fit the audience and the purpose?

Ash’s purpose at the information night is to inform, and her audience is parents and carers who need the details to act on — they must be able to note down when the swap runs and what to bring. A slow, clear pace on the dates and times gives every listener a fair chance to catch and keep the information. The same line at assembly speed would cost listeners the one thing this talk exists to give them. So the pace is not a style choice first; it is a service to the audience.

Practice questions

Scaffolded

Q1. Sort these eight delivery choices under the voice feature each one uses — tone, volume, pitch or pace. (a) Dropping almost to a whisper for one line. (b) Speaking the dates slowly, word by word. (c) Letting warmth into your voice for a welcome. (d) Pausing after a question. (e) Lifting your voice so the back row hears the ask. (f) Sounding serious for a safety point. (g) Moving quickly through a list everyone already knows. (h) Letting excitement show when the news is good.

Q2. Text 1 uses formal language; Text 3 uses chat-level language. **a.** List three features of formal language from the definition in this section. **b.** Find three examples of chat-level language in Text 3 and rewrite each one in formal language.

Q3. Complete the table: pick the voice feature for each moment and say why it helps the listener.

Moment	Feature and choice	Why it helps this audience
Ash opens the assembly talk with a question		
Ash reads out “212 uniform pieces”		
Ash gives the dates and times at the parent night		
Ash makes her final ask at the assembly		

Q4. Look at Figure 4 and Text 1. **a.** Name the three jobs of an opening, and find each one in Text 1’s first two paragraphs. **b.** Which three signpost words carry Text 1’s body from point to point? **c.** Find the two jobs of the closing in Text 1’s final paragraph.

Q5. Marcus’s draft (Text 3) misses most of what this section teaches. Find five problems in the draft, and match each one to the fix it needs, from this list of jobs: greeting and purpose · fillers and slang · signposts · evidence · closing.

Q6. Figure 6 lists multimodal elements with a watch-out for each. **a.** What kind of element is each [Slide] moment in Text 2? **b.** Choose one watch-out from Figure 6 and explain why it matters for the listener.

Q7. Read Text 4. **a.** Which slip helps Ash improve, and why? Name two things that slip does well. **b.** Rewrite the weaker slip so it carries all three parts of useful feedback — use something you actually noticed in Text 1.

Q8. Look at Figure 3. Explain what each kind of mark tells the speaker to do. Then pick one mark: what would the listener miss if the speaker ignored it?

Unscaffolded

Q9. Plan and write the opening of your own two-minute assembly talk on a topic you choose. Include a hook, a purpose line and a preview, and mark your lines up with voice cues using the key in Figure 3.

Q10. Rewrite Text 3 as the opening plus one signposted point of a formal assembly talk. Keep Marcus’s idea — a longer lunch — and change everything about the language. Use at least two signpost phrases from Figure 5.

Q11. Same idea, new audience. Take one point from your talk in Q9 and write it twice: once for the school assembly, and once as an explanation for a parent. Then write three or four sentences on what you changed in language and voice, and why the new audience made you change it.

Q12. Plan one multimodal element for your talk from Q9 — a slide, a sound, or an object. In four or five sentences, say what it shows or plays, exactly when it appears, what you will say as it appears, and how it helps the audience.

Q13. Peer feedback. Swap your marked-up script with a partner, and take turns rehearsing aloud. Complete the slip in Figure 8 for your partner: what worked, with evidence; one clear goal; one question. Then record what you will change in your own talk after receiving feedback.

Q14. Delivery task. Deliver your two-minute talk to your class or a small group, with your multimodal element. Hand in: your marked-up script, your element plan from Q12, your completed feedback slips from Q13, and a written reflection of five to seven sentences on the choices you made and the feedback you acted on. The marking guide is below.

Answers

Q1. Tone: (c), (f), (h). Volume: (a), (e). Pace: (b), (d), (g). A whisper lowers volume; moving slowly, pausing and moving quickly all shape pace. Pitch answers with reasons are also welcome where they fit — for example, letting the voice drop slightly to sound sure.

Q2. a. Accept any three from: full sentences; precise topic words; standard grammar; no slang; no fillers; shaped for an audience you do not know well. b. Answers will vary. Accept any three informal features from Text 3 (for example: “um” and “yeah”, “heaps”, “like”, “or whatever”, “stuff”, “thanks I guess”) each rewritten in formal language.

Q3. Answers will vary; accept a fitting feature with a listener-based reason. Strong examples: opening question — pace (a pause) so every listener can answer in their head; “212 pieces” — pace (slow) so the size of the number lands; parent-night details — pace (slow and clear) so listeners can note them down; final ask — volume (lifted) so the whole room hears what they are being asked to do. Tone-based answers with reasons are also accepted.

Q4. a. Hook: the opening quick question. Purpose: “Today I am proposing a simple answer.” Preview: “I will cover three points — what the swap saves families, what it saves from the bin, and how simple it is to run.” b. First, Second, Third. c. The summary: “To sum up: the swap saves families money, keeps good uniform out of the bin, and is simple to run.” The ask and final line: “I am asking the student council to trial the swap for one term ... not something you throw out.”

Q5. Accept any five matched pairs. Model: no greeting and no stated purpose → open with who you are and what you are proposing; fillers and slang (“um”, “yeah”, “heaps”, “like”) → full sentences with precise words; no signposts → order the points with First, Second, and so on; no evidence (“it’s too short”) → give an example or a detail the audience can picture; weak closing (“thanks I guess”) → a summary and a clear ask.

Q6. a. Each [Slide] moment in Text 2 is a slide — a still image with a few words, the first element in Figure 6. b. Answers will vary; accept any watch-out from Figure 6 with a listener-based reason. Example: reading a slide out word for word wastes the listener, because they can already read it — the speaker should say what the slide cannot say.

Q7. a. Zoe’s slip. It gives evidence (“the room actually went quiet”), offers one goal the speaker can act on, and asks a real question. It talks about the talk, not the person. b. Answers will vary; the rewrite must carry all three parts — what worked with evidence, one clear goal, one question — and point to something real in Text 1.

Q8. Slashes mark pauses, bold marks stress, and the margin notes name pace and tone. Answers on the missed effect will vary; accept any that ties the mark to the listener. Example: without the pause after the opening question, the audience never gets the beat to answer in their head, so the hook passes them by.

Q9–Q14. Open tasks. See the model response and marking guide below.

Model response and marking guide

Here is a model written reflection for Question 14, by a student delivering Text 1. Figure 9 shows the same reflection colour-coded by the kind of choice it explains.

Model reflection — colour-coded by the kind of choice

I paused after my opening question and counted two beats in my head, because my rehearsal audience said they needed that moment to think.

I spoke the 212 figure slowly so the size of it could land.

My tone stayed warm but serious: I wanted the school to feel this was a real proposal, not a joke.

To keep my language formal, I dropped every “like” and “basically” from my first draft and replaced “stuff” with named items, because this talk was for the whole school, including adults.

My one slide showed the 212 pieces as a pile of uniform, after Zoe asked for exactly that on her slip, and I spoke to the slide rather than reading it out.

The feedback I acted on most was Zoe’s goal: I cut one line from my third point, so my final ask had time to be slow and loud.

Next time I would rehearse with the slide earlier, because clicking and speaking at once took practice.

■ voice choices
 ■ formal language choices
 ■ multimodal choice
 ■ feedback acted on
 ■ next step

Model reflection on a talk delivery, colour-coded by kind of choice: voice features, formal language, multimodal elements, feedback acted on, and a next step

I paused after my opening question and counted two beats in my head, because my rehearsal audience said they needed that moment to think. I spoke the 212 figure slowly so the size of it could land. My tone stayed warm but serious: I wanted the school to feel this was a real proposal, not a joke. To keep my language formal, I dropped every “like” and “basically” from my first draft and replaced “stuff” with named items, because this talk was for the whole school, including adults. My one slide showed the 212 pieces as a pile of uniform, after Zoe asked for exactly that on her slip, and I spoke to the slide rather than reading it out. The feedback I acted on most was Zoe’s goal: I cut one line from my third point, so my final ask had time to be slow and loud. Next time I would rehearse with the slide earlier, because clicking and speaking at once took practice.

Why this reflection works, part by part:

Part	What it does	Where it sits
Voice choices, named with reasons	Names the pause, the pace and the tone, each tied to the listener	Sentences 1–3
Formal language choices	Names what was dropped and what replaced it, and why the audience demanded it	Sentence 4
Multimodal choice	Says what the slide showed, and how the speaker handled it	Sentence 5
Feedback acted on	Names the peer, the goal, and the exact change	Sentence 6
Honest next step	One thing to do another way, found by the student	Sentence 7

Marking guide for Q14

Step	What it looks like
Structure	The talk has an opening with a hook, purpose and preview, a signposted body, and a closing with a summary and a final line.
Purpose and audience	Language, voice and elements all fit this audience and this purpose — and the reflection can say how.
Formal language	Full sentences, precise words, standard grammar; no slang, no fillers.
Voice features	Tone, volume, pitch and pace are shaped on purpose at named moments; the marks on the script show where.
Multimodal element	One element that helps the audience understand or stay with the talk; the speaker speaks to it, never reads it.
Peer feedback	Slips completed both ways; the reflection names the feedback acted on.
Reflection	Choices named and tied to audience and purpose; one honest next step.

Marks are for how well the choices fit the purpose and the audience, not for one right style. A measured, serious talk and a warm, friendly talk can both earn full marks here — the question is always whether every choice was made for the people listening.

Learning new words: spelling rules, base words, affixes, patterns and word origins

Curriculum: Victorian Curriculum 2.0 English, Level 7 — VC2E7LY03: *understand how to use spelling rules, base words, suffixes, prefixes, spelling patterns and word origins (etymology), including Greek and Latin roots, to learn new words and how to spell them.* VCAA states: *Content description does not require elaboration*, so the content description itself is the whole of this section's content. Assumes Level 6 VC2E6LY03 and VC2E6LY04; leads into Level 8 VC2E8LY03.

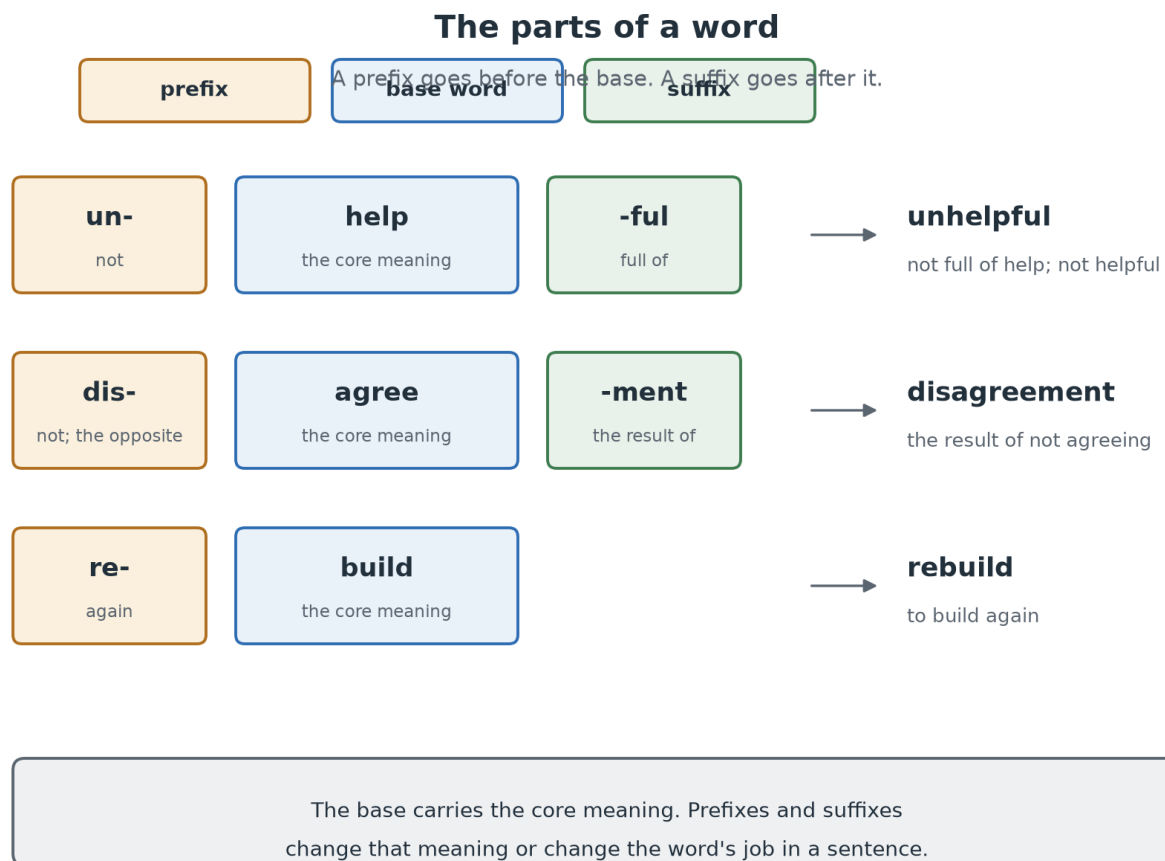
Theory

Words are built, not copied. Many students treat spelling as a memory test: look at a word, copy it, hope for the best. But most English words are built from parts, and those parts follow patterns you can learn. When you can see the parts, you stop copying letter by letter and start building. The parts give you two things at once: they help you spell the word, and they tell you what it means. That is the goal of this section: to use spelling rules, base words, prefixes, suffixes, spelling patterns and word origins to learn new words and how to spell them. You met many of these parts at Level 6. This section puts them to work on words you have not met yet.

What the terms mean here. A **base word** is a word that can stand on its own: *help*, *agree*, *care*. An **affix** is a letter group added to a word to change its meaning or its job. An affix that sits before the base word is a **prefix**: *un-* and *re-* are prefixes. An affix that sits after the base word is a **suffix**: *-ful* and *-ing* are suffixes. A **root** is the smallest part of a word that carries meaning; some roots, such as *spect-*, cannot stand alone in English. **Etymology** is the study of where words come from, and how their history shows up in their spelling. A **syllable** is one beat of a word: *pre-dict* has two syllables.

What a spelling rule is. The curriculum names *spelling rules* but does not define the term, so this section states how it is used here. A spelling rule is a guide to what usually happens in a pattern of words. It is not a law that works for every single word: English has words that break each rule, and this section names those words on purpose. Some people argue that a rule with exceptions is no rule at all. That goes too far. A rule that works most of the time still cuts your choices down from any letters at all to a few likely ones, and the exceptions are a short list you can learn. Treat a rule as a tool, not a promise.

Taking words apart. Figure 1 pulls three words apart into prefix, base word and suffix. Notice what each part does: the prefix shifts the meaning, the base word carries the core meaning, and the suffix often changes the word's job.



Three words taken apart into prefix, base word and suffix: *un* plus *help* plus *ful* makes *unhelpful*, *dis* plus *agree* plus *ment* makes *disagreement*, and *re* plus *build* makes *rebuild*

Prefixes change meaning. A prefix sits before the base word and shifts its meaning. Figure 2 lists six common prefixes. Notice that *im-* is used before *b* and *p* where *in-* would otherwise appear: *impolite*, *impossible*, but *incomplete*.

Common prefixes

A prefix sits before the base word and changes its meaning

Prefix	What it adds	Examples	So it means
un-	not; the opposite of	unfair, unwrap, unhappy	not fair; to open a wrap
re-	again; back	rewrite, replay, return	to write again
dis-	not; the opposite of	disagree, dislike, disobey	to not agree
mis-	wrongly	misspell, mistake, mislead	to spell wrongly
pre-	before	preview, predict, preheat	to see before
im- / in-	not	impolite, incomplete, invisible	not polite; not able to be seen

Watch the spelling: im- is used before b and p (impolite, impossible); in- is used elsewhere (incomplete).

A table of six common prefixes, un, re, dis, mis, pre and im or in, with the meaning each adds, example words and what each example means

Suffixes change the word's job. A suffix sits after the base word and often turns a doing word into a describing word or a naming word. Figure 3 lists seven common suffixes and the job each one does.

Common suffixes

A suffix sits after the base word and often changes the word's job

Suffix	What it adds	New word's job	Examples	Means
-ful	full of	<i>adjective</i>	careful, hopeful	full of care
-less	without	<i>adjective</i>	careless, hopeless	without hope
-ness	a state or quality	<i>noun</i>	kindness, darkness	being kind
-ment	the result of	<i>noun</i>	agreement, enjoyment	the result of agreeing
-tion / -sion	an act or state	<i>noun</i>	creation, discussion	the act of creating
-able / -ible	can be done	<i>adjective</i>	readable, visible	able to be read
-ly	in that way	<i>adverb</i>	slowly, carefully	in a slow way

A suffix can change a word's job: help (verb) becomes helpful (describing word) and helpfulness (naming word).

A table of seven common suffixes, ful, less, ness, ment, tion or sion, able or ible, and ly, with what each adds, the word job it creates and example words

Six rules worth knowing. Figure 4 collects six spelling rules and the words to watch for each one. Learn the rule and its watch-out words together: the rule does the work for most words, and the short watch-out list covers the rest.

Spelling rules you can rely on

Rules work for most words in the pattern - and most rules have some exceptions

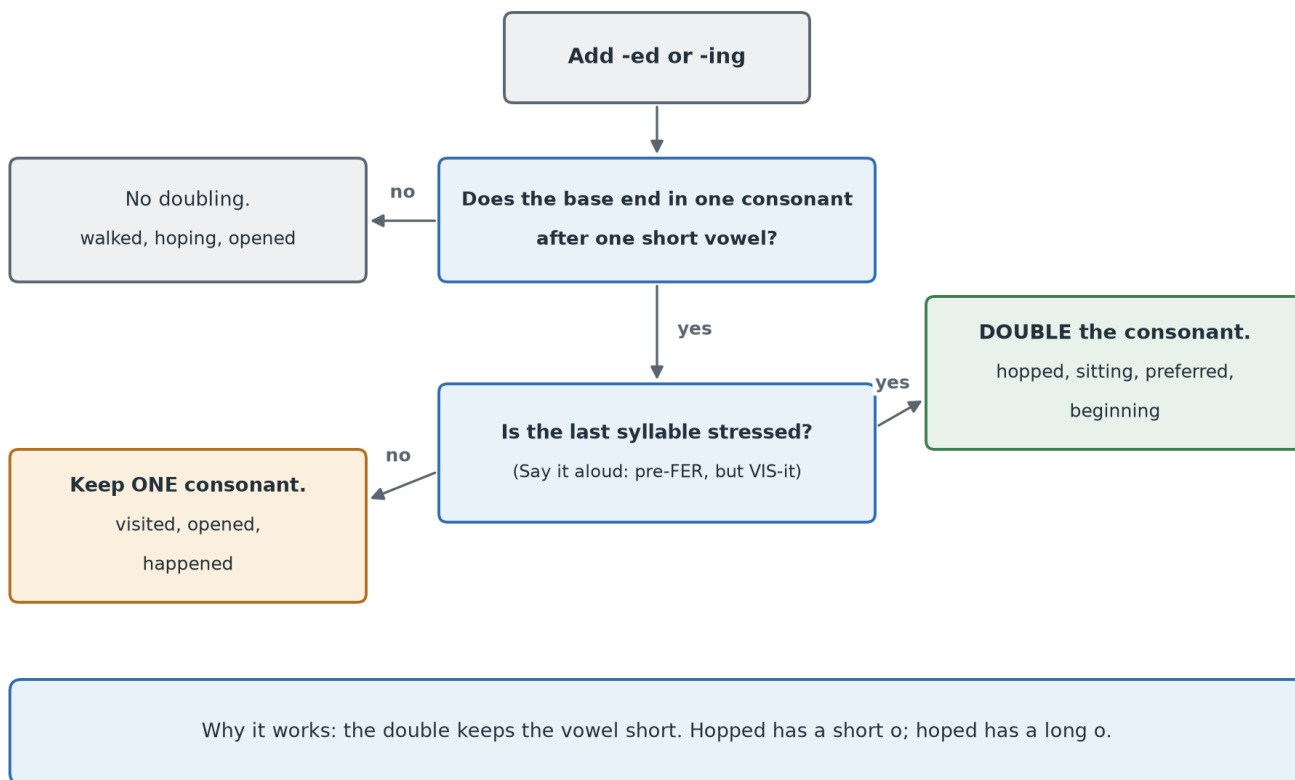
Rule	What to do	Examples	Watch out
Drop the e	Drop a final e before a suffix starting with a vowel; keep it before a consonant	hope + ing = hoping; care + ful = careful	Keep e after -ee: agreeing, seeing
Change y to i	Change y to i before most suffixes; keep y before -ing	happy + ness = happiness; carry + ed = carried	carrying, trying (keep the y)
Double the consonant	Double a final consonant after one short vowel when the ending is stressed	hop + ed = hopped; prefer + ed = preferred	No double when unstressed: visited, opened
Consonant + y plurals	After a consonant, y becomes ies; after a vowel, just add s	city becomes cities; day becomes days	Names stay regular: the Kennedys
f or fe becomes v	Many words ending in f or fe change to ves in the plural	knife becomes knives; leaf becomes leaves	roofs, chiefs keep the f
q needs u	In English words, q is almost always followed by u	queen, quiet, square	A few names from other languages: Iraq
A rule tells you what usually happens. When a word breaks a rule, learn that word as its own pattern.			

A table of six spelling rules, each with an example and a short list of words to watch: drop the e, change y to i, double the consonant, consonant plus y plurals, f or fe becomes v, and q needs u

When to double. One rule needs a flow chart of its own: when does a final consonant double before *-ed* or *-ing*? The short answer: double when one short vowel sits before one final consonant and the last syllable is stressed, as in *hopped* and *preferred*. Keep one consonant when the stress sits earlier, as in *visited*. The word **stressed** here means the syllable you say the hardest. Figure 5 walks through the test.

Should I double the last consonant?

Use this flow when adding -ed or -ing

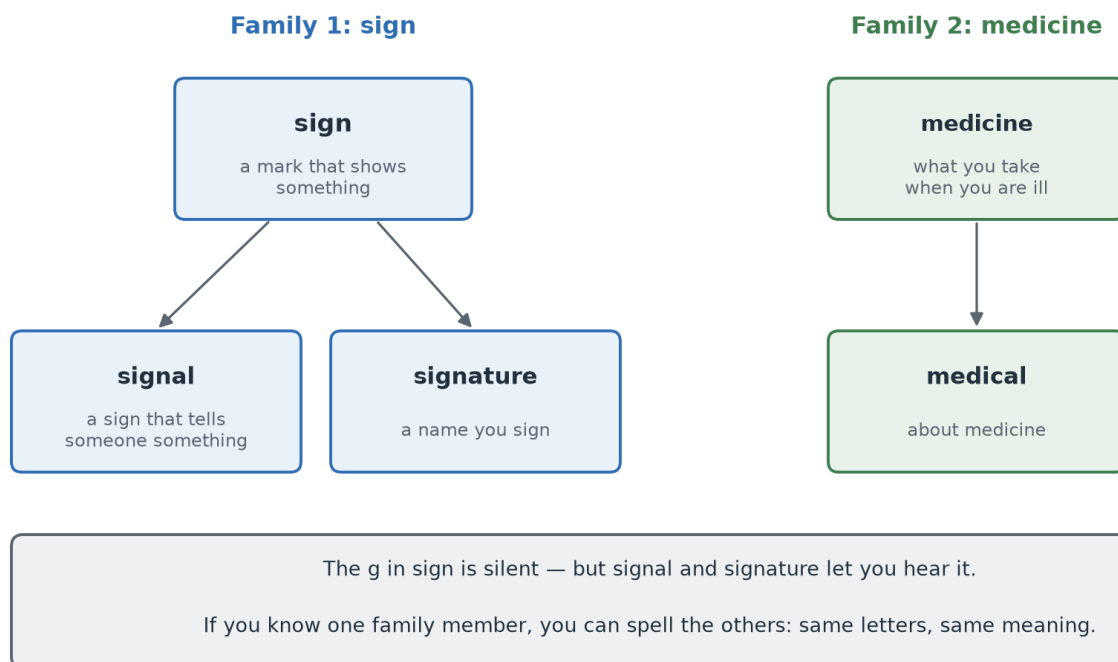


A flow chart that tests whether to double a final consonant before ed or ing, with yes and no paths leading to doubled examples like hopped and single examples like visited

Patterns: word families. Words in a family keep the same spelling in their shared part, even when a letter falls silent. The *g* in *sign* is silent, but *signal* and *signature* let you hear it. If you know one member of a family, you can spell the others: the family keeps its letters so readers can see the shared meaning. Figure 6 shows two families.

Word families keep their spelling

The base keeps its letters so the meaning stays visible



Two word-family maps: sign with signal and signature, and medicine with medical, showing that the silent g in sign can be heard in its family

Patterns: the unstressed syllable trap. In many words one syllable is almost not said at all. That weak vowel sound is called the **schwa**, and it can be spelled by almost any vowel letter. This is why words like *separate* are misspelled so often: the middle beat sounds like *sep-uh- rate*, so writers guess *seperate*. The fix is to spell the weak beat on purpose, often by finding a smaller word hiding inside. Figure 7 shows three trap words and the trick for each.

The unstressed syllable trap

Weak syllables are hard to hear, so spell them on purpose

In many words, one syllable is barely said at all. That weak vowel sound is called the schwa. It can be spelled by almost any vowel letter.

sep - uh - rate

separate

Find the hidden word: a RAT

sep-A-RAT-e

en - vi - run - ment

environment

Find the hidden word: IRON

env-IRON-ment

guv - uhn - ment

government

Find the hidden word: GOVERN

GOVERN-ment

How to beat the trap:

1. Say the word slowly and find the weak syllable.
2. Look for a smaller word hiding inside.
3. Write the hidden word first, then build the big word around it.

Other trap words to practise: definitely (hidden word: finite), probably, calendar, chocolate.

The schwa explained, with three trap words, separate, environment and government, each shown with the hidden word inside it and three steps to beat the trap

Word origins: Greek and Latin roots. English has borrowed hugely from other languages, and two of the biggest sources for learned words are Greek and Latin. Their roots turn up in hundreds of English words, in science, in maths and in everyday talk. Figure 8 gives a bank of Greek and Latin roots with their meanings and example words.

Greek and Latin roots inside English words

A root is the smallest part of a word that carries meaning

Roots from Greek			Roots from Latin		
tele-	far	television, telephone	spect-	look, see	inspect, spectator
phon-	sound	microphone, saxophone	vis- / vid-	see	visible, video
photo-	light	photograph, photographer	aud-	hear	audience, audio
graph-	write or draw	autograph, paragraph	dict-	say	predict, dictionary
bio-	life	biology, biography	port-	carry	transport, portable
therm-	heat	thermometer, thermal	scrib- / script-	write	describe, script
hydro-	water	hydrant, hydrogen	struct-	build	structure, construct
scope	look or watch	telescope, periscope	ject-	throw	project, reject

English has also borrowed words from many other languages, such as algebra (Arabic), piano (Italian) and robot (Czech).

A table of Greek roots and Latin roots with meanings and example words, and a note that English also borrows words from languages such as Arabic, Italian and Czech

Once you know a root, a new word becomes a build. Figure 9 works two builds in full: the origin of each part tells you the meaning of the whole word, and it tells you the spelling too.

Worked builds: origin tells you meaning AND spelling

Break the word into roots, add the meanings, read the result

Build 1



Build 2



Two wins from one skill:

1. Meaning — if you know tele- means far, telescope needs no dictionary.
2. Spelling — knowing scope comes from Greek explains its spelling, and tele- never changes.

Two worked word builds: tele plus scope makes telescope, and spect plus ator makes spectator, with the meaning of each part shown

English has also borrowed whole words from many other languages: *algebra* from Arabic, *piano* from Italian and *robot* from Czech. Knowing where a word comes from helps you remember letters that do not follow English habits.

A model text. Figure 10 is a short passage written for this workbook. Seven words are boxed, with their parts set out underneath. Read the passage first for its story, then look at how each boxed word is built. Every boxed word uses a prefix, a suffix or a root from this section.

Model passage: word building at work

Written for this workbook — every boxed word is built from parts

Maya's **telescope** arrived on Tuesday. She **unwrapped** it **carefully**, **inspected** every part and read the instructions twice. Through its lens, far-away objects became **visible**. By midnight she had **predicted** exactly where the comet would appear. Watching it, she felt **transported**.

What each boxed word is made of:

telescope	tele- (far) + scope (watch)
unwrapped	un- (not) + wrap + -ed (double the p!)
carefully	care + -ful (full of) + -ly (in that way)
inspected	in- (into) + spect- (look) + -ed
visible	vis- (see) + -ible (able to be)
predicted	pre- (before) + dict- (say) + -ed
transported	trans- (across) + port- (carry) + -ed

A short original passage about Maya and her telescope, with seven words boxed and each boxed word broken into its prefix, base word, suffix or root underneath

A strategy for new words. Here is everything in one routine. When a word is new to you, work through the five steps in Figure 11: say it aloud and split it into syllables, look for parts you know, look for family and roots, apply the rules, then write it, check it and say it back. Keep a word log: the word, its parts, its meaning and one sentence of your own. At Level 8 you will use this same routine to spell technical and academic words across all your subjects.

Five steps for a new word

What to do when a word you have to spell is new to you



A flow chart of five steps for learning and spelling a new word, with a side panel of things to try when you are still unsure

Worked examples

Example 1 — scaffolded

Taking a word apart. Break *unpredictable* into its parts. Use the parts to work out the word's meaning.

Working	Comment
<i>un-</i> + <i>pre-</i> + <i>dict</i> + <i>-able</i>	Find the parts you can name. <i>Dict-</i> is the Latin root meaning <i>say</i> .
<i>pre-</i> means before; <i>dict-</i> means say. So <i>predict</i> means to say before: to say what will happen.	Build the meaning step by step.
<i>-able</i> means able to be. So <i>predictable</i> means able to be predicted.	A suffix can turn a doing word into a describing word.
<i>un-</i> means not. So <i>unpredictable</i> means not able to be predicted.	The prefix flips the meaning at the end.

Example 2 — scaffolded

Applying the rules. Add *-ed* and *-ing* to *hug*, *smile*, *try* and *prefer*. Name the rule you use each time.

Working	Comment
<i>hug</i> → <i>hugged</i> , <i>hugging</i>	One short vowel before one final consonant, last syllable stressed: double the consonant.

Working	Comment
<i>smile</i> → <i>smiled</i> , <i>smiling</i>	The base ends in a silent <i>e</i> : drop the <i>e</i> before a vowel suffix.
<i>try</i> → <i>tried</i> , <i>trying</i>	Consonant + <i>y</i> : change <i>y</i> to <i>i</i> before <i>-ed</i> , but keep the <i>y</i> before <i>-ing</i> .
<i>prefer</i> → <i>preferred</i> , <i>preferring</i>	Last syllable stressed (<i>fer</i>): double the final consonant.

Example 3 — scaffolded

Using roots to work out new words. Use Figure 8 to work out the meaning of the bold word in each sentence.

- (a) The whisper was **audible**, but only just, in the noisy hall.
- (b) The **thermometer** showed 34 degrees in the shade.
- (c) Trucks **transport** food from farms to shops.

Working	Comment
(a) <i>aud-</i> means hear; <i>-ible</i> means able to be. <i>Audible</i> : able to be heard.	The whisper was so quiet it could almost not be heard.
(b) <i>therm-</i> means heat; <i>-meter</i> means measurer. <i>Thermometer</i> : a tool for measuring heat.	The sentence is about how hot it is, which fits.
(c) <i>trans-</i> means across; <i>port-</i> means carry. <i>Transport</i> : to carry across.	Trucks carry food across from one place to another.

Example 4 — unscaffolded

Finding and fixing wrong spellings. This passage has four misspelled words. Find them, write them correctly, and say what helped you spell each one.

On Friday we definately planned a picnic. We kept the snacks seperate from the drinks and were carefull with the food. The rain happend anyway, so we had our picnic inside.

Model: *definately* → *definitely*: find the hidden word *finite*. *seperate* → *separate*: find the hidden word *rat* (*sep-a-rat-e*). *carefull* → *careful*: the suffix *-ful* takes one *l*. *happend* → *happened*: the stress is on the first syllable, so no doubling; just add *-ed*.

Practice questions

Scaffolded

Q1. Match each prefix to its meaning.

Prefixes: *un-*, *re-*, *mis-*, *pre-*, *im-*

Meanings: (i) again; (ii) before; (iii) wrongly; (iv) not, the opposite of; (v) not, used before *b* and *p*.

Q2. Build each word from its parts, then give its meaning.

- (a) *un-* + *fair*
- (b) *re-* + *play* + *-ed*
- (c) *hope* + *-ful*
- (d) *care* + *-less*

Q3. Add *-ed* and *-ing* to each word. Name the rule you used.

- (a) stop
- (b) hope
- (c) carry
- (d) admit
- (e) visit

Q4. Write the plural of each word. Name the pattern, or say why the word breaks it.

- (a) city
- (b) day
- (c) leaf
- (d) roof

Q5. The *g* in *sign* is silent. Use the word family in Figure 6 to explain why *sign* still keeps its *g*.

Q6. Use the hidden-word trick from Figure 7 to spell each word. Write the hidden word you used.

- (a) sep___e (meaning: apart, not together)
- (b) ___ment (meaning: the people who run a country)
- (c) de___ly (meaning: without any doubt)

Unscaffolded

Q7. Match each root to its meaning.

Roots: *spect-*, *tele-*, *hydro-*, *dict-*, *bio-*, *phon-*

Meanings: (i) water; (ii) far; (iii) look, see; (iv) life; (v) sound; (vi) say.

Q8. Break each word into its parts and use the parts to work out the word's meaning.

- (a) import
- (b) biography
- (c) reject
- (d) portable

Q9. Reading. Read the model text in Figure 10 again. Find (a) two words built with a prefix, (b) two words built with a suffix, and (c) two words built with a Greek or Latin root from Figure 8. For each word, name its parts.

Q10. Writing. Write four or five sentences about a tool or machine you use. Include at least three words built from parts in this section, such as *replay*, *careful*, *predict* or *telephone*. Underline each built word and mark its parts, like this: *re-wind* = *re-* + *wind*.

Q11. Speaking and listening. In pairs: Student A chooses five words from this section, says each word aloud, and spells it letter by letter. Student B writes each word from memory, then both check against the book. Where a word went wrong, Student B says which of the five steps from Figure 11 would have helped. Swap roles.

Q12. Word log. This week, add three new words from another subject to your word log. For each word, write its parts (prefix, base word, suffix or root), its meaning, and one sentence of your own.

Answers

Q1. un—(iv), re—(i), mis—(iii), pre—(ii), im—(v). **Q2.** (a) unfair, not fair; (b) replayed, played again; (c) hopeful, full of hope; (d) careless, without care. **Q3.** (a) stopped, stopping: double; (b) hoped, hoping: drop the *e*; (c) carried, carrying: change *y* to *i* before *-ed*; (d) admitted, admitting: double; (e) visiting: no doubling, stress on the first syllable. **Q4.** (a) cities; (b) days; (c) leaves; (d) roofs. See solutions for the patterns. **Q5.** See solutions. **Q6.** (a) separate, hidden word *rat*; (b) government, hidden word *govern*; (c) definitely, hidden word *finite*. **Q7.** spect—(iii), tele—(ii), hydro—(i), dict—(vi), bio—(iv), phon—(v). **Q8.** See solutions. **Q9.** See solutions. **Q10.** See solutions. **Q11.** Feedback should name the step that would have helped, not just the wrong letter. **Q12.** Answers will vary: three words with parts, meanings and example sentences.

Fully-worked solutions

Q1. *Un-* means not or the opposite of, as in *unfair*, so it matches (iv). *Re-* means again, as in *replay*, so it matches (i). *Mis-* means wrongly, as in *misspell*, so it matches (iii). *Pre-* means before, as in *preview*, so it matches (ii). *Im-* means not, and it is used before *b* and *p*, as in *impolite*, so it matches (v).

Q2. (a) *Un-* + *fair* = *unfair*: not fair. The prefix *un-* flips the meaning. (b) *Re-* + *play* + *-ed* = *replayed*: played again. The prefix adds *again* and the suffix *-ed* marks past time. (c) *Hope* + *-ful* = *hopeful*: full of hope. The suffix turns the naming word *hope* into a describing word. (d) *Care* + *-less* = *careless*: without care.

Q3. (a) *Stopped*, *stopping*: one short vowel before one final consonant, so double the *p*. (b) *Hoped*, *hoping*: the base ends in a silent *e*, so drop the *e*. (c) *Carried*, *carrying*: consonant + *y*, so change *y* to *i* before *-ed* but keep the *y* before *-ing*. (d) *Admitted*, *admitting*: the stress sits on the last syllable (*mit*), so double the *t*. (e) *Visiting*: the stress sits on the first syllable, so keep the single *t*.

Q4. (a) *Cities*: consonant + *y*, so change *y* to *ies*. (b) *Days*: a vowel sits before the *y*, so just add *s*. (c) *Leaves*: *f* becomes *v* and *-es* is added. (d) *Roofs*: this word breaks the *f* rule. It just adds *s*. This is why rules are guides: learn the rule, then learn the short watch-out list that goes with it.

Q5. The *g* stays in *sign* because the word belongs to a family: *signal* and *signature*. In the family, you can hear the *g*. Keeping the *g* in *sign* shows readers that the words are related, even though the *g* falls silent in *sign* itself. Families keep their letters so the shared meaning stays visible.

Q6. (a) *Separate*: find the hidden word *rat* — *sep-a-rat-e*. (b) *Government*: find the hidden word *govern* — *govern-ment*. (c) *Definitely*: find the hidden word *finite* — *de-finite-ly*. Write the hidden word first, then build the bigger word around it.

Q7. *Spect-* means look or see, as in *spectator*, so it matches (iii). *Tele-* means far, as in *telescope*, so it matches (ii). *Dict-* means say, as in *predict*, so it matches (vi). *Bio-* means life, as in *biography*, so it matches (iv). *Phon-* means sound, as in *telephone*, so it matches (v). And *hydro-* means water, as in *hydrant*, so it matches (i).

Q8. (a) *Im-* (in) + *port-* (carry): to carry goods into a country to sell them. (b) *Bio-* (life) + *-graph-* (write) + *-y*: a written account of someone's life. (c) *Re-* (back) + *-ject* (throw): to throw back, to say no to something. (d) *Port-* (carry) + *-able* (able to be): able to be carried. Each build gives you the meaning and the spelling together.

Q9. Models: (a) Prefixes: *unwrapped* (*un-* + *wrap* + *-ed*), *predicted* (*pre-* + *dict* + *-ed*), *transported* (*trans-* + *port* + *-ed*). (b) Suffixes: *visible* (*vis-* + *-ible*), or the *-ed* endings of *unwrapped*, *predicted* and *transported*. (c) Roots: *telescope* (*tele-* + *-scope*), *inspected* (*in-* + *spect-*), *visible* (*vis-*), *predicted* (*dict-*), *transported* (*port-*). Any two for each part are fine, as long as the parts are named.

Q10. Model: My *telephone* sits on my desk. I *rewind* my favourite songs and *replay* them until my family laughs. I am *careful* with the volume at night. The *predictable* part is that I always fall asleep before the last song. Words marked: *tele-phone*, *re-wind*, *re-play*, *care-ful*, *pre-dict-able*. The sentences use at least three built words, and each word's parts are named.

Q11. A strong round works like this. Student B misses the double *p* in *stopped*. Student B then says which step would have helped: step 4, apply the rules, because the doubling rule covers *stop*. The point of the task is to say the step, not just the letter, so the mistake becomes a habit you can use on any new word.

Q12. Answers will vary. A strong entry names the subject, the word, its parts, its meaning and a true sentence. For example, from science: *thermometer*, *therm-* (heat) + *-meter* (measurer), a tool for measuring heat: *The thermometer showed 8 degrees this morning.*

The effect of current technology on reading, creating and responding to texts

Section	4D · Chapter 4 — Literacy: texts in context
Owns	VC2E7LY04
Content description	<i>“explain the effect of current technology on reading, creating and responding to texts, including media texts”</i> (VCAA, verbatim)
Draws on	VC2E7LY04.E01 — <i>“investigating the influence of communicative technologies such as SMS, email and GIFs on written language”</i> · VC2E7LY04.E02 — <i>“analysing the impact of interactive elements of digital texts on texts such as magazines read in a digital form”</i> · VC2E7LY04.E03 — <i>“identifying changes in topics considered to be newsworthy as a result of technological change”</i>
Assumes (Level 6)	VC2E6LY06 — examine texts, including media texts, that represent ideas and events, and identify how they reflect the context in which they were created
Hands forward (Level 8)	VC2E8LY04 — describe how representations of people, places and events reflect the context of the text
Modes used	Reading and viewing · Writing · Speaking and listening

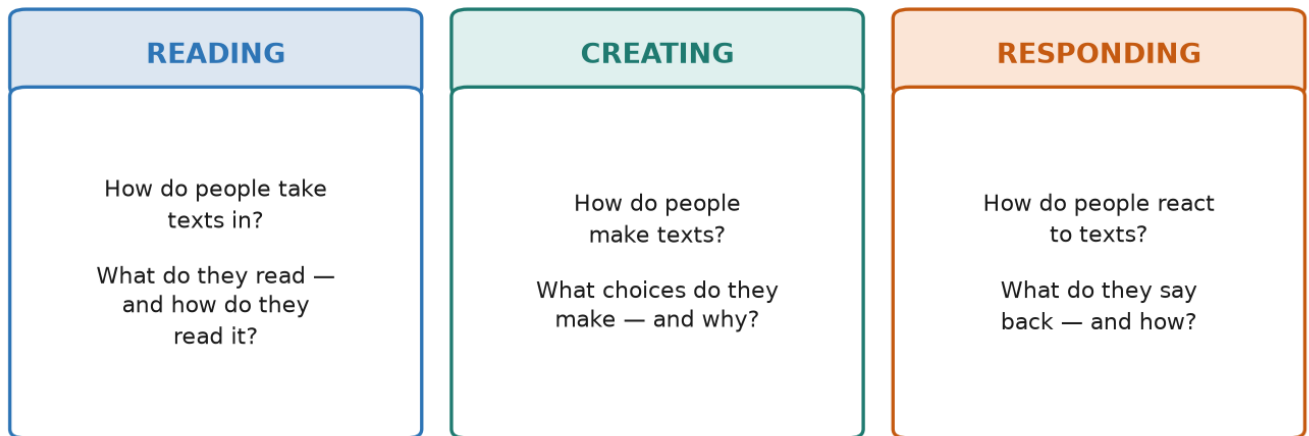
Theory

In Level 6 you examined texts — including media texts — and identified how they reflect the world that made them. This section turns that skill onto the tools themselves. Between you and almost everything you read, write and answer, there now sits a screen: a chat app, an email, a GIF, a news feed. Here you will learn to **explain** what those tools change — not just to list them.

Defining our terms. The Victorian Curriculum uses the term *current technology* but does not define it. This section therefore treats it as follows, and every question here is answerable on this definition alone: **current technology** means the tools most readers and writers actually use at the time of writing — for most Australians today, that means phone-based tools: messaging apps, email, emoji and GIFs, news apps and social feeds. The list of tools will change. The three questions we ask of them will not.

Those three questions are the three lenses in Figure 1.

Three lenses for every technology



Every technology in this section gets looked at through all three lenses.

That is what the curriculum asks for: explain the effect of current technology on reading, creating and responding to texts — including media texts.

Three columns labelled reading, creating and responding, each with two starter questions about how people take in, make and react to texts

Every technology in this section gets looked at through all three lenses: **reading** (how people take texts in), **creating** (how people make texts, and the choices they make), and **responding** (what people say back, and how). One more term: a **media text** is a text made for a public audience by a news or media organisation — a newspaper, a magazine, a news app. Texts 3 and 4 in this section are media texts.

Part 1 — Communicative technologies and written language (VC2E7LY04 .E01). A **channel** is the path a message travels by — a chat, an email, a paper notice. Each channel has its own habits, and writers shift their writing to match. That shifting is called **register**: changing how you write for your reader and your purpose — one way with a friend, another way with the whole school. Text 1 shows the *same news* sent three ways, and Figure 2 lines the three versions up so you can compare them.

One message, three channels — what changes?

What to notice	Chat to a friend	Email to the year level	Formal notice
Opens with	hey! — no subject line, no name	a subject line, then Hi everyone,	NOTICE — and the topic in capitals
Word choice	short forms: u, sat; choc for chocolate; [emoji: worried face]	full words; polite and clear	full words; no names — Students who are bringing...
Sentences	short; few full stops; small letters	full sentences in paragraphs	full sentences; no shortened forms
Closes with	a question to one friend: can u still bring the cake?	Thanks, Riley — a sign-off with a name	the group's name: Fundraising committee
Written for	one friend	the whole year level	the whole school

Same news, three registers. The channel and the reader shape every choice.

Table comparing one message sent three ways — chat to a friend, email to the year level, formal notice — across five things to notice: what it opens with, word choice, sentences, what it closes with, and who it is written for

Read Figure 2 across, not down. Every row is a choice, and every choice follows the channel and the reader. Look at what the chat does to save time and space: **short forms** (shortened words, also called abbreviations) such as *u*, *sat*, *choc* and *pls*; small letters at the start; few full stops. None of this is careless. It is a trade: the chat gives up the look of formal writing to buy speed, because the reader is a friend who shares the code.

Emoji and GIFs. The chat channel has also added two new tools to written language. An **emoji** is a small picture that carries feeling; a **GIF** is a short moving image that loops. **Tone** is the feeling a text gives its reader — and in a chat, tone has to come from clues, because there is no voice to hear. Text 2 is a group chat doing quick work; Figure 3 opens it up and labels what each feature does.

Inside a group chat — language doing quick work

Bake sale crew

Riley
hey! bad news [emoji: worried face] — bake sale's moved into the hall for sat. too wet for the oval

Zoe
nooo. is it still 10am?

Riley
yep. zoe can u still bring the choc cake?
pls say yes

Zoe
[GIF: penguin slides, lands] (a moving image instead of words)

Noah
what does the penguin even mean

Zoe
it means I'm on it and it'll be fine lol

1 Small letters at the start, few full stops — a relaxed register.

2 Short forms save space and speed: u (you), sat (Saturday), choc (chocolate), pls (please).

3 The bracketed [emoji] carries the feeling — worry — without any words at all.

4 A GIF can stand in for a whole reply: here it means "don't worry, it's handled" plus a joke.

5 Risk: Noah cannot read the GIF. Image-only replies need a reader who shares the code.

6 Little signs carry tone: lol says "I'm joking, I'm relaxed".

Chat language is not random. Every feature does a job — speed, tone, or feeling.

A group chat called Bake sale crew, with six numbered notes pointing out what each language feature does: small letters, short forms, an emoji, a GIF, the risk of a GIF, and the tone of lol

Notice the risk in note 5: an emoji or a GIF only works when the reader shares the code. Noah cannot read Zoe's penguin. Image-only replies are fast — and easy to misread. That trade, speed against shared meaning, is exactly the kind of effect this section asks you to explain.

A contested question. Many people worry that chat habits are bad for writing. Others say chat writing shows people in control of register — switching style for reader and purpose — not losing their writing skill. The curriculum does not settle this, and neither will we. Figure 4 states each side in its strongest form. Give both a fair reading: in this section, marks are for the quality of your reasoning — not the side you land on.

Do chat-style habits hurt writing? — two strongest cases

Position 1 — they hurt writing	Position 2 — they show control, not decline
Writing skill grows with practice. Short, fast messages give little practice in planning and shaping longer texts.	Chat writers switch register for audience and purpose — the very skill English teaches.
Short forms can slip into formal work where the reader does not share their meaning.	Young people now write more words in a day than any generation before them.
Spelling and punctuation carry meaning. Dropping them can blur what a sentence says.	Emoji and GIFs add tone that plain words sometimes cannot carry.
What would test it: compare the long-form writing of heavy and light chat users who have had the same teaching	What would test it: check whether the same writers can also produce strong formal writing when the task calls for it

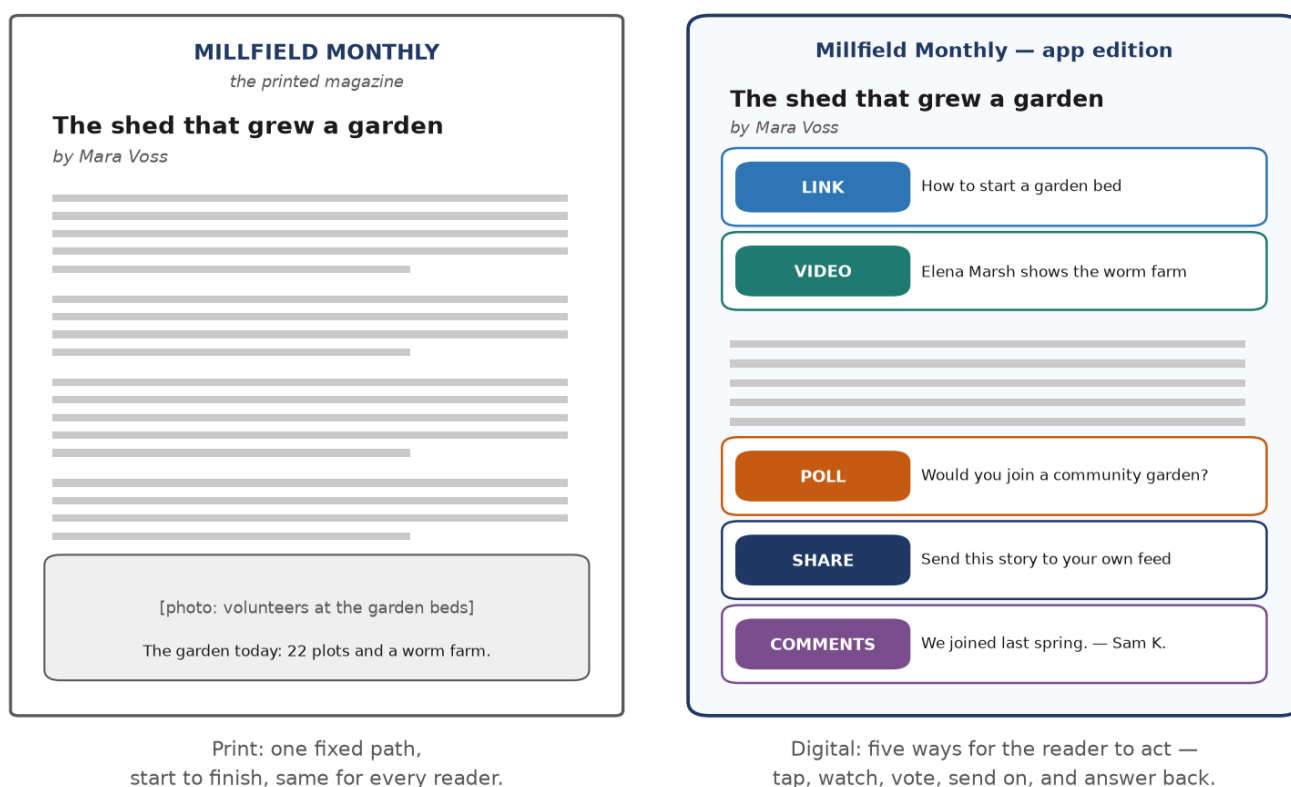
Both positions are stated as their own advocates would recognise them.

Marks are for the quality of the reasoning — not the side you land on.

Two panels stating the strongest case for each side of the chat-writing debate — that chat habits hurt writing, and that they show control not decline — each with three reasons and a test

Part 2 — Interactive elements of digital texts (VC2E7LY04 .E02). A print page waits to be read. A digital page asks you to *do* things: tap, watch, vote, send on, answer back. The parts of a text that react to what the reader does are called its **interactive elements**. A **hyperlink** is one of them: a word or picture that jumps the reader to another text in one tap. Text 3 is one magazine article in two forms; Figure 5 shows the two forms side by side.

One article, two forms — print page and digital page



The same magazine article shown two ways: a fixed print page, and a digital page with a link, a video, a poll, a share button and a comment section

Figure 6 sorts five common interactive elements by what they let the reader do — and by what each one changes for reading, creating and responding.

Interactive elements — what they do to a text

Element	What it lets the reader do	Effect on reading	Effect on creating and responding
Hyperlink	jump to another text in one tap	the reading path branches; easy to leave the article	the writer must earn the tap with clear link words
Embedded video	watch moving images without leaving the page	words and images share the work of meaning	the writer plans what video shows that words cannot
Poll	vote — and see how others voted	the reader becomes part of the text	the writer frames the question; the question shapes the result
Share button	send the text to their own feed in one tap	the text travels fast to readers it was not written for	the writer makes the text worth sending on
Comment section	say what they think and reply to others	responses become public — part of the text itself	the writer must expect answers, and reply

Interactive: parts of a text that react to what the reader does.

Table of five interactive elements — hyperlink, embedded video, poll, share button, comment section — with what each lets the reader do and its effect on reading, creating and responding

Read Figure 6 down the last two columns and a pattern appears: every element that gives the reader power also gives the writer new work. A poll makes the reader part of the text — so the writer must frame a fair question. A comment section makes responses public — so the writer must expect answers, and give some.

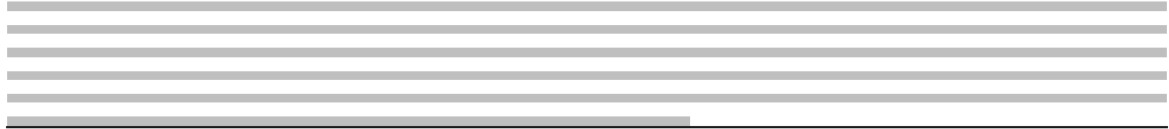
Part 3 — Newsworthiness and technological change (VC2E7LY04 .E03). News is a choice, not a mirror. Editors call a topic **newsworthy** when they judge it worth putting in the news. Text 4 gives you the same town on the same Saturday in two forms: a printed **edition** (one fixed issue of a paper) and a live feed. A **feed** is a list of news items that updates all day, newest first. Figure 7 is the front page; Figure 8 is the feed.

THE MILLFIELD COURIER

Saturday edition · \$2.50 · Serving the Millfield district

Council votes to build footbridge over Bendal Creek

Work to start before winter. The crossing near the school closed last year.



Bake sale sets record

\$3,240 raised by the Year 7 fundraiser at Millfield High

Full story — page 3

Local swimmer takes gold

at the state titles in the 100 m backstroke

Full story — page 8

Letters: why local news matters — page 6

Weather: showers clearing to a fine afternoon

Everything on this page was chosen for print: written the day before, fixed once published.

Front page of the Millfield Courier Saturday edition: lead story on a footbridge vote, two boxes on a bake sale record and a swimming gold, plus letters and weather



Same town, same day as the Courier — but the feed updates all day, and readers help make it.

A phone news feed called Millfield Now for the same Saturday, in time order: a storm alert, a reader video, bake sale photos, a poll on the footbridge, esports sport news, and a your pics gallery

Compare the two before you read on. Same town, same morning — but a different lead story, a different order, and the feed carries whole kinds of item (alert, poll, your pics) that the paper cannot print at all. Why? Figure 9 lists the factors that make a topic newsworthy, and how technology shifts each one.

What makes something newsworthy — and how technology shifts it

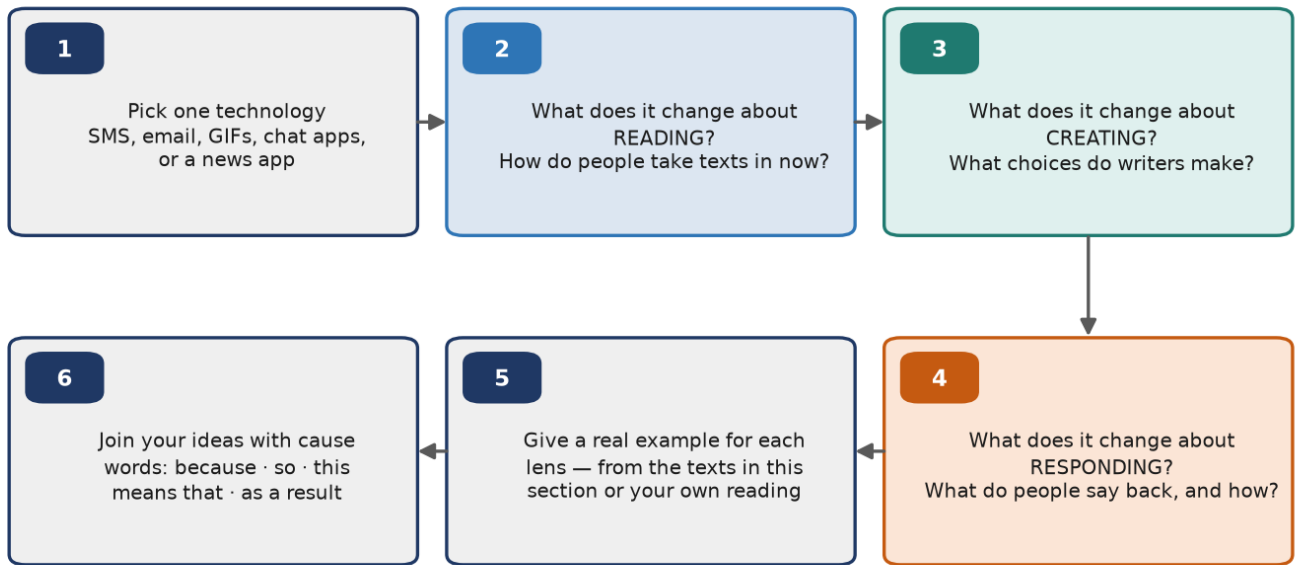
The factor	What it means	How technology shifts it
It is new	it has just happened or just come to light	news can break in minutes — no waiting for the next edition
It is close to home	it happens here, to people like us	anyone with a phone can film and send local news from the spot
It affects many people	many readers will feel the effect	apps can push an alert to every phone at once
A well-known person or place	a name readers already know	people can become well-known online without TV or newspapers
It is unusual — or a good human story	surprise, or a person we can feel for	readers share stories, so the most-shared items rise to the top

Newsworthy: judged worth putting in the news. The judgement changes as the tools change.

Table of five factors that make something newsworthy — new, close to home, affects many people, well-known name, unusual or a good human story — with what each means and how technology shifts it

Bringing it together — the shape of an explanation. The big task in this section is not to list features but to *explain effects*: because this tool exists, reading, creating or responding now happens this way. In the model response at the end of the section, readers **skim** — read quickly for the point — rather than reading slowly; that sentence is an explanation because it joins tool and effect with a cause. Figure 10 gives you a six-step plan.

Planning an explanation: one technology, three lenses



One technology in, three explained effects out — that is the shape of the task.

Six-step plan for an explanation: pick one technology, then ask what it changes about reading, creating and responding, give a real example for each, and join ideas with cause words

Cause words do the heavy lifting: *because · so · this means that · as a result*. If your sentence about a technology has no cause word in it, it is probably a list, not an explanation.

The texts for this section

Text 1 — The same news, three channels (draws on VC2E7LY04 . E01). On Friday morning the bake sale had to move indoors. The same news went out three ways.

Chat to a friend (8:12 am)

hey! bad news — the bake sale has moved into the hall for sat. too wet for the oval [emoji: worried face]
can u still bring the cake? the choc one? pls say yes. thx

Email to the year level (8:40 am)

Subject: Bake sale — change of place
Hi everyone, The bake sale is still on for Saturday, but it will now run in the school hall because rain is forecast. If you were going to bring something to sell, please bring it to the hall before first break. Thanks, Riley

Formal notice on the board (9:05 am)

NOTICE — BAKE SALE CHANGE OF PLACE
Students who are bringing goods to Saturday's bake sale are asked to leave them at the school hall before first break. The sale will run in the hall from 10:30 to 2:00 because rain is forecast. Fundraising committee

Text 2 — “Bake sale crew”, a group chat (draws on VC2E7LY04 . E01). Thursday, 7:58 pm.

Riley: hey! bad news [emoji: worried face] — bake sale’s moved into the hall for sat. too wet for the oval
Zoe: nooo. is it still 10am? **Riley:** yep. zoe can u still bring the choc cake? pls say yes **Zoe:** [GIF: penguin slides, lands] **Noah:** what does the penguin even mean **Zoe:** it means I’m on it and it’ll be fine lol

Text 3 — “The shed that grew a garden” by Mara Voss, *Millfield Monthly* (draws on VC2E7LY04 .E02). The opening of the print article:

Two years ago, the only thing growing behind the Millfield recycling centre was rust. The old shed stood empty, its door held shut by a rope. Today the same shed shelters twelve garden beds, a tool library and a worm farm that feeds the lot. It started with six volunteers and a list of names on a fridge door. “We didn’t have a plan,” laughs Elena Marsh, who now runs the working bees. “We had a shed, a Saturday, and a list. The list got longer every week.” The council donated the land for five years. Local shops gave seeds. Now the garden grows forty kinds of vegetables, and the waiting list for a plot runs to twenty-two names.

The app edition carries the same article — and five interactive elements the print page cannot have:

LINK — “How to start a garden bed” (one tap jumps to a how-to guide) **VIDEO** — Elena Marsh shows the worm farm **POLL** — Would you join a community garden? *Yes / Not me / Already did* **SHARE** — send this story to your own feed **COMMENTS** — “We joined last spring. Best Saturday of my week.” — Sam K.

Text 4 — One town, one Saturday, two forms (draws on VC2E7LY04 .E03).

Text 4a — The Millfield Courier, Saturday edition, \$2.50

Council votes to build footbridge over Bendal Creek *Work to start before winter. The crossing near the school closed last year.* [story continues] **Bake sale sets record** — \$3,240 raised by the Year 7 fundraiser at Millfield High. *Full story — page 3* **Local swimmer takes gold** — at the state titles in the 100 m backstroke. *Full story — page 8* Letters: why local news matters — page 6 Weather: showers clearing to a fine afternoon

Text 4b — Millfield Now (news app), the same Saturday, newest first

7:02 am — ALERT: Storm cell heading for Millfield. Flood warning for Bendal Creek — tap for live updates. **8:15 am — VIDEO:** Watch: truck stuck under the Bendal Creek rail bridge — filmed by a reader on her way to work. Comments: “That bridge gets one every year!” **9:40 am — PHOTOS:** Bake sale breaks its record — photos from this morning. **11:05 am — POLL:** Do you support the new footbridge? Vote and see how others are voting. **12:30 pm — SPORT:** Millfield esports team one win from nationals. **2:45 pm — YOUR PICS:** Readers send in storm photos — add yours to the gallery.

Worked examples

Worked example 1 (scaffolded, VC2E7LY04 .E01) — *Compare the channels in Text 1.* The table is filled in as a model of the comparisons this section asks for.

	Chat to a friend	Email to the year level	Formal notice
Who is it for?	one friend	the whole year level	the whole school
One word choice that fits that reader	<i>u, choc, pls</i> — shared short forms	“Hi everyone”, “please” — friendly but full words	“Students who are bringing goods” — no names at all
One thing the channel adds or takes away	takes away full stops and capitals to buy speed	adds a subject line so a busy reader can file it	adds the committee’s name, so the whole school knows it is official
The effect, in one cause sentence	Because the reader is a friend, the writer can trade the look of formal writing for speed.	Because the reader is a year level, the writer keeps full words but stays warm.	Because the reader is the whole school, the writer gives up names and warmth for authority.

The moves to copy: name the reader first; then every choice follows from that reader; and each row of the last line joins tool and effect with a cause word (*because*).

Worked example 2 (scaffolded, VC2E7LY04 .E02) — *Take one interactive element from Text 3 and run it through the three lenses. Model: the POLL.*

Lens	What changes
Reading	The reader is no longer only reading — voting makes the reader part of the text, and the running result becomes part of what the next reader sees.
Creating	The writer must frame the question, and the framing shapes the result: “Would you join a community garden?” expects a different answer from “Do gardens waste council money?”
Responding	Responding takes one tap instead of a letter to the editor — so far more people respond, and each response is counted, not quoted.

Worked example 3 (scaffolded, VC2E7LY04 .E03) — *Follow one topic across the two forms in Text 4. Model: the footbridge.*

	Text 4a (front page)	Text 4b (feed)
Where the topic sits	the lead story at the top of the page	a video at 8:15 am, then a poll at 11:05 am
What the reader can do	read it, once, as printed	watch a reader’s video, comment on it, vote in the poll
What the technology makes possible	nothing new — the story waited for the edition	the video exists because a reader had a phone on her way to work; the poll exists because the app can count votes
The effect, in one cause sentence	Because print is fixed the day before, the bridge story had to wait for Saturday’s edition and sit still there.	Because the feed updates all day, the bridge story could break at 8:15 am as a reader’s video and keep growing — comment, then poll.

Worked example 4 (unscaffolded, VC2E7LY04 .E01) — *Explain one effect of chat messaging on responding, using Text 2. A model answer at practice length:*

In Text 2, a reply is expected almost at once, and a GIF can stand in for a whole sentence. Because Zoe’s penguin GIF carries “it’s handled” plus a joke, her reply takes one second and no words. The effect cuts both ways: Noah cannot read the penguin at all, so an image-only reply only works when the reader shares the code.

Notice it does all three things Figure 10 asks: one lens (responding), a real example (the penguin), and cause words (*because, so*).

Practice questions

Scaffolded

Q1 (VC2E7LY04 .E01). Look at the word-choice row of Figure 2. Pick two short forms from the chat in Text 1. For each, give (a) the full words, (b) what the short form buys the writer, and (c) one reason the notice would not use it. *Starter:* “*u* stands in for ..., which buys ...; the notice keeps full words because ...”

Q2 (VC2E7LY04 . E01). Text 1 opens three ways: “hey!”, “Hi everyone”, and “NOTICE —”. For each opening, say who it expects as its reader, and point to one clue in the opening that tells you so.

Q3 (VC2E7LY04 . E01). In Text 2, the [emoji: worried face] and the penguin GIF both carry meaning without a full sentence. Pick one of them and explain (a) what it adds that words alone would miss, and (b) one reader who might miss its meaning, and why.

Q4 (VC2E7LY04 . E02). In the digital form of Text 3, pick the LINK and the POLL. For each, say one thing it lets the reader do that the printed page cannot do.

Q5 (VC2E7LY04 . E02). The comment in Text 3 (“We joined last spring. Best Saturday of my week.” — Sam K.) sits under the article for every later reader to see. Give two ways that one comment changes the article for the next reader.

Q6 (VC2E7LY04 . E03). Name one item the feed in Text 4b leads with that the front page in Text 4a does not carry at all. Give one reason the technology of the feed makes that item possible.

Q7 (VC2E7LY04 . E03). The footbridge appears in both Text 4a and Text 4b. Give one difference in how the two forms treat it — its place, its timing, or what the reader can do with it.

Q8 (VC2E7LY04 . E03). Figure 9 says technology shifts the factor “it is new”. Point to one detail in Text 4b that the *Courier* could never have printed, and say why the paper cannot carry it.

Un scaffolded

Q9 (VC2E7LY04 . E01). Explain one effect that SMS/chat messaging or email has had on written language, using Text 1 or Text 2 as your example. Three to four sentences, and at least one cause word (*because · so · this means that · as a result*).

Q10 (VC2E7LY04 . E02). Choose one interactive element from Text 3 or Text 4b. Analyse its effect on reading **and** its effect on responding.

Q11 (VC2E7LY04, extended). *Explain the effect of current technology on reading, creating and responding to texts, including media texts.* Write one coherent paragraph of about 250–300 words. Use at least two texts from this section as examples, and follow the six-step plan in Figure 10.

Q12 (Speaking and listening). Mini debate: “*Chat-style writing is bad for writing.*” Step 1: on your own, write a one-minute statement for the side you do **not** hold, stated in its strongest form (Figure 4 is your model). Step 2: in pairs, deliver that statement, then give your own view with one reason. While your partner speaks, note one thing they did that was fair. A fair statement is one the other side would agree is their own.

Q13 (Speaking and listening). Newsroom meeting. In a group of four, you run *Millfield Now* on Sunday. From Saturday’s items (Text 4) plus one new item of your own, choose the top three for tomorrow’s feed and put them in order. Justify each choice with a factor from Figure 9. Then respond to one other group’s order with a reasoned difference: “We put our top three in a different order because ...”

Q14. Transfer. Pick one technology this section does not cover (voice notes, video calls, AI helpers — anything current to you). Run it through the three lenses of Figure 1: exactly one sentence per lens, each with a cause word.

Answers

Q1. Sample: *u* stands in for *you* and buys speed and space on a small screen; *choc* stands in for *chocolate* and treats the cake as shared knowledge between friends. The notice keeps full words because its reader is the whole school — most of them do not share the friend-code, and a notice must read as official.

Q2. “hey!” expects one friend: no name and no subject line are needed when both people already know what the talk is about. “Hi everyone” expects a whole year level: friendly, but it names a group. “NOTICE —” expects the whole school: the topic in capitals tells any reader, even a stranger, what follows is official.

Q3. Sample (the penguin GIF): it adds tone — “it’s handled”, plus a joke that keeps the chat light — in one second and no words. A reader who does not share the code, like Noah, misses it completely: he has to ask what the penguin means, which is exactly the trade in note 5 of Figure 3.

Q4. The LINK lets the reader leave the article and jump to a how-to guide in one tap; the printed page can only point at another page in words. The POLL lets the reader vote and watch the running result become part of the text; print has no way to count its readers.

Q5. Any two of: it adds a first-person witness, so the article now includes a reader’s voice, not just the writer’s; it adds proof that the story is real (“We joined last spring”); it invites the next reader to respond in turn; it keeps the article growing after publication instead of fixing it.

Q6. Sample: the 7:02 am storm alert. A feed can push an alert to every phone the minute news breaks; the *Courier* is written the day before and printed the night before, so it can only report the weather as “showers clearing”, not warn readers live.

Q7. Any one clear difference: on the front page the bridge is the lead story, fixed for the day; in the feed it appears twice and keeps changing (video at 8:15 am, poll at 11:05 am). Or: the front page reader can only read; the feed reader can watch a reader’s video and vote. Or: the front page version waited for Saturday’s edition; the feed version broke on the morning itself.

Q8. Sample: the 8:15 am video, filmed by a reader on her way to work. The paper cannot carry it for two reasons — it is a moving image, and it was made at 8:15 on the morning of publication, after the paper was already printed. The feed can carry it because anyone with a phone can film and send local news from the spot.

Q9. Sample: Email gave written language a subject line, so a reader can judge a message before opening it. Chat messaging shortened words — *u*, *pls* — because a small screen and a fast reply reward speed. This means that written language now changes shape with the channel, not just the topic.

Q10. Sample (SHARE in Text 3): reading — the text can reach readers it was not written for, in one tap, so a local magazine article can travel like a message; responding — sending it on is itself a response, a one-tap “this matters”, and the writer must now make the text worth sending on.

Q11. See the model response and marking guide below.

Q12. There is no set answer. Listen for: the against-side statement stated in its strongest form, not a weak copy (Figure 4 gives the models); one reason with the own view; the listener naming one fair move. Marks are for the quality of the reasoning — not the side anyone lands on.

Q13. There is no set order. Listen for: each choice tied to a named factor from Figure 9 (new, close to home, affects many people, a well-known name, unusual or a good human story); at least one choice that uses what the feed can do and the paper cannot (alert, poll, reader photos); a reasoned difference between groups, not just a different list.

Q14. Sample (voice notes): Reading — because a voice note is listened to, not read, the “reader” can no longer skim and must give the message real time. Creating — because the sender’s voice carries the tone, the writer stops adding emoji to show feeling. Responding — because hearing a friend’s voice feels like being spoken to, people answer voice notes faster than they answer the same words typed.

Model response and marking guide

Q11 model response (one paragraph, about 280 words). Figure 11 shows the same paragraph taken apart, part by part.

Text messaging has changed how people read, create and respond to texts. First, it has changed reading. Messages arrive in short bursts through the day, so readers often skim for the point instead of reading slowly. Tone comes from clues like emoji — or a single full stop, which can read as cold. Second, it has changed creating. On a small screen, with a fast reply expected, writers shorten words — u for you — and pick their register for the reader: one way with friends, another way with a teacher. Text 1 shows one writer making all three choices in a single morning. Third, it has changed responding. A reply is expected almost at once, and a GIF or emoji can stand in for a whole sentence of words. Some people say these habits are bad for writing. But the same writers who send short chat messages can also write in full sentences when the audience and purpose ask for it — Text 1 shows one writer doing exactly that. None of this means writing is broken. It means writers keep making choices — technology changes which choices are there to make.

A model explanation, taken apart

Topic sentence	Text messaging has changed how people read, create and respond to texts.
Effect on reading + example	First, it has changed reading. Messages arrive in short bursts through the day, so readers often skim for the point instead of reading slowly. Tone comes from clues like emoji — or a single full stop, which can read as cold.
Effect on creating + example	Second, it has changed creating. On a small screen, with a fast reply expected, writers shorten words — u for you — and pick their register for the reader: one way with friends, another way with a teacher. Text 1 shows one writer making all three choices in a single morning.
Effect on responding + example	Third, it has changed responding. A reply is expected almost at once, and a GIF or emoji can stand in for a whole sentence of words.
The other side	Some people say these habits are bad for writing. But the same writers who send short chat messages can also write in full sentences when the audience and purpose ask for it — Text 1 shows one writer doing exactly that.
Link back	None of this means writing is broken. It means writers keep making choices — technology changes which choices are there to make.

Every lens of the content description is covered, each with an example, and the other side is named before the paragraph closes.

A model explanation paragraph broken into colour-coded parts: topic sentence, effect on reading with example, effect on creating with example, effect on responding with example, the other side, and link back

Marking guide (8 marks).

Part of the task	Marks	What to look for
Effect on reading , with an example	2	a named effect (skimming; tone from emoji and full stops) joined to the tool with a cause word
Effect on creating , with an example	2	a named effect (short forms; register chosen for reader) joined to the tool

Part of the task	Marks	What to look for
Effect on responding , with an example	2	with a cause word a named effect (reply expected at once; GIF or emoji as a whole reply) joined to the tool with a cause word
The other side	1	the “hurts writing” view named in its strongest form, then answered with evidence (the same writer switching register)
Structure and link back	1	one topic sentence covering all three lenses; a closing sentence that answers the question instead of stopping

Two notes for markers. First, examples may come from any texts in this section (or a student’s own reading, if the effect is real and named) — Text 1 is not required. Second, for any question in this section where a view is argued — Q12 above all — marks are for the quality of the reasoning, not the side the student lands on.