

English Level 7

Chapter 5 — Literacy: analysing, interpreting, evaluating and creating texts

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Contents

Section	Page
How language features shape meaning and vary by audience and purpose	2
The structure of ideas: taxonomies, cause and effect, extended metaphors, chronology	16
Comprehension strategies to analyse and summarise information and ideas	32
Creating written and spoken texts for a specific audience	51
Reviewing and editing own and others' texts — and reflecting on the process	68

How language features shape meaning and vary by audience and purpose

Curriculum trace (teacher reference)

Section	5A · Chapter 5 — Literacy: analysing, interpreting, evaluating and creating texts
Owns	VC2E7LY05
Content description	<i>“analyse the ways in which language features shape meaning and vary according to audience and purpose”</i> (VCAA, verbatim)
Draws on	VC2E7LY05.E01 — <i>“explaining the relationship between language features, and audience and purpose, such as identifying which group would be the most likely target audience for the information in an advertisement and justifying why”</i>
Excluded (§2A)	VC2E7LY05.E02 — see the note at the end of this section
Assumes (Level 6)	VC2E6LY07 — how text structures and language features work together to meet purpose and engage audiences
Hands forward (Level 8)	VC2E8LY05 — analyse and evaluate how language features represent perspectives on an issue, event or situation
Modes used	Reading and viewing · Writing · Speaking and listening

All four texts in this section — two posters, a magazine ad and a product page — are made up and were written for this section. They are not copies of real ads, brands or shops.

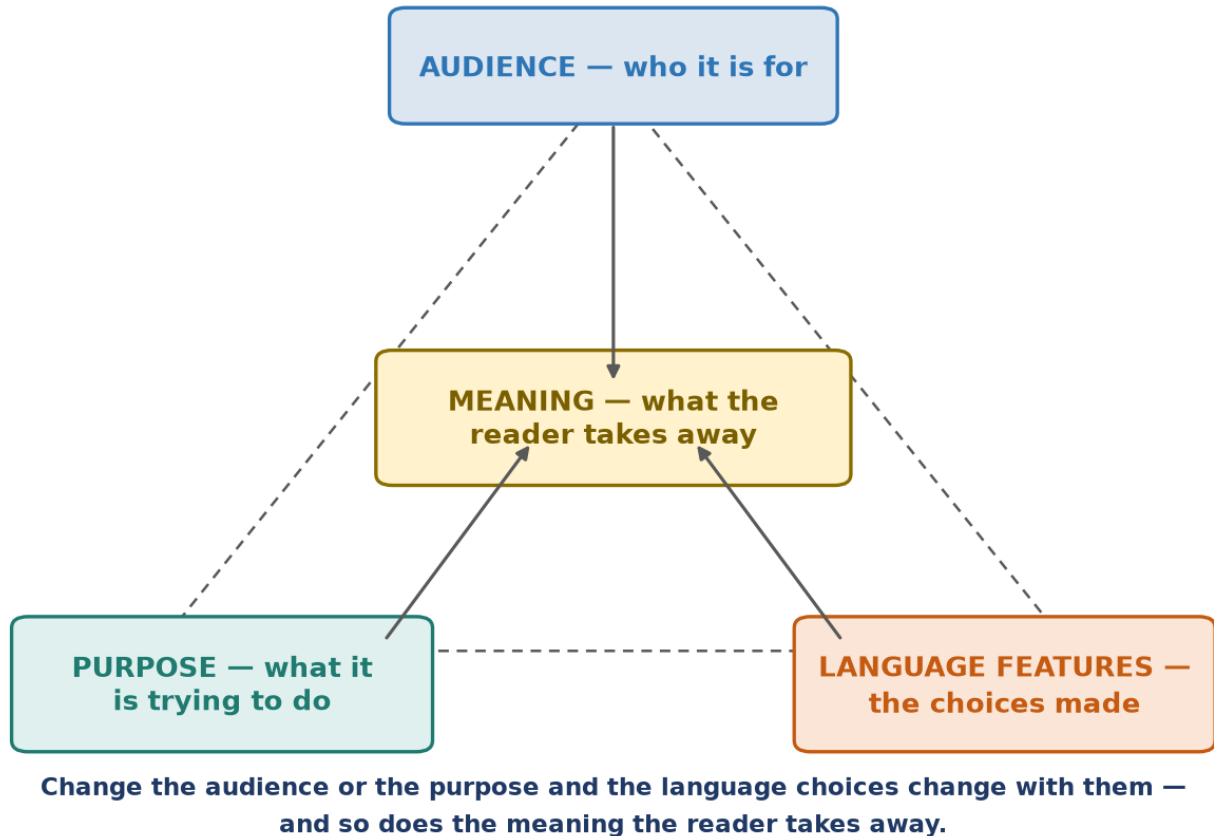
Theory

In Level 6 you met the idea that texts are built for a purpose and an audience, and that their structures and language work together to reach the reader. This section takes the next step. You will look at single language choices, one at a time, and show **how each choice shapes meaning** — and how the choices change when the **audience** or the **purpose** changes.

Defining our terms. The Victorian Curriculum uses the terms *language features*, *audience* and *purpose* but does not define them. This section therefore uses them as follows, and every question here is answerable on these definitions alone:

- **Language features** are the choices a text maker makes on purpose in words and sentences — the word choice, the pronouns, the commands, the questions, the repetition, the facts and numbers, the feeling words, the punctuation.
- The **audience** of a text is the people the text is made for. The **target audience** is the group the maker most wants to reach — an ad can be read by anyone, but it is *aimed* at someone.
- The **purpose** of a text is what it is trying to do — most often to **persuade**, to **inform**, to **entertain** or to **instruct**.
- The **meaning** of a text is what the reader takes away from it — the ideas and feelings it builds.

Audience, purpose and language — three choices, one meaning



Triangle diagram joining audience, purpose and language features as three choices, with arrows pointing in to meaning at the centre

Figure 1 is the whole section in one picture. The three corner boxes are choices the maker makes. They all point in to the middle, because they all meet in the meaning the reader takes away. Change one corner and the others move with it: a new audience calls for new language, and the meaning shifts too.

The toolkit. To analyse, you need names for the choices you spot. Figure 2 gives you a toolkit of eight language features. Learn the names — when you can name a choice exactly, you can talk about what it does.

A toolkit of language features — choices makers use to shape meaning

Feature	What it is	Short example
Word choice	simple or fancy, formal or friendly words	"Grab yours!" vs "Available now"
Pronouns and direct address	you, we and our pull the reader in	"This one is for you"
Command words	words that tell the reader to do something	"Join today. Bring a friend."
Questions with no answer needed	asked for effect, not for a reply	"Want a crunchier snack?"
Exclamation marks	make the voice loud and excited	"WIN big!"
Repetition	the same word or idea, again and again	"Crunchy oats. Crunchy taste."
Facts and numbers	details and figures that build trust	"5 grams of wholegrain per bar"
Feeling words	words that stir strong emotions	"fun", "win", "feel good"

These are tools, not rules: a text uses some of them, and each one is a choice.

Table of eight language features, each with a plain definition and a short example

Two things to notice about the toolkit. First, these are tools, not rules: a text uses some of them and not others, and each one is a choice. Second, every feature in the table can serve any purpose — a question can persuade, a fact can inform, a command can instruct. What a feature *does* depends on the audience and purpose around it. That is why we analyse features in context, never as a list.

Same product, two audiences. Now watch the language change. The next two texts advertise the same made-up product, Munchbox Crunchy Oat Bars. Read them both before you read on.

Text 1: Munchbox poster ad (invented)



Poster ad for the made-up Munchbox Crunchy Oat Bars with bright colours, a star shape and big bold letters, aimed at kids

Text 2: Munchbox magazine ad (invented)

MUNCHBOX
Crunchy Oat Bars

Three flavours:
Choc Chip · Berry · Banana

Baked, not fried.
No added sugar.
No artificial colours.

Wholegrain oats, honey
and real fruit.

**The smarter snack
for school days.**

Invented brand, created for this section.

The lunchbox win you can feel good about.

Munchbox bars are made with wholegrain oats and baked, not fried. No added sugar. No artificial colours — just oats, honey and real fruit.

We are parents too. That is why every Munchbox recipe starts in a real kitchen, with ingredients you can say out loud.

One bar. Five grams of wholegrain. Three flavours your child will actually eat.

Munchbox. The smarter snack for school days.

Find Munchbox in the lunch aisle at Riverdale Grocery and at the school canteen.

(Invented shop and brand, created for this section.)

Magazine ad for the made-up Munchbox bars with calm green colours, plain facts and a parent's voice, aimed at parents

Nothing about the bar changed between Text 1 and Text 2. Same oats, same choc chips, same bar. Only the audience changed — and so did every language choice. Figure 5 lines the two texts up.

Same product, two audiences — watch the language change

The question	Text 1 — kids' poster	Text 2 — parents' ad
Who it is aimed at	Kids — the ones eating the bar at lunch	Parents — the ones buying the bars
Purpose	Persuade kids to want it (and to hunt the stickers)	Persuade parents to trust it and feel good about it
Word choice	Loud, fun words: CRUNCH, Bite into the fun, WIN	Calm, careful words: wholegrain, no added sugar
How it speaks	Commands and exclamation marks: Grab yours! WIN!	Facts and the inclusive we: We are parents too
What it promises	Fun, taste and a chance to win a scooter	A healthy choice you can feel good about

Nothing about the bar changed. Only the audience changed — so the language changed.

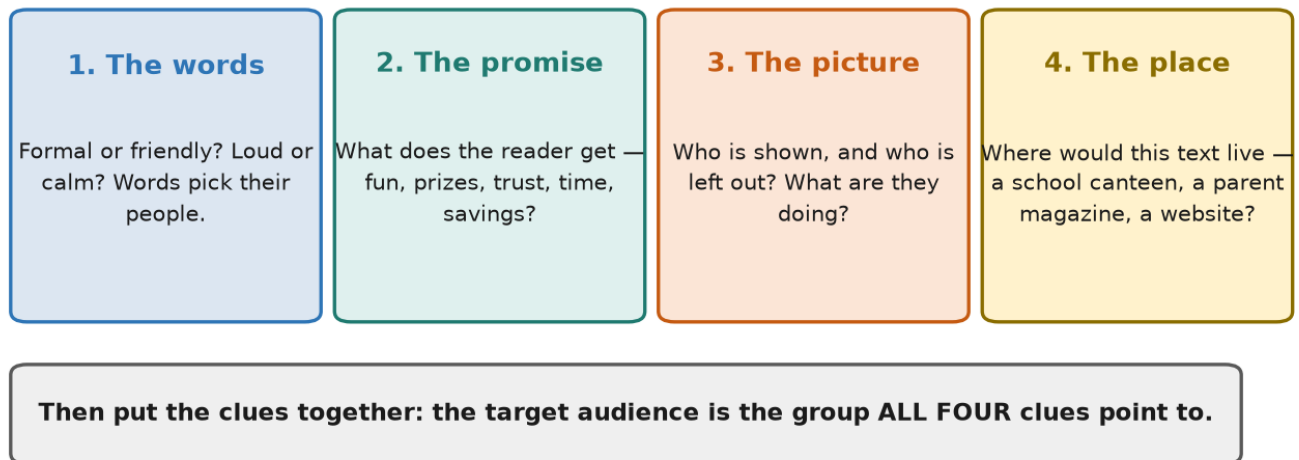
That is the heart of this section: language features vary because audience and purpose vary.

Comparison table of Text 1 and Text 2 with the same product but a different audience, purpose, word choice, way of speaking and promise

Read Figure 5 across, not down. Text 1 wants a kid to feel excitement and hunt for stickers, so it shouts: commands, exclamation marks, a prize. Text 2 wants a parent to feel trust, so it speaks quietly: facts, numbers, and the inclusive *we* of “We are parents too” — a maker standing on the same side as the reader. The meaning each reader takes away (*this is fun* versus *this is safe*) is built by those choices. That is the first half of this section’s content description: language features **shape meaning**.

Naming the audience — and justifying it. The second half is the reverse move: read the language choices and work out who the text is aimed at. A guess is not enough; the curriculum asks you to *justify*, which means to show your reasons. Figure 6 gives you four clue types to look for.

Name the audience — four clues to look for



A guess is not a justification — say WHICH words, WHICH promise, WHICH picture, WHICH place.

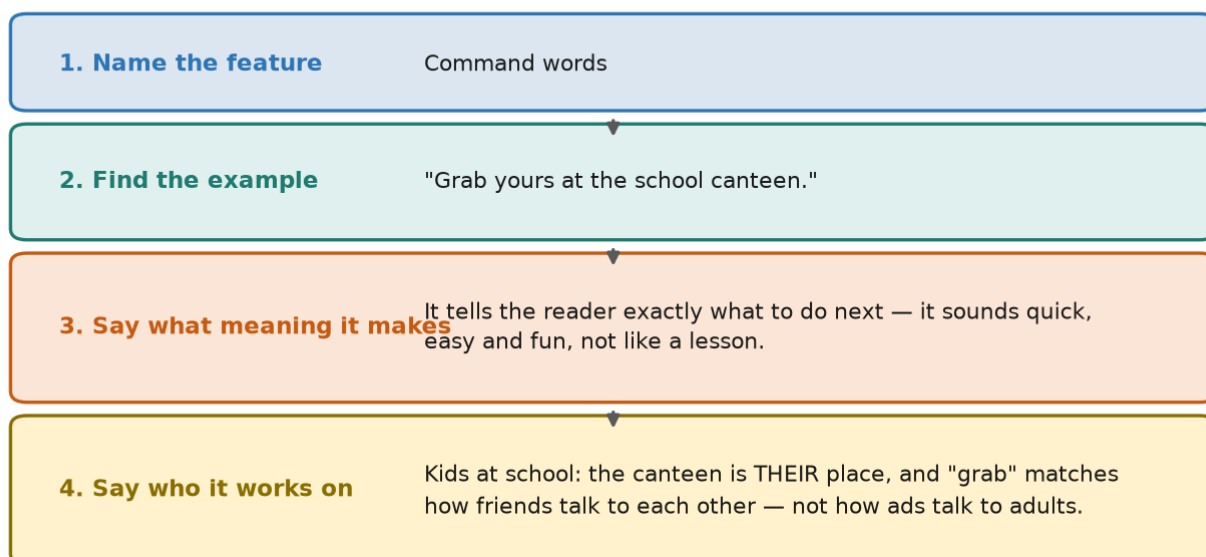
That is what "justifying why" means in this section.

Four clue cards for naming a target audience: the words, the promise, the picture and the place

Then put the clues together. The **target audience** is the group all four clue types point to. And when you write your answer, do not say “it is aimed at kids” and stop — say *which* words, *which* promise, *which* picture, *which* place gave it away. That is what “justifying why” means in this section.

The analysis chain. A justification has an order to it. Figure 7 shows the order as a four-step chain, run on one line of Text 1.

An analysis chain: from one language choice to the audience



Read back up the chain and you have your answer: Text 1 is aimed at kids.

Each step rests on the one below it — that is what makes an analysis, not a guess.

Four-step analysis chain for one line of Text 1: name the feature, find the example, say the meaning it makes, say who it works on

Work the chain every time and your analysis writes itself: name the feature, quote the example, say the meaning it makes, say who that meaning works on. Each step rests on the one before it — which is what makes it an analysis, not a guess.

When the purpose changes. Audience is not the only thing that changes the language. Read Text 3 — the same product a third time — and notice what is *missing*.

There is not one exclamation mark in Text 3. No commands. No questions. No feeling words. No *you* and no *we*. Instead: an ingredient list, numbers, the weight of a bar, where the bars are sold. Those are the language choices of a text whose purpose is to **inform**, not to persuade. If Text 3 wanted to sell, it would promise you something; it never promises — it tells. That is the second half of this section's title: language features **vary according to audience and purpose**. Your job as an analyst is to see the varying, name it, and explain it.

The texts for this section

Text 1 — Munchbox poster (Figure 3)

Layout: bright orange and yellow, big bold sloped letters, a star shape around a picture of the bar.

CRUNCH TIME! Bite into the fun. Crunchy oats. Choc chips. Big taste. MUNCHBOX — Crunchy Oat Bars What's YOUR crunch time? Find the golden sticker in every fifth wrapper and WIN a Munchbox scooter! Grab yours at the school canteen.

Text 2 — Munchbox magazine ad (Figure 4)

Layout: calm green panel on the left, tidy writing on the right.

The lunchbox win you can feel good about. Munchbox bars are made with wholegrain oats and baked, not fried. No added sugar. No artificial colours — just oats, honey and real fruit. We are parents too. That is why every Munchbox recipe starts in a real kitchen, with ingredients you can say out loud. One bar. Five grams of wholegrain. Three flavours your child will actually eat. Munchbox. The smarter snack for school days. Find Munchbox in the lunch aisle at Riverdale Grocery and at the school canteen.

Text 3 — Munchbox product page

Munchbox Crunchy Oat Bar — product information. Ingredients: wholegrain oats (42%), honey, rice flour, choc chips (8%), dried apple, sunflower oil. Flavours: Choc Chip, Berry, Banana. Each bar weighs 35 grams. Munchbox bars are sold at the school canteen and in the lunch aisle of Riverdale Grocery. For allergy information, see the wrapper.

Text 4 — Riverdale Youth Centre poster

RIVERDALE YOUTH CENTRE FRIDAY NIGHT GAMES ROOM Every Friday, after school till 9. Big screen. Console races. Table tennis. Board games. Snacks for pocket money. No parents on the floor — this one is for you. Year 7 to Year 10 only. Bring your mates. First night free.

Worked examples

Example 1 — with help: name and justify the target audience of Text 1

Use the four clue types from Figure 6 on the poster.

Clue type	What Text 1 shows	What it points to
The words	Loud, fun, friendly: CRUNCH, Bite into the fun, WIN	Kids, not adults
The promise	Taste, fun, and a chance to win a scooter	Kids — adults are promised trust, not prizes
The picture	A cartoon star shape, bright colours, no adults shown	Kids
The place	The school canteen — a kids' place	Kids

All four clues point the same way, so the claim is safe: **Text 1 is aimed at kids**, and the justification is the four clues above, not the guess itself.

Example 2 — with help: run the analysis chain on Text 2

Take the line “*We are parents too.*” and run it through the chain from Figure 7.

Step	Answer
1. Name the feature	Inclusive pronoun — the <i>we</i> that pulls maker and reader onto the same side
2. Find the example	“We are parents too.”
3. Say the meaning it makes	The maker is not a company talking down; the maker is a parent who knows what a lunchbox is like
4. Say who it works on	Parents — a kid reading it feels nothing, because “we are parents” is not a club a kid belongs to

Notice step 4 does the real analytical work: it says who the meaning works on, and who it does not. A feature that only works on one group is strong evidence of that group as the target audience.

Example 3 — on your own: what Text 3's language shows about its purpose

Explain how the language of Text 3 shows its purpose is to inform, not to persuade.

Text 3 is built to inform, and its language shows it in what it leaves out. There are no exclamation marks, no commands, no questions and no feeling words — every feature that would stir a feeling or push a choice is missing. In their place are the features of informing: an ingredient list, numbers (42%, 8%, 35 grams), and plain statements of where the bars are sold. A persuading text promises; Text 3 never promises anything. It tells you what is in the bar and where to find it, and it stops there. So the purpose reads straight off the features: Text 3 informs.

Practice questions

With help

Q1. Match each term (i–v) to its definition (a–e).

- (i) audience · (ii) target audience · (iii) purpose · (iv) language feature · (v) meaning
- a. the group the maker most wants to reach
- b. the choices a maker makes on purpose in words and sentences
- c. what the text is trying to do
- d. the people a text is made for
- e. the ideas and feelings the reader takes away

Q2. In Text 1, find one example of each feature. Quote the exact words.

- a. a command word
- b. a question with no answer needed
- c. an exclamation mark
- d. a feeling word

Q3. a. Name **two** feeling words in Text 1 and say what feeling each one stirs.

- b. Name **one** fact or number in Text 2 and say what it builds in the reader.

Q4. Sort each line below into the text it belongs to (Text 1 or Text 2), then name the clue type from Figure 6 that gave it away.

- a. “No added sugar.”
- b. “WIN a Munchbox scooter!”
- c. “We are parents too.”
- d. “Grab yours at the school canteen.”
- e. “Bite into the fun.”
- f. “ingredients you can say out loud”

Q5. Copy the table and fill it in for **both** Text 1 and Text 2: name the target audience, then give one clue of each type from Figure 6.

Clue type	Text 1	Text 2
The words		
The promise		
The picture		
The place		

Q6. a. State the purpose of Text 3 in one sentence.

- b. Find **three** language choices in Text 3 that show that purpose, naming each with a toolkit word from Figure 2.
- c. Name **one** feature that appears in Text 1 and Text 2 but not in Text 3, and say why the maker of Text 3 left it out.

Q7. Run the four-step analysis chain (Figure 7) on this line from Text 1: “What’s YOUR crunch time?” Step 1 is done for you: the feature is a question with no answer needed.

Q8. Match each language choice (i–iv) to the meaning it most likely makes (a–d).

- (i) “CRUNCH TIME!”
- (ii) “One bar. Five grams of wholegrain.”
- (iii) “What’s YOUR crunch time?”
- (iv) “No added sugar. No artificial colours.”
- a. a fact you could check, which builds trust
- b. calm words that settle a worried buyer
- c. a question that pulls the reader in, like a friend asking
- d. loud words that build excitement

On your own

Q9. Write a short paragraph (4–6 sentences) naming the target audience of Text 1 and justifying your call with at least **two** language features. Quote the exact words, and use the chain: feature, example, meaning, who it works on.
(Writing)

Q10. One paragraph: the same product is sold twice, to two audiences. Explain how and why the language of Text 1 and Text 2 differs. Use at least two quoted choices from each text. (Writing)

Q11. One paragraph: explain how the language of Text 3 shows that its purpose is to inform rather than to persuade. Quote at least two choices — and notice what is missing, not only what is there. (Writing)

Q12. Name the most likely target audience of Text 4 and justify your call with evidence from the text. Aim for one claim and three feature examples. (Writing — the model response below works this question.)

Q13. Make your own Munchbox ad for a **third** audience — choose grandparents, a sports team, or teachers. Write 4–6 lines. Then write two sentences: name the audience you chose, and name the two features you picked for them and why. (Writing — creating)

Q14. Pair pitch. Each partner secretly picks an audience for Munchbox, then pitches the bar out loud for 30 seconds, choosing words on purpose for that audience. The listener then (a) names the audience they heard, and (b) quotes the two language choices that gave it away. Swap roles. Compare at the end: which features did you both reach for?
(Speaking and listening)

Q15. Discussion. “An ad has one target audience, but other people read it too.” Use Text 2: who else might read it, which features still work for that reader, and which do not? Close by sharing one point of agreement and one point of difference with your partner. (Speaking and listening)

Q16. Extended response, one paragraph: “The maker of Text 2 wants parents to feel calm and in control, not excited. Do the language choices achieve that?” Either conclusion is acceptable — marks are for reasoning with quoted words.

Answers

Q1. (i)–d · (ii)–a · (iii)–c · (iv)–b · (v)–e.

Q2. a. “Grab yours at the school canteen.” b. “What’s YOUR crunch time?” c. “CRUNCH TIME!” (or “WIN a Munchbox scooter!”) d. any of *fun*, *WIN*, *Big taste* — accept a feeling word with the feeling it stirs.

Q3. a. Accept any two feeling words with a named feeling; strong examples: *fun* stirs the wish for a good time; *WIN* stirs excitement and the pull of a prize. b. Accept any checkable detail; strong example: “made with wholegrain oats and baked, not fried” builds trust, because it is a fact a buyer could look up.

Q4. a. Text 2 — the words (calm, careful facts). b. Text 1 — the promise (a prize). c. Text 2 — the words (the inclusive *we*). d. Text 1 — the place (the school canteen). e. Text 1 — the words (loud, fun). f. Text 2 — the promise (trust: say-able ingredients).

Q5. Text 1: words — loud, fun, commands; promise — taste, stickers, a scooter; picture — bright colours, a cartoon star, no adults; place — the school canteen. Text 2: words — calm, careful, the inclusive *we*; promise — a healthy choice you can feel good about; picture — tidy green panel, plain type, no games; place — a parent magazine, the grocery aisle. Accept any clue quoted exactly from the texts.

Q6. a. To inform the reader about the product (what is in it, what it weighs, where it is sold). b. Accept any three named with toolkit words; strong examples: facts and numbers (“wholegrain oats (42%)”, “35 grams”), plain statements with no feeling words, no direct address. c. Accept any feature of Texts 1–2 with a sound reason; strong example: exclamation marks are gone because an informing text does not shout — excitement would get in the way of the facts.

Q7. 2. Example: “What’s YOUR crunch time?” 3. Meaning: it speaks to the reader directly, like a friend starting a chat, and makes the bar about *your* day, not about the bar. 4. Who it works on: kids — an adult buyer is not being asked anything here; the *YOUR* is aimed at the kid holding the wrapper.

Q8. (i)–d · (ii)–a · (iii)–c · (iv)–b.

Q9–Q16. Open responses. Q12 is worked fully in the model response below; the marking guide under it covers Q9–Q16.

Model response and marking guide

Here is a fully-worked response to Question 12, *Name the most likely target audience of Text 4 and justify your call*. Figure 8 shows the same paragraph with each part labelled.

A model analysis, taken apart

Claim	Text 4 is aimed most at teenagers from Year 7 to Year 10.
Feature 1 + example	The direct address and informal words — "Bring your mates", "this one is for you" — copy the way friends talk to each other.
Feature 2 + example	The line "No parents on the floor" promises time without adults, which is a wish many teenagers have but most younger kids do not.
Feature 3 + example	The text even names its audience: "Year 7 to Year 10 only" shuts the door on everyone else.
Check of another reading	A parent might read it too, but only to check the times and the place — nothing in the language is built for them.
Link back	For these reasons, the target audience is teenagers, and every clue in the text points the same way.

The claim names the audience. The body points to exact words. The ending closes the loop.

Model analysis paragraph about Text 4 with each part labelled: the claim, three feature examples with quoted words, a check of another reading, and the link back

Text 4 is aimed most at teenagers from Year 7 to Year 10. The direct address and informal words — “Bring your mates”, “this one is for you” — copy the way friends talk to each other. The line “No parents on the floor” promises time without adults, which is a wish many teenagers have but most younger kids do not. The text even names its audience: “Year 7 to Year 10 only” shuts the door on everyone else. A parent might read it too, but only to check the times and the place — nothing in the language is built for them. For these reasons, the target audience is teenagers, and every clue in the text points the same way.

Why this response works, part by part:

Part	What it does	Where it sits in the model
Claim	Names the target audience in one clear sentence	Sentence 1
Feature 1 + example	Direct address, quoted exactly	Sentence 2
Feature 2 + example	A promise read off one quoted line	Sentence 3
Feature 3 + example	The text naming its own audience	Sentence 4
Check of another reading	Names a parent as a possible reader, then shows the language is not built for them	Sentence 5
Link back	Closes the loop: every clue points the same way	Sentence 6

Marking guide for Q9–Q16

Step	What it looks like
Audience or purpose named	One clear claim — who the text is aimed at, or what it is trying to do.
Features named exactly	Toolkit words, not “good words” or “nice language”.
Examples quoted	Exact words from the text, in quote marks.
Meaning stated	What the choice makes the reader feel or think, and who it works on.
Another reading checked	The strongest other audience or purpose named and answered.
Link back	The paragraph ends by joining the clues back to the claim.

Marks are for the quality of the analysis, not the conclusion reached. Two students who name different audiences for the same text can both receive full marks if both reason well from quoted words. There is no expected side in this section — find the audience your clues point to, and make the claim stand.

§2A exclusion note (recorded, not taught)

One of this section’s two elaborations, VC2E7LY05 .E02, names examining depictions of the histories and cultures of Aboriginal and Torres Strait Islander Peoples and discussing the language features that shape meaning. In line with the book’s front-of-book note and TOC §2A, that content is **excluded**: accuracy cannot be guaranteed, and it is better to be respectful than cover the entire curriculum inaccurately. Section 5A is delivered in full through the remaining elaboration, VC2E7LY05 .E01 — the relationship between language features and audience and purpose, including identifying and justifying the target audience of an advertisement — in neutral, made-up contexts. The exclusion is reported by coverage audits as ACCEPTED, never as a gap.

The structure of ideas: taxonomies, cause and effect, extended metaphors, chronology

English 7 · Chapter 5 — Literacy: analysing, interpreting, evaluating and creating texts · Section 5B

Curriculum trace — VC2E7LY06: *Students learn to explain the structure of ideas such as the use of taxonomies, cause and effect, extended metaphors and chronology.* This section draws on:

- VC2E7LY06.E01 — *identifying cause and effect in explanations and how these are used to convince an audience of a course of action*

Key ideas

Naming the term. The Victorian Curriculum uses the phrase *structure of ideas* but does not define it. In this section the phrase is used to mean **the way a text sorts its ideas, links them and orders them**, so that a reader can follow and a writer can shape meaning. Every question in this section can be answered on that definition alone. Other writers use the phrase in wider senses; those wider senses are not needed here.

In Year 6 you looked at how text structures and language features work together to meet a purpose. This section goes one step further: it names four common ways writers structure the ideas *inside* a text, and it asks you to explain why each one was chosen. The four come straight from the content description: **taxonomies, cause and effect, extended metaphors and chronology**.

Four ways writers structure ideas

Each one sorts, links or orders the ideas so a reader can follow.



Writers choose one of these on purpose — and readers can name the choice.

Overview chart with four panels, one for each idea structure — taxonomy, cause and effect, extended metaphor and chronology — showing the job each structure does and some of its signal words

1. Taxonomies: sorting ideas into groups

A **taxonomy** (say it as *tak-SON-uh-mee*) is a system that sorts things into groups and subgroups based on shared features, with a label for each group. The word comes from Greek words meaning “arrangement” and “law” — a

taxonomy is the law of how things are arranged into groups. To **classify** means to sort into these groups, and a **classification** is the result.

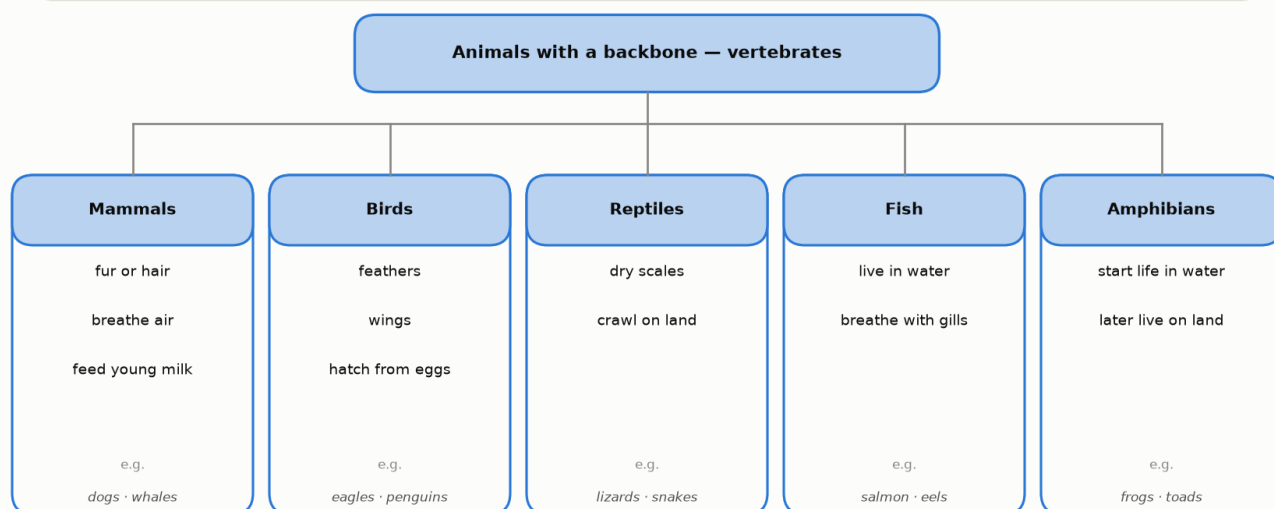
Taxonomies are everywhere, not just in science. A canteen menu sorts food into mains, sides and drinks. A games website sorts games into types. A science text sorts animals by their body features. A text uses a taxonomy when its job is to take something big and messy and make it ordered and easy to look up.

Here is an original short text that works as a taxonomy. It is **Model text A**.

Model text A — “Sorting the animal world” (taxonomy)

An original text. Read it, then read the tree it builds.

Animals with a backbone are called vertebrates. Scientists sort vertebrates into five groups.
Mammals have fur or hair, breathe air, and feed their young milk. Dogs, whales and humans are mammals. Birds have feathers and wings, and hatch from eggs. Reptiles have dry scales and crawl on land or near it. Fish live in water and breathe through gills. Amphibians, like frogs, start life in water and later live on land. Each group earns its place because its members share features that set them apart.



The layout copies the sorting: one named big group on top, labelled subgroups below.

Model text A, an original short text called ‘Sorting the animal world’, which sorts animals with backbones into five labelled groups, laid out under a tree diagram of the groups

How to spot a taxonomy text. It gives a big group and a name for it, it states a sorting rule — the one feature doing the sorting — and it breaks the group into labelled subgroups. Its language is full of sorting words: *types of, kinds of, sorts, divided into, groups, classes, family*. Taxonomies are often set out as lists, tables or tree diagrams, because the shape of the layout can copy the shape of the sorting.

How to spot a taxonomy text

Feature		In Model text A
1	A big group, named up front	animals with a backbone → vertebrates
2	A sorting rule — one feature doing the sorting	body features: covering, breathing, young
3	Subgroups, each with its own label	mammals · birds · reptiles · fish · amphibians
4	Sorting words	types of · kinds of · sorts · divided into · groups · family
5	A layout that copies the sorting	lists, tables or tree diagrams

Tick them off as you read: three or more of these five, and you are looking at a taxonomy.

Checklist-style figure listing the five features that mark a taxonomy text: a named big group, a sorting rule, labelled subgroups, sorting words, and a layout that copies the sorting

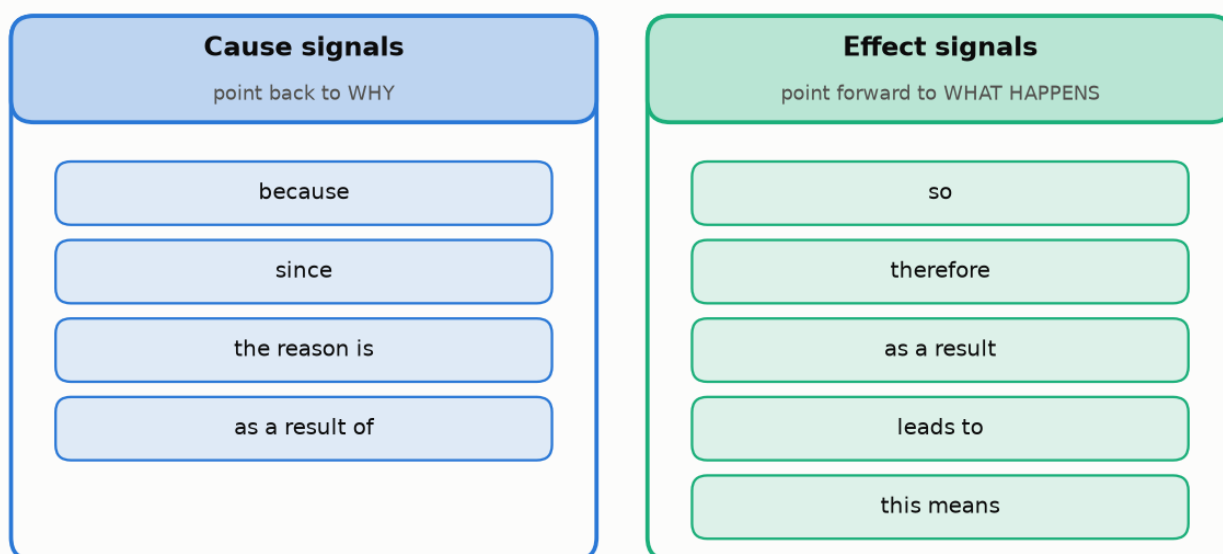
2. Cause and effect: linking what makes things happen

A **cause** is what makes something happen. An **effect** is what happens because of it. Texts that explain are built from these links: they answer the questions *why did that happen?* and *what follows from that?*

Links chain together. One effect becomes the next cause, and the chain carries the reader from a start to an end point. Writers use **signal words** to mark the links. Cause signals point back to a reason: *because, since, the reason is, as a result of*. Effect signals point forward to what follows: *so, therefore, as a result, leads to, this means*. Some links carry no signal word at all; the reader has to spot the implied link.

Signal words for cause and effect

Cause signals point back to a reason. Effect signals point forward to what follows.



Some links carry no signal word at all — the reader has to spot the implied link.

Two-panel word bank: cause signal words that point back to a reason, and effect signal words that point forward to what happens next

Cause and effect can convince. This is the case the curriculum singles out. An explanation can use a cause-and-effect chain to convince an audience of a **course of action** — that is, something to *do*. The writer shows the causes of a problem, step by step, and then presents the action as the cause of a better effect. If you follow the chain, the action starts to feel like the obvious next step. Here is an original text that does exactly this. It is **Model text B**.

Model text B — “Switch it off” (cause and effect to convince)

An original persuasive explanation. Each tagged line is one link in the chain; C = cause, E = effect.

You know the plan: lights out by nine-thirty, up at seven.

the setup

But when you scroll on a phone right up to bedtime, your brain stays switched on.

C1 → E1

The bright screen and the fast games tell your body it is still daytime, so sleep comes late.

C2 → E2

Because sleep comes late, you get less of it, and less sleep means a tired body and a foggy mind the next day.

C3 → E3 → E4

You snap at friends, sport feels harder, and homework takes twice as long.

E5 (implied link)

Here is the fix: switch off the screen one hour before bed.

THE ACTION

An hour of something quiet — a book, a warm shower, a chat — lets your body wind down, so sleep comes sooner and you wake with more energy.

C4 → E6

Try it for a week. One small cause, and the whole chain changes.

the close

Course of action: switch off the screen one hour before bed.

The problem chain is built to make this action feel like the obvious next step.

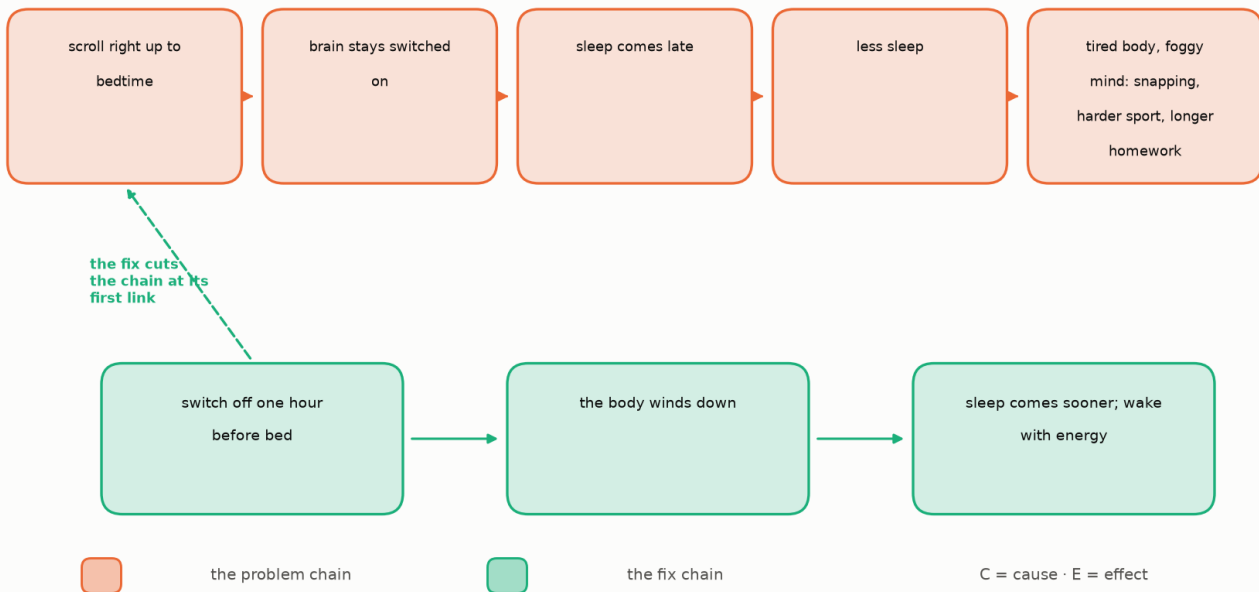
Follow the chain as you read — then test each link. A chain is only as strong as its weakest link.

Model text B, an original persuasive explanation called ‘Switch it off’, shown with its cause-and-effect chain tagged link by link, ending in a highlighted course-of-action box

The chain in Model text B runs like this:

The chain inside Model text B

One effect becomes the next cause. The problem chain runs down; the fix chain runs back up from one choice.



Chain diagram of Model text B: a problem chain in orange from late-night scrolling to a foggy mind the next day, then a fix chain in aqua from switching off one hour before bed to waking with energy

Test the links. A chain is only as strong as its weakest link, and readers should test each one. Ask: *does this really cause that, or do they just happen together?* Things that follow one another in time are not always cause and effect — the rooster crows before sunrise, but the rooster does not cause the sun to rise. Apply the same test to every chain, including ones whose message you like and ones you disagree with. A strong chain survives the test; a weak chain is asking you to believe it, not to see it.

3. Extended metaphors: one comparison, grown across a text

You met **metaphor** in Year 6: a metaphor says one thing *is* another thing, to borrow its qualities — *the classroom was a beehive*. A **simile** makes the same kind of link using *like* or *as*. A one-off metaphor is a quick flash of likeness. An **extended metaphor** keeps the same comparison going across several sentences, or across a whole text. Each new part adds another detail of the comparison, so the idea grows instead of sitting still.

One metaphor, two ways to use it



A one-off metaphor says the thing once; an extended metaphor grows the comparison across the text.

Two-panel comparison: a one-off metaphor shown as a single sentence with one flash of likeness, and an extended metaphor shown as the same comparison growing across several lines

Extended metaphors are common in poems and in descriptive writing. They do two jobs at once: they paint a picture, and they shape a feeling about the topic. To read one, track the comparison word by word and ask what each carried-over part makes you notice. Here is an original poem that runs one comparison from its first line to its last. It is **Model text C**.

Model text C — “The Library Harbour” (original poem)

The metaphor words are marked in bold blue. The key at the right shows the two sides of the comparison.

The library is a quiet **harbour**,

its shelves are **docks** in long, still rows;

each book is a **ship** with paper **sails**,

anchored, waiting to go.

When you open a cover you climb **aboard**,

and the story is the **tide** that pulls you out,

past the desk, past the classroom door,

to places you have never seen.

When the last page lands, you **dock** again,

a little changed by the **crossing**.

The harbour keeps its lights on late;

the shelves stay full of **voyages**, waiting.

Key — the two sides

the harbour → the library

the docks → the shelves

ships with paper sails → the books

climbing aboard → opening a book

the tide → the story drawing you in

docking again → finishing the book

the voyages → the readings waiting

The comparison never breaks: every stanza borrows new parts from the harbour.

Model text C, an original poem called ‘The Library Harbour’, with its metaphor words highlighted and a key at the side matching each harbour-side word to its library-side meaning

The poem never breaks the comparison. Shelves become docks, books become ships, opening a book becomes setting sail, finishing becomes docking, and the library itself becomes a harbour that stays open late. Because the comparison grows rather than repeating, the library ends up feeling like two things at once: a safe place, and a place of journeys.

4. Chronology: ordering events in time

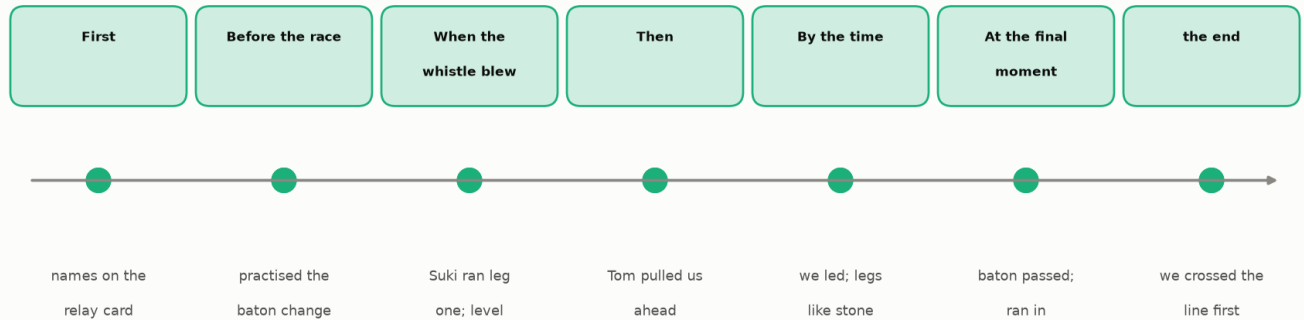
Chronology (say it as *kro-NOL-uh-jee*) is the arrangement of events in the order they happened in time. A text is **chronological** when it runs from first to last. Most recounts, news stories, recipes and instructions are chronological, because time order is the clearest way to answer *what happened?*

Chronology is carried by **time signals**: *first, before, when, then, after that, by the time, at last, the next day*, dates and clock times. Mark them as you read — they are the backbone of the text. Here is an original recount with its time signals doing the work. It is **Model text D**.

Model text D — “The Relay” (chronology)

An original recount. Read it, then follow the timeline it builds.

First, Ms Chen wrote our four names on the relay card. Before the race, we practised the baton change until we could do it without looking. When the whistle blew, Suki ran the first leg and kept us level. Then Tom took the baton and pulled us ahead by a stride. By the time the race reached the last leg, we were in front, but my legs felt like stone. At the final moment I stretched out my hand, felt the baton land, and ran the last ten metres with the whole class cheering. We crossed the line first.



Time signals above the line, events below: the signals are the backbone of a chronological text.

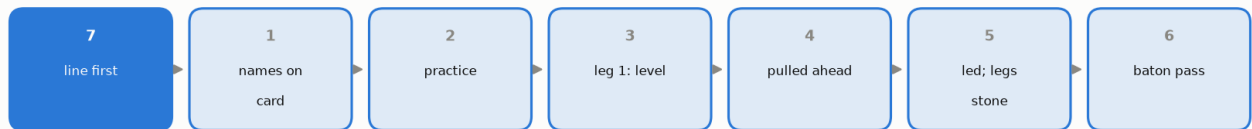
Timeline of Model text D, an original recount called ‘The Relay’, with seven events laid out in time order and each event’s time signal labelled above it

Writers can break chronology on purpose. A story may open at the end and then double back to the start — a **flashback**, which you met in Year 6. The facts are identical; only the order of delivery changes. Chronology gives a clear, steady build. A flashback opening gives a hook: the reader meets the big moment first and then wants to know how it happened. Neither is wrong; each suits a different purpose.

Same events, two orderings



Chronological — the order things happened: a clear, steady build.



Flashback — the big moment first: a hook; the reader wants to know how it happened.

The facts never change; only the order of delivery changes. Each ordering suits a different purpose.

Two strips showing the same seven events from Model text D: the top strip in chronological order and the bottom strip in flashback order with the final event first, each with a note on the effect it creates

Why structure is a choice

The four structures are tools, not rules. The same facts can be sorted (taxonomy), linked (cause and effect), pictured (extended metaphor) or ordered (chronology), and each choice leads the reader in a different way. When you read, naming the structure helps you follow faster and see how the writer is positioning you — including how a chain is trying to move you toward an action. When you write, choosing a structure on purpose is how you take charge of your ideas.

A reader's toolkit for the structure of ideas

Taxonomy	What is being sorted into groups, and what rule does the sorting?
Cause and effect	What caused what? Is each link strong — and who benefits if I act?
Extended metaphor	What is compared to what, and where does the comparison grow?
Chronology	What order are the events in, and who chose that order?

Then ask: why this structure, for this audience and purpose?

A reader's toolkit figure with one question per structure and a final question about why the writer chose that structure for that audience and purpose

Worked examples

Example 1 — reading a taxonomy

Use Model text A. Find the parts of the sorting system.

Step	What to look for	In Model text A
1	The big group and its name	animals with a backbone, named <i>vertebrates</i>
2	The sorting rule	body features: covering, breathing, young
3	The subgroups and their labels	mammals, birds, reptiles, fish, amphibians
4	The sorting words	<i>sort ... into, groups, called, like</i>
5	The layout	a tree diagram that copies the sorting

The last step matters: in a taxonomy text, the layout often *shows* the structure while the words *explain* it. Reading both together is faster than reading either alone.

Example 2 — building a cause-and-effect chain

Use Model text B. Walk the text sentence by sentence and sort each idea into cause, effect or signal word.

Link	Cause	Effect	Signal word
1	scrolling right up to bedtime	the brain stays switched on	<i>when</i> (a time word carrying a cause)
2	a switched-on brain and a bright screen	sleep comes late	<i>so</i>
3	sleep comes late	you get less sleep	<i>because</i>
4	less sleep	a tired body and a foggy mind	<i>means</i>
5	tired and foggy	snapping at friends; sport harder; homework longer	none — the link is implied
6	switch off one hour before bed	the body winds down	<i>lets</i>
7	the body winds down	sleep comes sooner; wake with energy	<i>so</i>

Three things to notice. First, some links wear signal words and some do not — readers find both kinds. Second, the problem chain (links 1–5) exists to set up the fix chain (links 6–7): the whole chain is built to make one course of action feel like the obvious answer. Third, a reader can still test any link: *does scrolling always delay sleep, for everyone?* Testing the link is not disagreeing with the message; it is reading carefully.

Example 3 — growing an extended metaphor, step by step

Build a short extended metaphor from scratch: *the school yard at lunchtime is a market*.

Step	Move	Result
1	Pick a topic and a matching comparison	The yard at lunchtime is a market.
2	Carry over the first part	The lunch tables and game spots are its stalls.
3	Carry over movement	Students drift between groups like

Step	Move	Result
		shoppers between stalls.
4	Carry over sound and business	Calls and laughter are the market noise; card trades are its bargaining.
5	Close on the comparison	When the bell rings, the market packs itself up.

Each step borrows one more part of the market. That borrowing is the structure: the idea of the yard grows *through* the idea of the market, instead of just being described flatly.

Example 4 — same events, two orderings

The seven events of Model text D are fixed. Only the delivery can change.

Ordering	First two moments the reader meets	What it builds
Chronological	names on the relay card, then practice	a steady climb from preparation to the win
Flashback	crossing the line first, then the names on the card	a hook: <i>how did they get there?</i>

If the purpose is to report clearly — a newsletter, a sports report — chronology wins. If the purpose is to pull a reader into a story, opening on the big moment can win instead. The structure is chosen to fit the job.

Activities

Scaffolded

Q1. Each short text below uses one of the four structures: taxonomy, cause and effect, extended metaphor or chronology. Name the structure for each one.

- Lunchtime games at our school fall into three sorts: ball games, chase games and quiet games. Each sort has its own patch of yard.
- Because the creek rose in the night, the footbridge closed, so the class took the long way to school.
- The classroom was a beehive by Friday. Every group hummed at its own task, and new ideas were honey, stored up for the big assembly.
- On Monday we planned the garden. On Wednesday we dug the beds. By Friday the first seeds were in.

Q2. Sort these signal words into two columns, *cause signals* and *effect signals*: *because · so · since · as a result · leads to · therefore · the reason is · this means*. Hint: *cause signals point back to a reason; effect signals point forward to what follows*.

Q3. These five sentences tell one story, but they are scrambled. Put them in chronological order, then circle the time signal in each one.

- At last, the kite climbed above the roofs.
- First, we taped the sticks into a frame.
- After that, we tied the string to the frame and tested it in the breeze.
- Before lunch, we cut the paper to size and glued it on.
- Then the wind caught the paper, and the kite pulled at the string.

Q4. In Model text C, the poem keeps matching the library to a harbour. Copy and complete this table of pairs. The first one is done for you.

The harbour side	The library side
the harbour	the library
the docks	...
the ships with paper sails	...
climbing aboard	...
the tide that pulls you out	...
docking again	...
the voyages	...

Q5. Use the tree diagram of Model text A.

- What is the big group, and what is its name?
- How many subgroups does the sorting create?
- Which subgroup do frogs belong to?
- Name one feature that puts birds in their own subgroup.

Unscaffolded

Q6 (Reading). Read Model text B again. (a) List the chain in your own words, link by link, from the opening habit to the final effect. (b) Which link do you think is the weakest? Explain what could break it. (c) What course of action is the text trying to convince its audience of? (d) Name one fact you would want to check before deciding whether the chain is strong.

Q7 (Viewing). Study the two strips in the two-orderings figure. (a) Which ordering tells the events in the order they happened? (b) Which strip starts on the big moment? What does starting there do for the reader? (c) Which ordering would you choose for a school newsletter report of the race? Why?

Q8 (Writing). Write a short taxonomy paragraph of four to six sentences that sorts something you know well — for example, ways students travel to school, kinds of lunchtime games, or types of music your class listens to. Your paragraph must name the big group, give a sorting rule, and label at least three subgroups. Underline your sorting words.

Q9 (Writing). Write a cause-and-effect paragraph of four to six sentences that convinces Year 6 students of a course of action — for example, warming up before sport, bringing a water bottle on hot days, or packing a bag the night before. Build at least three links in your chain, and make the action the fix. Label each cause [C] and each effect [E] in the margin.

Q10 (Speaking and listening). Pair up and play *strong link, weak link*. Each of you offers one cause-and-effect claim about school life — one claim each, and you may pick claims you believe or claims you doubt. The other student tests it: *What is the link? Is it strong or weak? What could break it?* Then swap roles. Apply the same test to both claims, whichever of you offered them. Each of you writes down one test you will use before believing a chain.

Q11 (Writing). Write a short chronological recount of five or six events — a real day or an invented one. Use at least five different time signals, and do not repeat one. Then swap texts with a partner: your partner rewrites your opening so it starts on the final event (a flashback opening), and you do the same to theirs. Read both versions aloud to each other and decide which opening suits which purpose.

Q12 (Writing). In one paragraph, explain what *the structure of ideas* means. Name the four structures from this section, and give one reason why knowing them helps a reader and one reason why knowing them helps a writer.

Plan your own text — pick your structure

My purpose: _____

My audience: _____

Taxonomy

What is the big group?

What rule sorts it?

What label for each subgroup?

Cause and effect

What is the problem or goal?

What are the links in my chain?

What action fixes or grows it?

Extended metaphor

What is my topic?

What is it like?

Three places to grow the comparison?

Chronology

What happened, in time order?

Which time signal for each step?

Where does my opening land?

Answer the three questions in your box before you write a single sentence.

A planning board for writing with any of the four structures: a purpose-and-audience header and four boxes, each with three questions to answer while planning

Answers

Q1. (a) taxonomy | (b) cause and effect | (c) extended metaphor | (d) chronology

Q2. Cause signals: *because, since, the reason is, as a result of*. Effect signals: *so, as a result, leads to, therefore, this means*.

Q3. Order: First, we taped the sticks into a frame. → Before lunch, we cut the paper to size and glued it on. → After that, we tied the string to the frame and tested it in the breeze. → Then the wind caught the paper, and the kite pulled at the string. → At last, the kite climbed above the roofs. Time signals: *First, Before lunch, After that, Then, At last*.

Q4. the docks → the shelves | the ships with paper sails → the books | climbing aboard → opening a book | the tide that pulls you out → the story drawing the reader in | docking again → finishing the book | the voyages → the books, or the readings, waiting to be taken.

Q5. (a) Animals with a backbone, called vertebrates. | (b) Five. | (c) Amphibians. | (d) Any one of: feathers; wings; hatching from eggs.

Q7. (a) The top strip. | (b) The bottom strip; starting on the win makes the reader want to know how it happened. | (c) Chronological — a newsletter reports what happened, so the reader should not have to hunt for the order.

Sample responses

Q6. (a) Scrolling right up to bedtime keeps the brain switched on → sleep comes late → there is less of it → the next day the body is tired and the mind foggy → friends get snapped at, sport feels harder, homework takes longer → the fix is switching off one hour before bed → the body winds down → sleep comes sooner and you wake with energy. | (b) Sample: the link between scrolling and snapping at friends is one of the weaker ones — a tired student might be grumpy, but snapping also depends on the day and the people; tiredness makes it more likely, not certain. | (c) Switching off the screen one hour before bed. | (d) Sample: how much sleep students actually lose on phone nights compared with other nights — a class could track both for a week.

Q8. *The ways our class gets to school sort into three groups: wheels, feet and engines. The walkers come on foot, alone or in family groups. The riders roll in on bikes and scooters, and they claim the racks by eight-fifty. The engine group arrives by car or bus, and it owns the wettest days. Every group has its own corner of the gate, which is how you can tell the sorting is real. Sorting words underlined: sort into, groups.*

Q9. *Warm up before sport [C: cold muscles], because muscles that have not been woken up pull and strain [E]. A pulled muscle hurts [C] and it can keep you out of sport for weeks [E]. Two minutes of easy jogging and stretching wakes the muscles up [C], so you run faster and stay in the game [E]. Warm up first, and you get to keep playing. (Labels will vary; check that each [C] is followed by an [E], and that the warm-up appears as the cause of the better ending.)*

Q10. A strong round sounds like this: *Claim: students who eat breakfast focus better in first period. Test: what is the link? Food gives the body energy, and the brain uses energy — that link is strong. What could break it? A big breakfast might make someone sleepy instead, and some people say they focus fine without one. Verdict: the link is real, but it is not the whole story.* Both partners used the same three questions on both claims, and each wrote down one test to keep.

Q11. Sample recount: *First, the power went out at exactly seven o'clock. Within a minute, Dad found the torch. After that, we set up camp in the lounge room with every blanket we owned. By nine o'clock, the candles had turned the kitchen into gold. At last, the lights blinked back on, and we cheered like it was a goal.* Five time signals: *First, Within a minute, After that, By nine o'clock, At last.* The flashback opening rewrites the start: *We cheered like it was a goal when the lights blinked back on — but it had started hours earlier, at exactly seven o'clock, when the power went out.* The flashback version hooks the reader with the cheer; the chronological version builds the night step by step.

Q12. *The structure of ideas is the way a text sorts its ideas, links them and orders them. The four structures in this section are taxonomies, which sort ideas into labelled groups; cause and effect, which links what makes things happen; extended metaphors, which grow one comparison across a whole text; and chronology, which orders events in time. Knowing them helps a reader follow a text faster and see when a writer is trying to convince them of something, because the chain is out in the open. It helps a writer because choosing a structure on purpose is how you take charge of your ideas instead of letting them spill out in a pile.*

Comprehension strategies to analyse and summarise information and ideas

Section	5C · Chapter 5 — Literacy: analysing, interpreting, evaluating and creating texts
Owns	VC2E7LY07
Content description	<i>“use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring, questioning and inferring to analyse and summarise information and ideas” (VCAA, verbatim)</i>
Draws on	VC2E7LY07.E01 — <i>“comparing the presentation of ideas in formal and informal speeches and determining the reasons for the differences”</i> · VC2E7LY07.E02 — <i>“analysing visual features including choice of image, colour, composition and font on a book cover when predicting the tone of a text”</i> · VC2E7LY07.E03 — <i>“determining and summarising the key idea(s) of paragraphs and chapters in an extended text”</i>
Assumes (Level 6)	VC2E6LY08 — comprehension strategies: visualising, predicting, connecting, summarising, monitoring, questioning
Hands forward (Level 8)	VC2E8LY07 — comprehension strategies to evaluate, compare and synthesise information and ideas
Modes used	Reading and viewing · Writing · Speaking and listening

Theory

In Level 6 you used six comprehension strategies to build meaning from texts: visualising, predicting, connecting, summarising, monitoring and questioning. Level 7 keeps all six, adds a seventh — **inferring** — and asks you to use the whole set on purpose, to **analyse** and to **summarise**. To **analyse** a text is to take it apart and see how its pieces carry meaning: which idea is the key idea, which choices the maker made, and what those choices do. To **summarise** is to retell only the key ideas of a text, in your own words, much shorter than the part you read. Figure 1 lays out all seven strategies.

The seven comprehension strategies — what each one does

NEW in Level 7

Strategy	What you do in your head	When to use it
Visualising	Build a picture in your mind of the people, places and things.	When a text describes a scene, or when a picture helps you remember.
Predicting	Make a smart guess about what will happen or what you will learn next.	Before you start, and at every turn in the text. Check as you read on.
Connecting	Link the text to your own life, to other texts, and to what you know.	When something in the text reminds you of something.
Summarising	Name the key ideas in a few words, in your own words.	At the end of a paragraph, a chapter or a whole text.
Monitoring	Notice when a text stops making sense — then fix it.	All the way through, especially when your mind starts to drift.
Questioning	Ask the text questions: what does it say, what does it leave out, and why.	Before, during and after reading.
Inferring	Use clues in the text plus what you know to work out what is not said.	When a text hints instead of telling. NEW in Level 7.

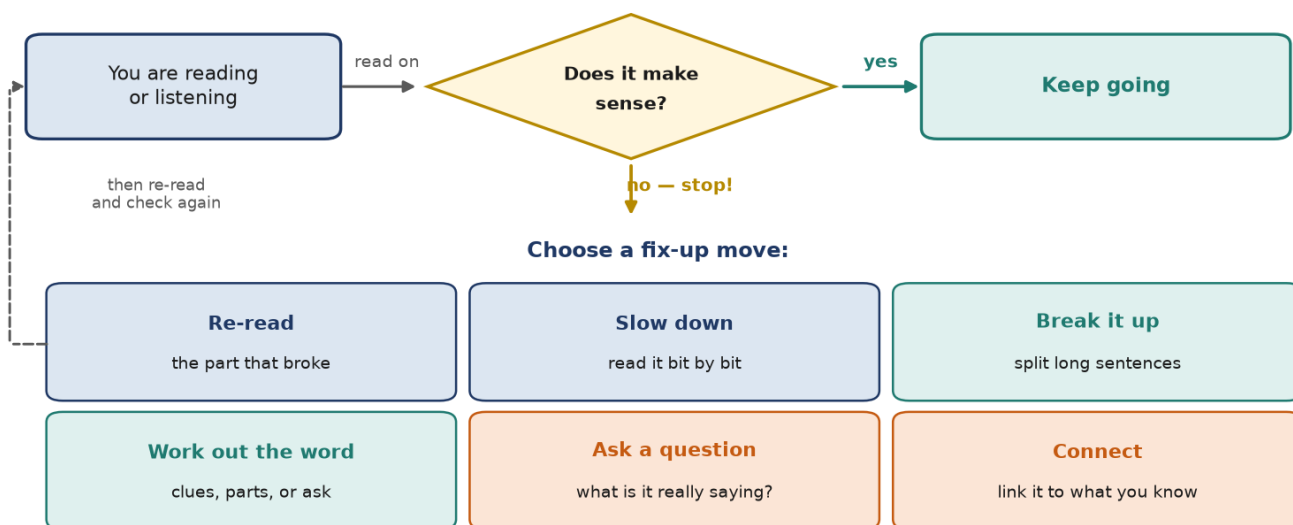
A comprehension strategy is a move you make on purpose to make sense of a text.

Table of the seven comprehension strategies — visualising, predicting, connecting, summarising, monitoring, questioning and inferring — with what each one does in your head and when to use it; the inferring row is flagged as new in Level 7

The seven are not a list to learn off by heart. They are seven moves good readers make without being asked. This section trains you to make them on purpose, across three jobs: comparing a formal and an informal speech, predicting the tone of a book from its cover, and pulling the key ideas out of paragraphs and chapters in an extended text.

Monitoring — the strategy that watches the others. Every strategy in Figure 1 works better when **monitoring** is running underneath it. Monitoring is the quiet voice that asks, *does this still make sense?* When the answer is no, good readers do not just push on — they stop and fix. Figure 2 shows the loop.

Monitoring — what to do when a text stops making sense



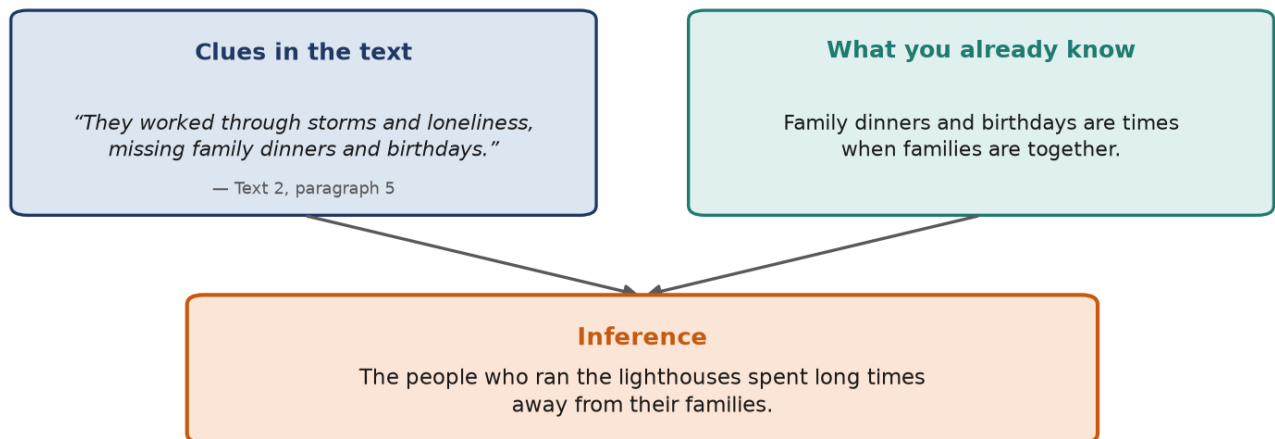
Good readers do this without noticing. At first, do it on purpose.

Flow diagram of monitoring: while reading or listening, keep asking “Does it make sense?”; if yes, keep going; if no, choose a fix-up move — re-read, slow down, break it up, work out the word, ask a question, or connect — then re-read and check again

Monitoring matters all the way through this section. The moment a paragraph of Text 2 stops making sense is the moment to re-read it, not the moment after the questions.

Inferring — reading what the text hints at. To **infer** is to work out what a text means but does not say directly. The meaning you work out is called an **inference**. An inference is not a guess pulled from nowhere: it is a join between clues in the text and what you already know. Figure 3 shows one full inference, built from Text 2 (which you will meet later in this section).

How an inference works — clues + what you know



The writer never said that in so many words. The clues did the work.

To infer: to work out what a text means but does not say directly.

Worked inference from Text 2, paragraph 5: the clue in the text (“They worked through storms and loneliness, missing family dinners and birthdays.”) plus what you already know (family dinners and birthdays are times when families are together) combine into the inference that the people who ran the lighthouses spent long times away from their families

Notice the discipline of it. The clue is quoted, the background knowledge is stated, and the inference follows from both. In your own answers, always be able to point at the clue that supports your inference — an inference with no clue behind it is just a guess.

Formal and informal speeches. A **formal** speech is careful, planned language for a public moment: full sentences, no slang, and an opening that greets the audience by title. An **informal** talk is the relaxed language of friends: everyday words, contractions (shortened forms like *I’m* and *you’re*), and short sentences. The same idea can be presented in either form. Texts 1a and 1b are one student, Alex, putting the same idea to two very different audiences. Figure 4 lines up the two presentations.

The same idea, spoken two ways — Text 1a and Text 1b

Text 1a — formal speech	Text 1b — informal talk
<i>to the whole school, at assembly</i> "Principal Hart, teachers and fellow students." greet the whole audience by title	<i>to two friends, at lunch</i> "OK, listen, you two." talks straight at the people there
"There is good evidence that reading aloud builds confidence in young readers." gives evidence, in full, careful sentences	"And honestly, the little kids would love it. Remember how much we loved story time?" everyday words, contractions, a shared memory
"I encourage every student in Year 7 to add their name. Thank you." polite close; no slang at all	"Come on, I'm putting my name down. You in?" short sentences; ends with a question

Same idea, same speaker — different words. The next figure explains why.

Side-by-side panels comparing Text 1a, a formal speech delivered to the whole school at assembly, and Text 1b, an informal talk delivered to two friends at lunch; each panel quotes three lines from the text and names what each line shows about how formal the talk is

Comparing the two speeches is not about calling one better. It is about **determining the reasons for the differences** — and the reasons almost always come down to three questions: who is listening, why the speaker is speaking, and where and when it happens. Figure 5 runs the two speeches through those questions.

Why the two speeches sound different — three questions

The question	Text 1a — formal	Text 1b — informal	What it changes
Who is listening? (the audience)	The whole school: the principal, teachers and hundreds of students	Two friends, Sam and Ruby	How careful and formal the words need to be
Why is the speaker speaking? (the purpose)	To win the whole school's support for the program	To get two friends on board	How much evidence and detail to include
Where and when? (the situation)	Assembly, on the stage, everyone watching	Lunchtime, sitting on the grass	How to open, how to structure, how to close

Find the audience, the purpose and the situation, and the language choices stop looking like luck.

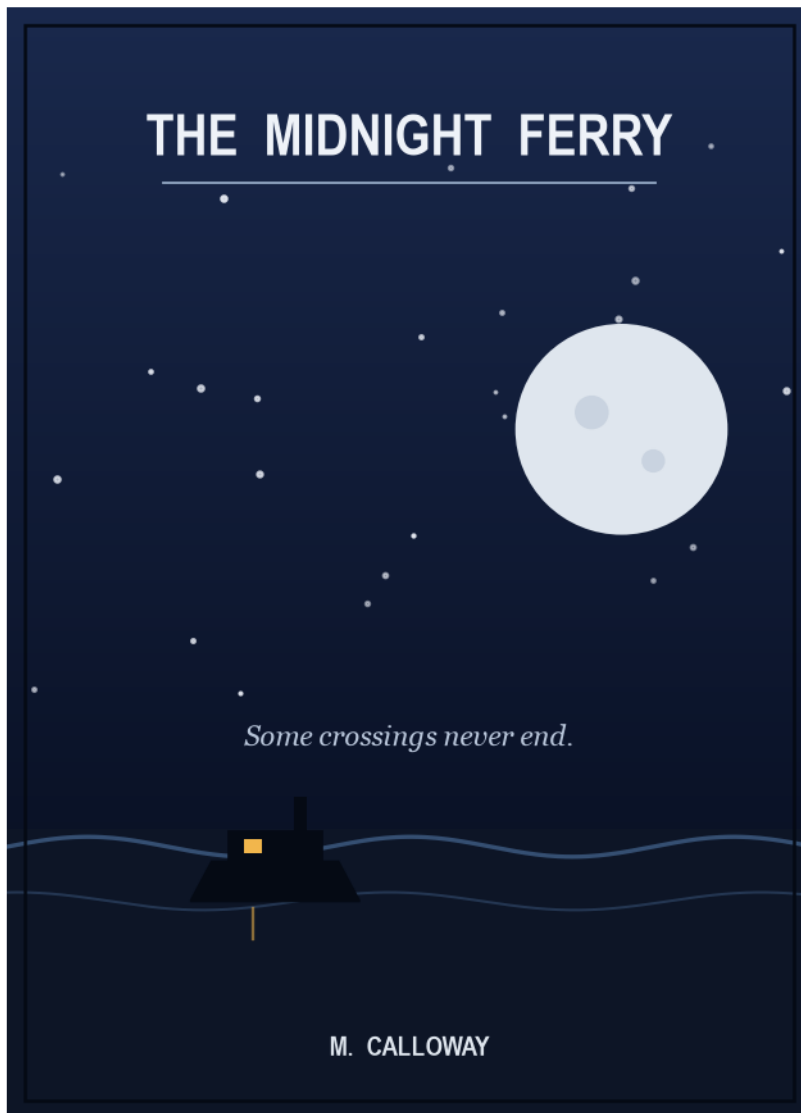
Neither speech is the "better" one — each fits its moment.

Table explaining why the two speeches sound different, using three questions — Who is listening? (the audience), Why is the speaker speaking? (the purpose), Where and when? (the situation) — answered for the formal and the informal speech, with a fourth column naming what each answer changes

When you can answer those three questions about a speech, the language choices stop looking like luck. The greeting, the evidence, the close — each one fits the audience, the purpose and the situation.

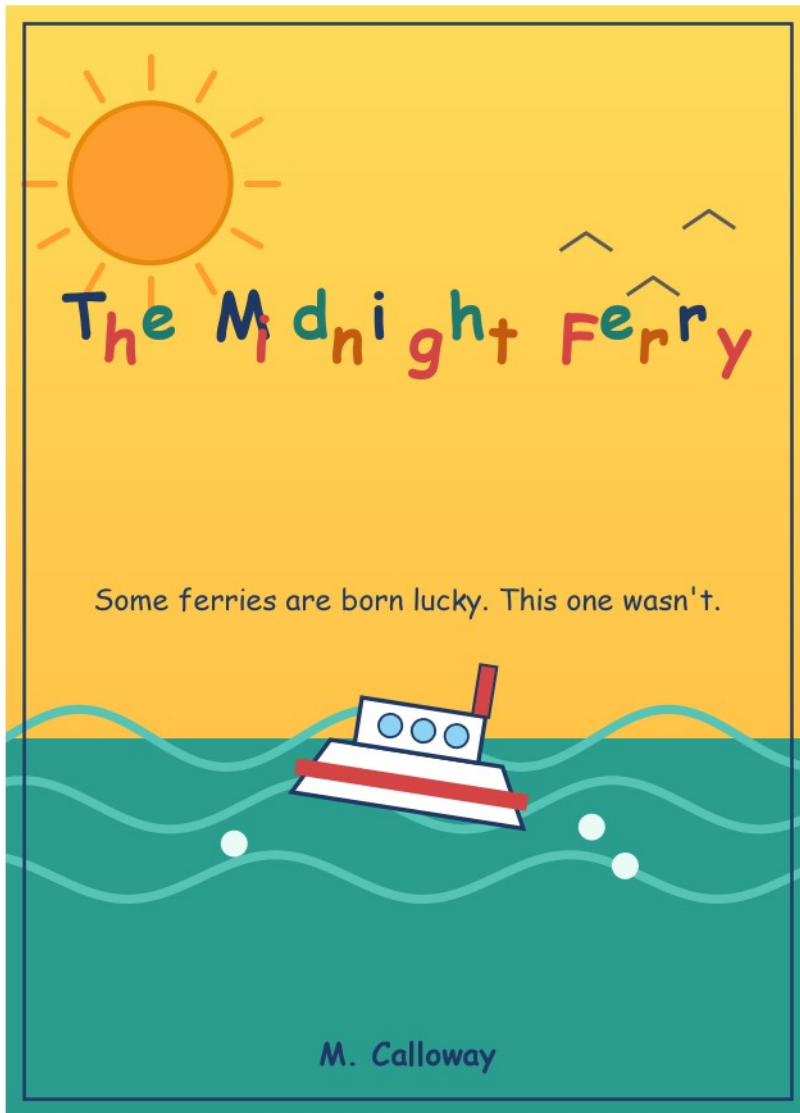
Predicting tone from a book cover. The Victorian Curriculum uses the term *tone* — in this section's elaboration, the tone of a text predicted from its cover — but does not define it. This section therefore treats **tone** as follows, and every question here is answerable on this definition alone: tone is the feel a text promises its reader — serious, playful, scary, quiet, light — built up from the choices a text's maker makes. On a cover, those choices are the image, the colour, the **font** (the style of the letters), the layout (where each part sits on the page — the curriculum calls this the **composition**), and any short line of words.

Text 3 gives you two covers of the same imaginary novel, *The Midnight Ferry*. Same title, same author, same book — different choices, different promised tone. Figures 6 and 7 show the two covers.



Cover A — an original design for this workbook. The book is imaginary.

Cover A of the imaginary novel The Midnight Ferry by M. Calloway: a dark night sky with stars, a huge pale moon, a tiny black ferry with one small warm window light, tall thin white capital letters for the title, and the short line “Some crossings never end.”

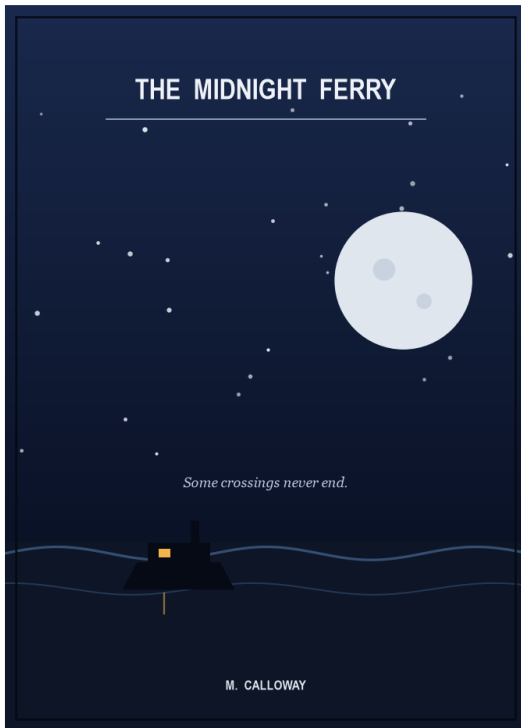


Cover B — same title, different choices. An original design for this workbook.

Cover B of the same imaginary novel: a bright yellow sky with an orange sun, bouncy coloured letters for the title, a tilted cartoon ferry riding teal waves, and the short line “Some ferries are born lucky. This one wasn’t.”

A prediction of tone is an inference, so treat it like one: quote the feature, then say what it suggests. Figure 8 works through Cover A feature by feature.

What a cover is made of — the features of Cover A



Image

A tiny ferry, a huge moon, one small warm light.
The ferry looks small and alone.

Colour

Dark blues and blacks, with one patch of
warm gold. Dark colours often feel serious.

Font

Tall, thin white capitals, spaced far apart.
They feel quiet and still, not loud.

Layout

Title high, ferry low and small, and a lot of
empty dark between them. Your eye falls
into the empty space.

The short line of words

"Some crossings never end."
It hints at the story without telling it.

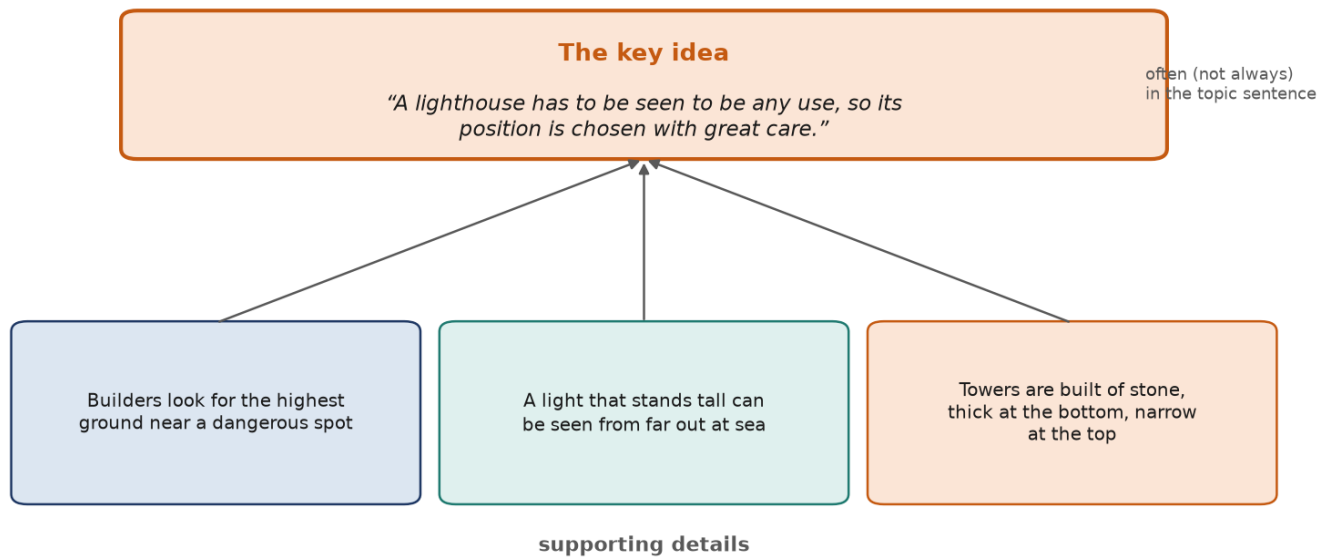
*The curriculum calls the layout of a cover its composition.
Here we say layout: where each part sits on the page.*

Cover A repeated at the left with five labelled feature cards on the right — Image, Colour, Font, Layout, and The short line of words — each card describing the feature on this cover and what it suggests; a note explains that the curriculum calls the layout of a cover its composition

Each feature on its own suggests little. Together they point the same way — and that is what a strong tone prediction looks like: several features, all pointing together, named one by one.

Key ideas of paragraphs and chapters. Extended texts — long texts like whole chapters of a book — are summarised one step at a time. Most paragraphs in an informative text carry one **key idea**: the point the whole paragraph is making. The other sentences are **supporting details** — examples, numbers, descriptions — that hold the key idea up. Often, not always, the key idea sits in the first sentence, called the **topic sentence**. Figure 9 shows the shape, using paragraph 2 of Text 2.

The shape of a paragraph — one key idea, held up by details



The details hold the key idea up — like posts hold up a roof.

To summarise a paragraph, keep the key idea and leave most of the details out.

Diagram of the shape of a paragraph: a key-idea box at the top quoting the topic sentence of Text 2 paragraph 2 ("A lighthouse has to be seen to be any use, so its position is chosen with great care."), held up by three supporting-detail boxes with arrows pointing up to the key idea

To summarise a paragraph, keep the key idea and let most of the details go. To summarise a chapter, do the same thing one level up: a chapter's key idea is what its paragraphs have in common. Figure 10 maps every paragraph of Text 2.

A chapter map of Text 2 — one key idea per paragraph

Chapter 1 Where the light stands	Chapter 2 A light you can tell apart	Chapter 3 From people to machines
Lighthouses stand in dangerous places to warn ships away. ¶1	The lamp and the lens work together to send one strong beam. ¶3	People once ran every light, through hard and lonely work. ¶5
Position is chosen with care so the tower is seen and stands strong. ¶2	Each lighthouse has its own pattern, so sailors can tell it apart. ¶4	Machines run most lights now, but the towers keep doing the job. ¶6

A chapter's key idea is what its paragraphs have in common.

Join the key ideas and you can summarise the chapter — or the whole text.

Chapter map of Text 2: three chapter headings across the top — Chapter 1 “Where the light stands”, Chapter 2 “A light you can tell apart”, Chapter 3 “From people to machines” — with two boxes under each chapter holding the key idea of paragraphs 1 to 6

Join a chapter's paragraph key ideas in your own words and you have a summary of the chapter. Figure 11 shows one model summary of Chapter 2, with each part labelled.

A model summary of Chapter 2 — colour-coded

Chapter 2: "A light you can tell apart" — in 50 words of its own:

The lamp and the huge glass lens work together to send one strong beam far across the sea.	key idea of paragraph 3
Every lighthouse has its own pattern of flashes and its own paintwork, so sailors can tell which light they are seeing.	key idea of paragraph 4
Together, these choices let a ship know exactly where it is.	the joining sentence

Notice what is NOT here: no numbers, no "red and white stripes", no retelling.

A summary keeps the key ideas and lets the details go.

A model summary of Chapter 2 of Text 2 in 50 words, shown as three colour-coded boxes — the key idea of paragraph 3, the key idea of paragraph 4, and a joining sentence that ties the ideas — with a note pointing out that the summary contains no numbers, no "red and white stripes", and no retelling

Before you call any summary finished — including yours in the practice questions — run it through the summary test in Figure 12.

The summary test — six checks before you call it finished

☐	Are the key ideas there?
☐	Are the extra details left out? (examples, numbers, small events)
☐	Is it in your own words — not copied from the text?
☐	Is it shorter? (much shorter than the part you read)
☐	Is it true to the text — nothing added, nothing twisted?
☐	Does it read as one smooth piece, not a list of bits?

Run every summary you write through this test — including this section's.

The summary test: six checkbox checks — Are the key ideas there? Are the extra details left out? Is it in your own words? Is it shorter? Is it true to the text? Does it read as one smooth piece?

That is the whole toolkit: seven strategies, three questions for speeches, feature-by-feature tone prediction, and the summary test. The texts that follow are all original, written for this section.

The texts for this section

Text 1a — Formal speech. Alex, Year 7, speaking to the whole school at assembly.

Good morning, Principal Hart, teachers and fellow students.

My name is Alex, from Year 7, and today I am asking for your support for a new idea: a Reading Buddies program, in which older students read with the little kids in our school once a week.

There is good evidence that reading aloud builds confidence in young readers. In a program like this, the younger students get help with their reading, and the older students learn patience and care.

We would need ten volunteers to begin, and a quiet corner of the library. Mrs Bell, our librarian, has already said yes.

I encourage every student in Year 7 to add their name. Thank you.

Text 1b — Informal talk. The same student, Alex, at lunchtime with two friends, Sam and Ruby.

OK, listen, you two. I've got an idea. A reading thing — like, we read with the little kids once a week.

And honestly, the little kids would love it. Remember how much we loved story time?

We'd need ten of us to sign up, and Mrs Bell says we can use the library corner.

Come on, I'm putting my name down. You in?

Text 2 — *Hold Fast: The Story of Lighthouses*. An original informative text, written for this section. Six paragraphs, three chapters.

Chapter 1 — Where the light stands

¶1 Ships have always faced danger at sea. Hidden rocks, shifting sand and narrow harbours make some waters deadly. A lighthouse is a tower with a powerful light on top, and it stands in these dangerous places to warn ships away. Its one job is to be seen.

¶2 A lighthouse has to be seen to be any use, so its position is chosen with great care. Builders look for the highest ground near a dangerous spot, because a light that stands tall can be seen from far out at sea. The towers are built of stone, thick at the bottom and narrow at the top, so they stand strong against wind and waves.

Chapter 2 — A light you can tell apart

¶3 The lamp and the lens work together to send one strong beam. On its own, a lamp sends light in every direction and wastes most of it. Behind the lamp sits a huge glass lens, and it gathers the light and throws it forward in one bright beam. On a clear night, that beam can reach thirty kilometres out to sea.

¶4 Each lighthouse has its own pattern, so sailors can tell it apart. One light may flash twice every ten seconds while its neighbour flashes three times. In the daytime, the paintwork does the same job: one tower wears red and white stripes, another is painted all black. Sailors learn the patterns, and use them to know which light they are seeing.

Chapter 3 — From people to machines

¶5 For hundreds of years, people ran every light by hand. They worked through storms and loneliness, missing family dinners and birthdays. They lit the lamp at sunset, kept the lens clean all night, and put the light out at sunrise. It was hard work, and it was lonely work, and the ships depended on it.

¶6 Machines run most lights now, but the towers keep doing the job. A computer switches the lamp on at sunset, and the beam comes on by itself when fog rolls in. Nobody lives in the towers any more. Still, on a dark night the old job is the same: a bright light in a dangerous place, telling sailors exactly where they are.

Text 3 — Two covers of the same imaginary novel, *The Midnight Ferry* by M. Calloway. The book does not exist; both covers were designed for this section. Cover A is shown in Figure 6 and Cover B in Figure 7. On Cover A, the short line of words under the title reads “Some crossings never end.” On Cover B, it reads “Some ferries are born lucky. This one wasn’t.”

Worked examples

Example 1 — Comparing the two speeches (E01)

Task. Compare the presentation of the Reading Buddies idea in Text 1a and Text 1b, and determine the reasons for the differences.

Step 1 — Run the three questions. Who is listening? Text 1a: the whole school, from the principal to the youngest students. Text 1b: two friends. Why is the speaker speaking? Both: to win support for the program. Where and when? 1a: assembly, on the stage; 1b: lunchtime, sitting together.

Step 2 — Point at the differences in the language.

Feature	Text 1a (formal)	Text 1b (informal)
Opening	“Good morning, Principal Hart, teachers and fellow students.” — greets the whole audience by title	“OK, listen, you two.” — talks straight at the people there
Evidence	“There is good evidence that reading aloud builds confidence in young readers.” — a full, careful sentence	“Remember how much we loved story time?” — a shared memory instead of evidence
Close	“I encourage every student in Year 7	“You in?” — two words and a

Feature	Text 1a (formal)	Text 1b (informal)
	to add their name. Thank you.” — polite and complete	question

Step 3 — Give the reason. The differences fit the audience, the purpose and the situation. A whole school at assembly meets Alex once, so the words must be careful, complete and polite. Two friends at lunch already know Alex, so the talk can be short, everyday and direct. Neither version is the better one — each fits its moment.

Example 2 — Predicting the tone of Cover A (E02)

Task. Analyse the visual features of Cover A (Figure 6) and predict the tone of *The Midnight Ferry*.

Feature on Cover A	What it suggests
Image: a tiny ferry under a huge moon	The ferry looks small and alone against something enormous; the story may be quiet, serious, or mysterious
Colour: dark blues and blacks, one small warm light	Dark colours feel serious and still; the single warm light feels like one small hope in a big dark
Font: tall, thin white capitals, spaced far apart	Quiet and still, not loud — nothing like bouncy, playful letters
Layout: title high, ferry low, a lot of empty dark between	Your eye falls into the empty space; the cover feels wide, slow and lonely
The short line of words: “Some crossings never end.”	It hints at the story without telling it — and the hint is mysterious, not funny

Prediction. Every feature points the same way, so the predicted tone is serious, quiet and mysterious — a story that may feel lonely or strange, not a comedy. The prediction is only as strong as the features behind it: each row above quotes a feature and says what it suggests.

Example 3 — From paragraph to summary (E03)

Task. Determine the key idea of paragraph 2 of Text 2, then summarise the paragraph in one sentence of your own.

Step 1 — Find the key idea. The topic sentence carries it: “A lighthouse has to be seen to be any use, so its position is chosen with great care.” The other sentences are supporting details: builders choose high ground; a tall light is seen from far out; stone towers stand strong.

Step 2 — Keep the key idea, let the details go. A one-sentence summary in our own words: *Builders choose high, strong places for lighthouses so the light can be seen far out at sea.* Seventeen words, against the paragraph’s sixty-five — the key idea is there, the details are not, and no words are copied.

Practice questions

Scaffolded

Q1. (E01) Which line most clearly marks Text 1a as a formal speech?

- A. “OK, listen, you two.”
- B. “Good morning, Principal Hart, teachers and fellow students.”
- C. “Come on, I’m putting my name down.”
- D. “Remember how much we loved story time?”

Q2. (E01) The best reason Text 1a and Text 1b are presented in such different ways is that

- A.** Alex changed their mind about the program between the two.
- B.** the audience and the situation are different, so the language must be too.
- C.** one text is spoken and the other is written.
- D.** Text 1b is shorter, so it has to be simpler.

Q3. (E02) Which feature of Cover A most strongly predicts a serious or mysterious tone?

- A.** the tiny ferry alone under a huge dark sky
- B.** the bright yellow sky and orange sun
- C.** the bouncy, multicoloured title letters
- D.** the round cartoon waves and white splashes

Q4. (E02) The short line of words on Cover A, “Some crossings never end.”, works by

- A.** telling the reader the whole plot.
- B.** naming the main character of the story.
- C.** hinting at the story without telling it.
- D.** describing where the story is set.

Q5. (E03) The key idea of paragraph 4 of Text 2 is that

- A.** the lamp and the lens work together to send one strong beam.
- B.** each lighthouse has its own pattern, so sailors can tell it apart.
- C.** machines run most lights now, but the towers keep doing the job.
- D.** towers are built of stone, thick at the bottom and narrow at the top.

Q6. (E03) Which of these is the best summary of Chapter 2 of Text 2?

- A.** One light flashes twice every ten seconds, one tower wears red and white stripes, and another is painted all black.
- B.** Lighthouses are interesting buildings that stand in dangerous places and warn ships away from hidden rocks.
- C.** The lamp and lens send one strong beam, and each light has its own pattern, so sailors can tell where they are.
- D.** A lighthouse has to be seen to be any use, so its position is chosen with great care by builders.

Un scaffolded

Q7. (E01, writing) Quote two language choices that make Text 1a formal, and for each say what the choice achieves with its audience.

Q8. (E01, writing) Here is an informal line: “Grab a friend and sign up — it’ll be fun.” Rewrite it the way Alex would present the same idea at assembly.

Q9. (E02, viewing and writing) Cover B (Figure 7) predicts a different tone from Cover A. Name the tone you predict, and support your prediction with two named visual features (from image, colour, font, layout or the short line of words), each with what it suggests.

Q10. (writing) Paragraph 6 of Text 2 says “Nobody lives in the towers any more.” Using clues from paragraphs 5 and 6, write one inference about how the work of running a light has changed — and quote the clue that supports it.

Q11. (speaking and listening) With a partner: present the same idea twice — once in a formal way, as if to the principal, and once in an informal way, as if to a friend. Then tell your partner two changes you made between the two versions, and why each change fit its audience.

Q12. (E03, writing) Write a summary of Chapter 3 of Text 2 in 40–60 words of your own. Then run it through the summary test (Figure 12) and fix anything that fails.

Answers

- Q1.** B. Greeting the whole audience by title is a formal move; the other three options are informal lines from Text 1b.
- Q2.** B. Same speaker, same idea, same day — what changes is the audience (whole school vs two friends) and the situation (assembly vs lunch), and the language changes to fit.
- Q3.** A. The tiny ferry under a huge dark sky makes the ferry look small and alone; options B, C and D describe features of Cover B, which predicts a light, funny tone.
- Q4.** C. The line hints at the story without telling it — a prediction clue, not a plot summary.
- Q5.** B. The first sentence carries the key idea; A is the key idea of paragraph 3, C of paragraph 6, and D is a supporting detail from paragraph 2.
- Q6.** C. It keeps the two key ideas of the chapter (paragraphs 3 and 4) in its own words. A is a list of details, B borrows key ideas from Chapter 1, and D copies the topic sentence of paragraph 2, which belongs to Chapter 1.
- Q7.** Look for two quoted choices with a reason each — for example: the greeting “Principal Hart, teachers and fellow students” shows respect and sets a public, careful tone; the full, careful sentence “There is good evidence that ...” offers evidence to a large audience that needs convincing; the close “Thank you” ends politely for a formal occasion.
- Q8.** A formal version keeps the same idea and changes the language — for example: “I encourage every student to bring a friend and add their name; it will be a worthwhile experience.” Accept any version with full sentences, no slang and a polite, public tone.
- Q9.** A strong answer names a tone (for example: light, funny, warm, playful) and ties it to two features with reasons — for example: the bright yellow sky and orange sun feel warm and cheerful; the bouncy, multicoloured letters feel playful; the tilted cartoon ferry with splashes looks like a comedy accident waiting to happen; the line “Some ferries are born lucky. This one wasn’t.” sounds like a funny story, not a sad one.
- Q10.** A strong answer joins a clue to background knowledge — for example: clue “They worked through storms and loneliness, missing family dinners and birthdays” plus “Nobody lives in the towers any more” → the work was once a whole life lived away from family, and now it is done by machines with nobody on site. The inference must be stated and the clue must be quoted.
- Q11.** Look for two named changes tied to audience — for example: a formal greeting by title vs a straight “hey, listen”; full sentences and no slang vs contractions and short sentences; evidence and reasons vs shared memories. The why matters as much as the what: each change should fit the audience and the situation.
- Q12.** See the model response and marking guide below.
-

Model response and marking guide

Model response to Q12 — a summary of Chapter 3 of Text 2 (47 words):

People once ran every light by hand, through hard and lonely work. Machines run most lights now, so nobody lives in the towers any more. Even so, the towers keep doing the same old job: a bright light in a dangerous place, telling sailors where they are.

Running it through the summary test. Key ideas there: paragraph 5’s key idea (people ran the lights, through hard and lonely work) and paragraph 6’s key idea (machines run them now; the job goes on). Extra details left out: no sunset, no lens-cleaning, no fog. Own words: the sentences are rebuilt, not copied. Shorter: 47 words against the chapter’s two paragraphs. True to the text: nothing added, nothing twisted. One smooth piece: three sentences that join, not a list.

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

1. The key idea of paragraph 5 is present — people ran the lights by hand, and the work was hard and lonely.
2. The key idea of paragraph 6 is present — machines run most lights now, and the towers still do the job.

3. The summary is in the student's own words and is much shorter than the chapter, with the small details (sunset, fog, lens-cleaning) left out.
4. The summary is true to the text and reads as one smooth piece — nothing added, nothing twisted, not a list of bits.

Marks are awarded for the reasoning the summary shows — the key ideas chosen and the details let go — not for matching the model response word for word. Judge each mark on its own line above: a summary that passes five of the six checks in Figure 12 but stumbles on smoothness still earns marks 1–3.

Success checklist

- ☐ I can name all seven comprehension strategies, and say which one is new in Level 7.
- ☐ I can explain what monitoring does when a text stops making sense, and name three fix-up moves.
- ☐ I can make an inference by joining a quoted clue to what I already know.
- ☐ I can compare a formal and an informal speech, and give the reasons for the differences using audience, purpose and situation.
- ☐ I can predict the tone of a book cover by naming features (image, colour, font, layout, the short line of words) and saying what each suggests.
- ☐ I can find the key idea of a paragraph, and tell it apart from the supporting details.
- ☐ I can summarise a paragraph and a chapter in my own words, and run my summary through the summary test.

Creating written and spoken texts for a specific audience

Section	5D · Chapter 5 — Literacy: analysing, interpreting, evaluating and creating texts
Owns	VC2E7LY08
Content description	<i>“create different types of texts, written and spoken, selecting aspects of subject matter and particular language and print, multimodal and/or digital elements to convey information and ideas to a specific audience” (VCAA, verbatim)</i>
Draws on	VC2E7LY08.E01 — <i>“compiling a portfolio of texts in a range of modes related to a particular concept, purpose or audience, for example a class anthology of poems or stories”</i> · VC2E7LY08.E02 — <i>“monitoring ideas developed at each stage of creating a presentation in a blog or journal”</i> · VC2E7LY08.E03 — <i>“preparing a presentation combining print, visual and audio elements to explore and interpret ideas, drawing on knowledge and research about ideas and opinions different from their own”</i> · VC2E7LY08.E04 — <i>“using appropriate text conventions to create scripts for interviews, presentations, advertisements, radio segments, podcasts, digital and online reflections, including vlogs”</i>
Assumes (Level 6)	VC2E6LY09 — create texts, written and spoken, with developed and organised ideas for purpose
Hands forward (Level 8)	VC2E8LY08 — create texts that raise issues, report events and advance opinions
Modes used	Reading and viewing · Writing · Speaking and listening

About this section

Earlier in this book you read texts and took them apart: what their words do, how their ideas are built, how their features work on a reader. This section turns that work around. Now **you** are the maker. Your job is to create texts — written and spoken, on the page, out loud and on screen — and to make each one fit the people it is for.

The key phrase in the content description is **a specific audience**. Not “everyone”. Not “the teacher”. A named, real group of people you can picture while you work. Everything else in this section hangs from that phrase: what you choose to put in, the words you choose to put it in, and the way the text looks and sounds are all choices you make *for those people*.

This is one of the biggest sections in the book, because creating is big. You will build short texts for three different audiences, write and perform scripts, plan a presentation that combines print, visual and audio parts, keep a journal that tracks how your ideas grow, and finish by adding your work to a class anthology. Along the way you will do something that good makers always do: you will explore an opinion you do not share, and you will present it at its strongest before you say where you stand.

Every text in this section was written for this book. Use them as models. The moves they show work with any topic your class chooses.

The curriculum for this section

Content description VC2E7LY08 — Students learn to: create different types of texts, written and spoken, selecting aspects of subject matter and particular language and print, multimodal and/or digital elements to convey information and ideas to a specific audience.

This may involve students:

- **.E01** compiling a portfolio of texts in a range of modes related to a particular concept, purpose or audience, for example a class anthology of poems or stories
- **.E02** monitoring ideas developed at each stage of creating a presentation in a blog or journal
- **.E03** preparing a presentation combining print, visual and audio elements to explore and interpret ideas, drawing on knowledge and research about ideas and opinions different from their own
- **.E04** using appropriate text conventions to create scripts for interviews, presentations, advertisements, radio segments, podcasts, digital and online reflections, including vlogs

The four points above are **examples**, not a checklist. You meet all four in this section, and the skills behind them work far beyond these tasks.

Theory

What the key words mean

Defining our terms. The Victorian Curriculum uses the terms *audience* and *specific audience* but does not define them. This section therefore treats them as follows, and every question here is answerable on these definitions alone: the **audience** of a text is the group of people the maker has in mind while choosing what to include, what words to use, and what the text should look and sound like. A **specific audience** is one named, real group — not “everyone”. The test for a specific audience is this: can you say who they are, what they already know, and where they will meet your text? If you can name those three things, you have a real audience to build for.

The curriculum also names *text conventions* without defining them. In this section, the **conventions** of a text type are the usual parts that texts of that kind are expected to have — the bits readers and listeners look for, and notice when they are missing. A podcast with no opening and no closing feels broken, because those openings and closings are conventions.

Subject matter is what your text is about: the facts, ideas, events or story it carries. The content description says you select *aspects* of subject matter — that is, parts of it. No text fits everything about a topic, so choosing what to put in (and what to leave out) is one of your biggest decisions.

Mode is the channel a text travels through — written, spoken, visual, or a mix of these. A printed poem is one mode; a podcast is another. **Multimodal** describes a text that uses more than one mode at once. Most texts you meet are multimodal, and you will build multimodal texts here. Its parts are called **elements**:

- **Print elements** — the words on the page or screen and how they are set out: headings, columns, font choices, captions.
- **Visual elements** — what the audience sees: images, colour, size, layout.
- **Text layout** is where the parts of a text are placed on a page or screen, and it counts in both lists: layout shapes what is seen and how print is read.
- **Audio elements** — what the audience hears: voices, music, sound effects, and even moments of silence.
- **Digital elements** — the parts that only work in digital texts: links, comments, emoji, video clips, things a reader can tap.

A **text type** is a family of texts that share a purpose and share conventions: interviews, advertisements, podcasts and so on. A **script** is the written plan of a spoken or performed text. It says who speaks, what they say, and what else happens — music, sounds, images, slide changes. Instructions in a script that say *when* something happens are called **cues**.

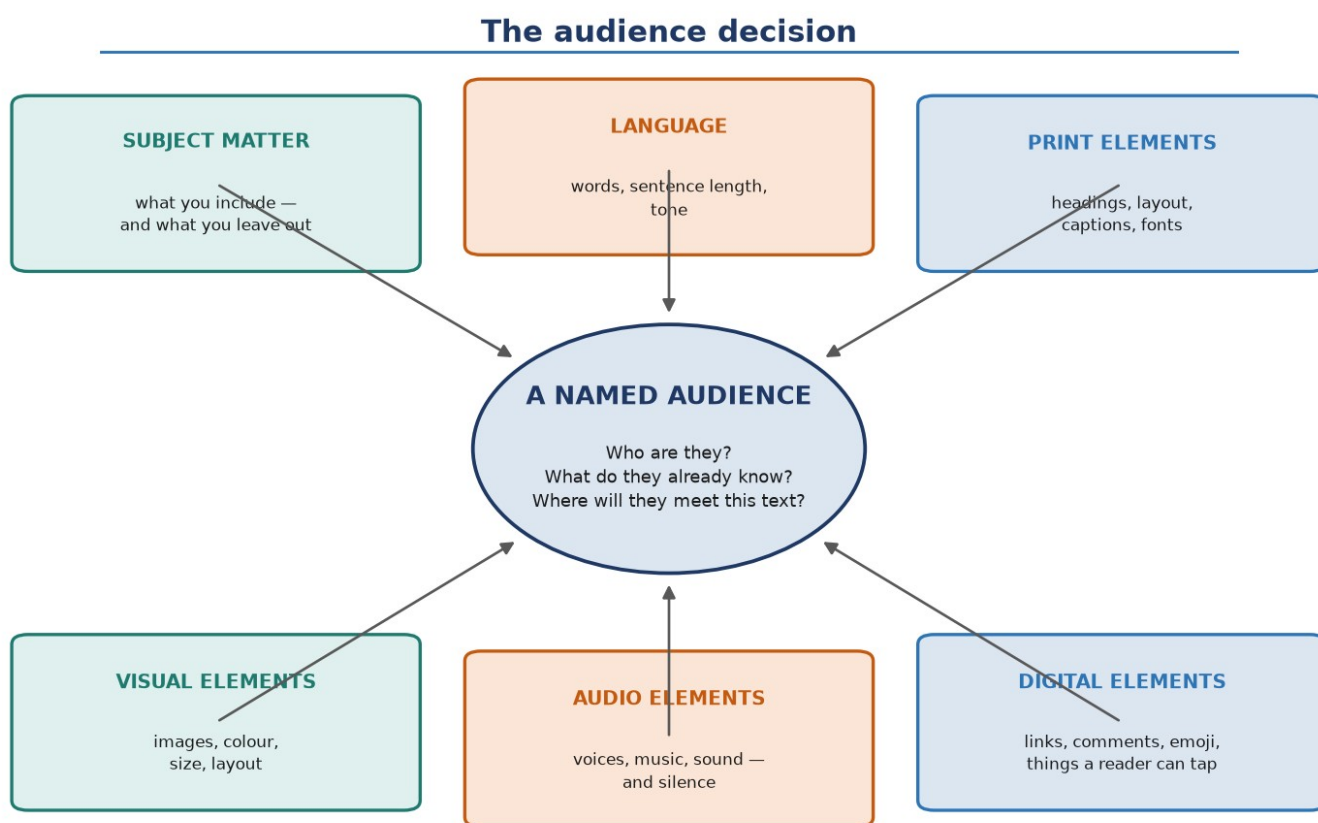
Two small script words you will use a lot: the **hook** is the opening move that wins the audience’s attention in the first few seconds, and the **sign-off** is the closing move that ends the text cleanly, often telling the audience what to do next.

The kinds of text this section builds:

- A **podcast** is a spoken show, released online in episodes, made to be listened to.
- A **radio segment** is one short part of a radio program — an interview, a news item or a feature.
- A **vlog** is a blog made with video: a person speaks to camera, and the entries are posted online.
- A **blog** is an online page where entries are added over time, like a public journal. A **journal**, in this section, is the private version: your own running record of how a text is growing.
- A **portfolio** is a collected set of one person’s work, gathered over time to show growth. An **anthology** is one collection holding many different texts — in this section, a whole class’s work around one shared idea, called the **concept** of the anthology.
- A **presentation** is a prepared talk delivered to an audience, usually with slides. One screen of a presentation is a **slide**; a **caption** is the short text under or beside an image that tells the audience how to read it.

The audience decision

Every creating choice in this section points back to one place. Figure 1 shows the shape of the work.



A diagram with a circle in the middle labelled 'A named audience — who are they, what do they already know, and where will they meet this text?', and six decision boxes around it: subject matter, language, print elements, visual elements, audio elements and digital elements, each with an arrow pointing back to the audience circle

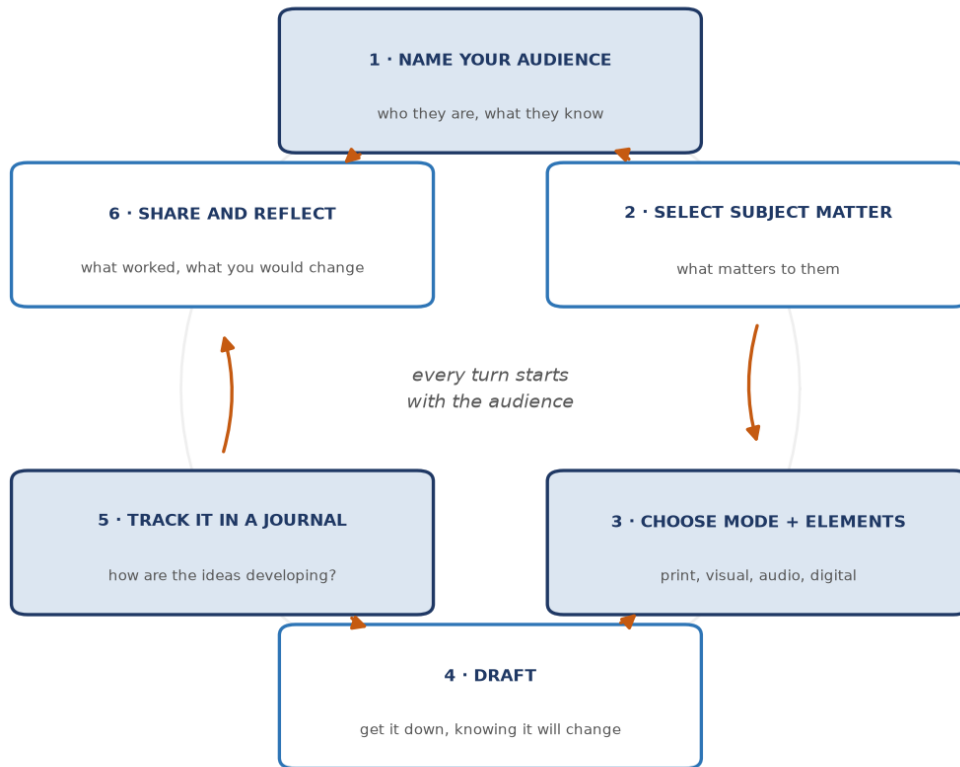
Figure 1 — The audience decision. Six choices, one place they all point back to.

What you include, what you leave out, the length of your sentences, the look of the page, the sounds under your voice — none of these has one right answer. Each has a right answer *for your audience*. That is what makes creating different from filling in a template. A template asks “have I included the parts?” Creating asks “will this work on the people it is for?”

The creating cycle

Every task in this section follows the same six steps, shown in Figure 2.

The creating cycle



A circular diagram of six steps: name your audience, select your subject matter, choose your mode and elements, draft, track your progress in a journal, and share and reflect, with arrows joining each step to the next and the words 'every turn starts with the audience' in the middle

Figure 2 — The creating cycle. Step 5, the journal, is where the learning lives.

1. **Name your audience** — who they are, what they know, where they will meet the text.
2. **Select your subject matter** — the parts of the topic that matter to them, and what you will leave out.
3. **Choose your mode and elements** — written, spoken, multimodal; print, visual, audio, digital.
4. **Draft** — get the text down, knowing it will change.
5. **Track your progress** — keep a journal or blog entry at each stage, noting how your ideas are developing.
6. **Share and reflect** — deliver the text, then say honestly what worked and what you would change.

Step 5 is the quiet engine of this section. Makers who keep a record of their choices get better fast, because they can see *why* their work changed. Makers who never look back keep making the same first draft forever.

Worked example 1 — one subject, three texts, three audiences

The fastest way to feel the audience decision is to watch one subject become three different texts. The subject here is real enough to be any school's: a new kitchen garden built by students behind the library. Three makers each take the same subject and build a different text for a different audience. Read Texts 1, 2 and 3, then look at Figure 3.

Text 1 — Newsletter item (audience: families; purpose: inform and invite)

New garden behind the library

Over Term 2, a group of students turned the bare patch behind the library into a working kitchen garden. Lettuce, beans, tomatoes and herbs are now in the ground, and the first picks will go to the school kitchen.

The garden opens at 3.30 pm on Friday 5 September, and families are very welcome to attend. If you have spare pots, seedlings or gloves, the garden team would be glad of them.

Text 2 — Assembly announcement (audience: Years 3 and 4 students; purpose: explain and excite; spoken by a Year 7 student)

You know that bare patch behind the library? It's a garden now — and we grew it. There are tomatoes, and beans, and lettuce, and they were all planted by students. On Friday we're opening it, and you can come and see. Here's the best part: whatever we grow goes into the school kitchen. So if you've ever wanted to grow something that people actually eat — find us at lunch on Friday.

Text 3 — Student feed post (audience: fellow students; purpose: recruit helpers; posted on the school's student page)

The garden is REAL. 🌱 Behind the library: tomatoes, beans, herbs — all ours. Opening this Friday at lunch. We need five helpers to get the beds ready. No skills needed, hands in the dirt, first pick of whatever we grow. Comment below if you're in.

One subject, three texts, three audiences

	TEXT 1 — NEWSLETTER ITEM	TEXT 2 — ASSEMBLY ANNOUNCEMENT	TEXT 3 — STUDENT FEED POST
Audience and purpose	families — inform and invite	Years 3 and 4 — explain and excite	fellow students — recruit five helpers
Subject matter selected	dates, times, and what families can give	the wonder — what grows, and where the food goes	when, where, and what helpers get
Words and sentences	full sentences, polite invitation	short spoken sentences, a question opening	slang, fragments, emoji
Elements	print: heading, set-out text	voice: pauses, stress, speed	digital: comment box, line breaks

Same garden — but the facts chosen, the words and the elements all change with the audience.

A three-column comparison of the garden texts. Column one, newsletter item for families: full sentences, facts and dates, a polite invitation, print layout with a heading. Column two, assembly announcement for Years 3 and 4: short spoken sentences, excitement, a direct call to come on Friday. Column three, student feed post for fellow students: emoji, slang, a call for five helpers, digital layout inviting comments

Figure 3 — One subject, three texts. The audience changes everything: the facts chosen, the words, and the elements.

Same garden, three texts, and almost nothing survives unchanged. Compare them as a maker:

- **Subject matter.** The facts are shared — where the garden is, what it grows, when it opens. But each text *selects aspects*. The newsletter adds what families can give (pots, seedlings, gloves) because families can give things. The announcement drops the dates and keeps the wonder, because younger listeners meet the message once and cannot re-read it. The feed post keeps only what a helper needs: when, where, and what is in it for them.

- **Language.** “Families are very welcome to attend” is written for adults reading at home. “Here’s the best part” is spoken to children who need to be carried along. “No skills needed, hands in the dirt” talks like the people it wants to recruit.
- **Elements.** Text 1 lives in print: a heading, full sentences, a date. Text 2 lives in voice: short sentences that breathe, a pause you can hear before “find us at lunch”. Text 3 lives online: emoji, gaps between lines, and a comment box doing the recruiting.

None of the three is “better”. Each is right *for its audience* — and each would be wrong for the others. A feed post in the newsletter would puzzle families; a newsletter item read to Year 3s would lose them by sentence two.

Worked example 2 — scripts and their conventions (.E04)

Spoken texts are built twice: once on the page, as a script, and once in the air, as a performance. The script is where the maker’s choices live, so this section uses scripts for its spoken work. Text B is one page of a class podcast — an interview about the same garden you met in Texts 1–3 — written out exactly as its makers planned it.

Text B — *The Yard*, Episode 4: “The Hands Behind the Garden” (*a class podcast script; audience: students of the school; purpose: tell the story behind the garden*)

Running time: about 3 minutes

[MUSIC: show theme — 5 seconds, then down under the voices]

SAM: You’re listening to *The Yard* — the show about what happens at our school when the bell’s not ringing. I’m Sam.

JIA: And I’m Jia. Behind the library, a bare patch became a garden. Today: how that happened — with the person who had the shed key all along.

SAM: Mr Brennan, welcome to the show.

MR BRENNAN: Thanks, Sam. Though I should say most of the work was done by small hands and one very big wheelbarrow.

JIA: We’ll get to those hands. But start us off — whose idea was the garden?

MR BRENNAN: Two students, back in Term 1. They asked what that patch of dirt was for. I said, “Honestly? Nothing.” They said, “That’s a waste of good dirt.”

[SFX: light laughter]

SAM: So what did you tell them?

MR BRENNAN: I said, “Come back Friday with a plan.” They came back Thursday. With drawings.

JIA: For anyone listening who wants to help — where do they find you?

MR BRENNAN: Garden team meets Fridays at lunch. Bring gloves if you have them. Bring questions either way.

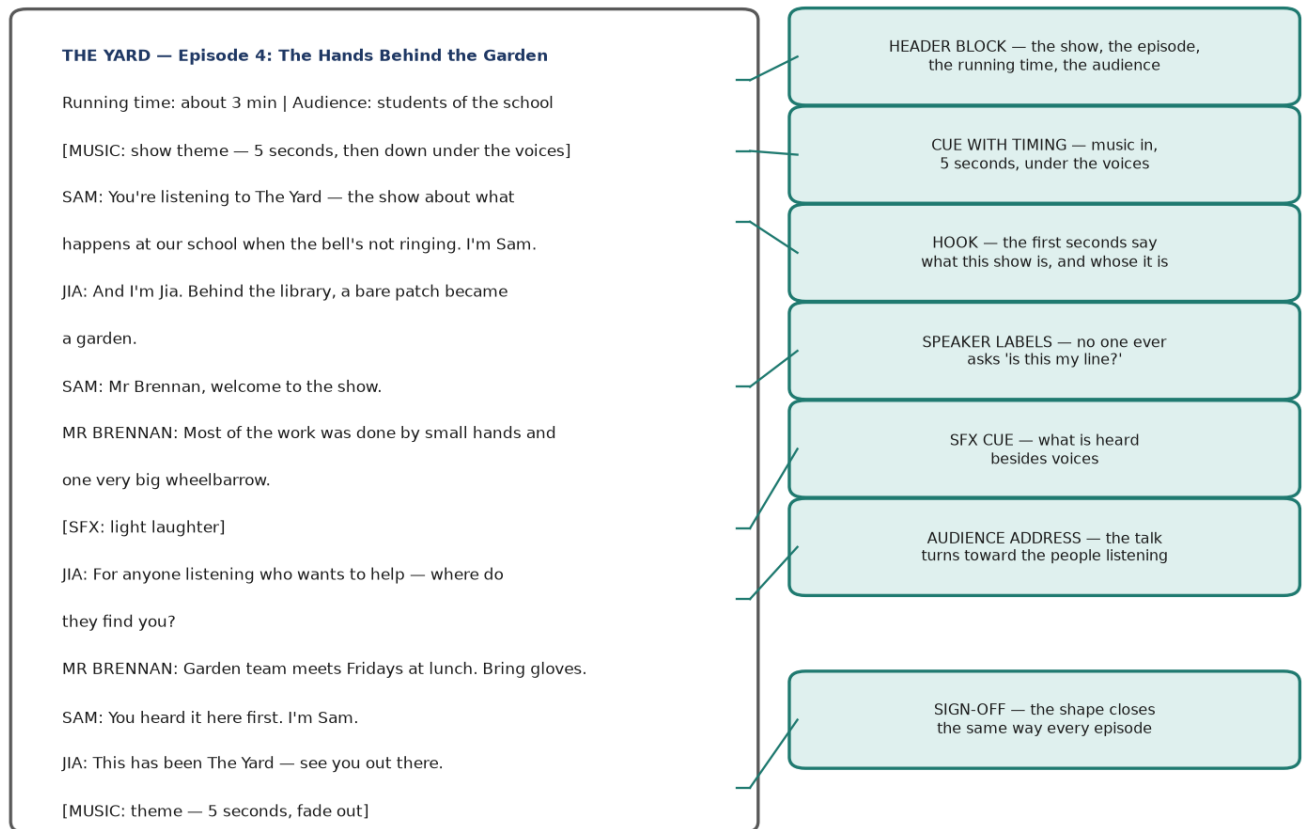
SAM: You heard it here first. I’m Sam.

JIA: And I’m Jia. This has been *The Yard* — see you out there.

[MUSIC: theme — 5 seconds, fade out]

Figure 4 marks the working parts of the page.

The anatomy of a script



A page of the podcast script with labels pointing to its conventions: the header block names the show, episode, running time and audience; the MUSIC cue carries a timing; the first two lines are the hook; speaker labels mark every voice; a line speaks directly to the listeners; an SFX cue sits inside the talk; and the final lines are the sign-off

Figure 4 — The anatomy of a script. Nothing on this page is decoration; every line is an instruction to the performers or a gift to the listeners.

Six conventions do the work:

1. **The header block** names the show, the episode, the running time and the audience — so anyone picking up the script knows, before line one, who this is for.
2. **Cues** in square brackets — [MUSIC: . . .], [SFX: . . .] — say what happens besides talking, and when.
3. **Speaker labels** in bold, so no performer ever asks “is this my line?”
4. **The hook** lands inside the first fifteen seconds: “the show about what happens at our school when the bell’s not ringing” tells a listener at once what this is and why it is theirs.
5. **Audience address** — “For anyone listening who wants to help” — turns the talk toward the people hearing it. A script that never mentions its audience forgets who it is for.
6. **The sign-off** ends the show the same way every episode does, so listeners feel the shape close: names, show title, one last line.

Different spoken text types keep different conventions. Figure 5 lists the six text types named in this section’s curriculum, with the conventions each one expects.

Six text types and their conventions

TEXT TYPE	WHAT IT IS	CONVENTIONS TO KEEP
Interview	one person asks, another answers — for listeners or readers	prepared questions, speaker labels, follow-up questions, thanks, a clear opening and close
Presentation	a prepared talk with slides, delivered to an audience	a hook, a planned order, slides that agree with the voice, a closing question or ask
Advertisement	a short text that promotes something	the benefit first, a memorable line, what the audience wants, where to go next
Radio segment	one short part of a radio program	timing discipline, presenter links, cues, a strong closing line
Podcast	an online spoken show, released in episodes	episode header, theme music, hook, audience address, sign-off
Vlog / digital reflection	thinking aloud to camera, posted online	direct talk to camera, cuts, captions, an invite to comment

Conventions are not rules to obey — they are what the audience expects, and your job is to meet them on purpose.

A table of six spoken and multimodal text types — interview, presentation, advertisement, radio segment, podcast, and digital or online reflections including vlogs — each with what the text type is, the conventions it keeps, and how it signals its audience

Figure 5 — Six text types and their conventions. The conventions are not rules to obey; they are what the audience expects, and your job is to meet that expectation on purpose.

When you write your own script in the practice below, start with the header block. Naming the audience there keeps every later choice honest.

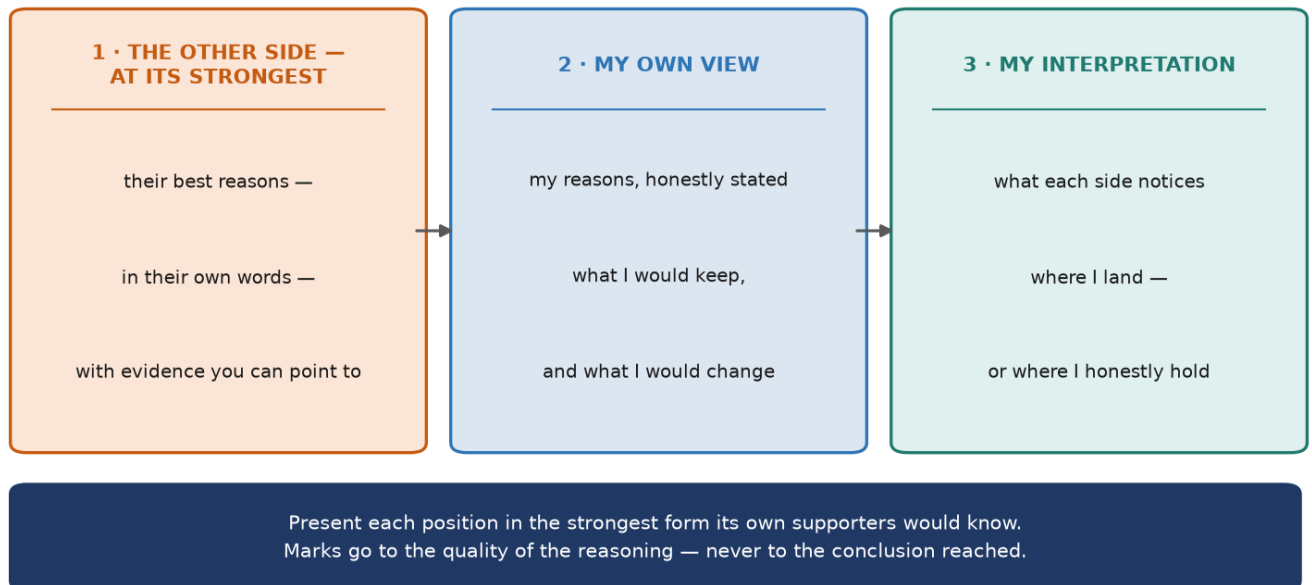
Worked example 3 — a presentation in three elements (.E03)

A presentation is a multimodal text: **print** elements (the words on the slides), **visual** elements (images, colour, layout) and **audio** elements (the speaker's voice, sounds, pauses) all arrive together. When the three agree, the audience receives one message. When they disagree — busy slides under a quiet voice, a joke over a sad image — the audience spends its energy sorting the mess instead of hearing you.

This worked example also carries this section's hardest idea. The content description asks you to explore *ideas and opinions different from your own*. That means presenting a position you do not share — and presenting it in the strongest form its own supporters would know, not a weak copy you can knock down easily. In this book, marks go to the quality of the reasoning, never to the conclusion reached. Two students who end on opposite sides can both do excellent work, if both built their case from defined words and real evidence.

Meet Maia, Year 7. Her class task: prepare a presentation on a school idea she disagrees with, and show she understands it better than its fans do. Maia listens to music with her friends every lunch, so she picks this: **"Lunchtime should be phone-free."** Figure 6 is her plan before she builds a single slide.

Build the other side first — at its strongest



A planning frame in three columns. Left column, ‘the other side at its strongest’: the proposal’s best reasons in its own words, with its own evidence. Middle column, ‘my own view’: Maia’s reasons, honestly. Right column, ‘my interpretation’: what each side notices, and where the maker lands. Below the columns, a rule bar: present each position in the strongest form its own supporters would know

Figure 6 — Maia’s planning frame. The other side gets built first, at its strongest.

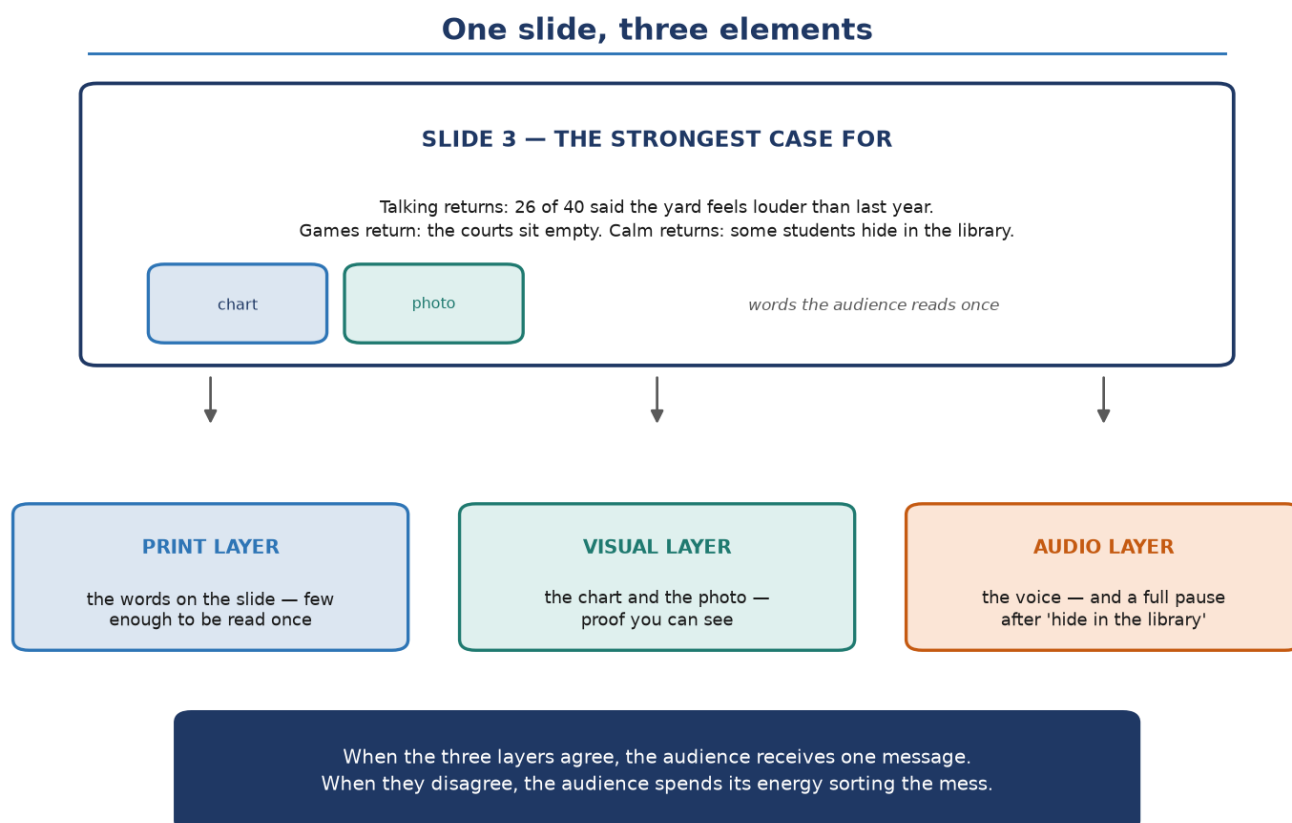
Maia surveys 40 students before she writes anything, because the strongest case is built on things she can point to, not on feelings about phones. Her numbers cut both ways — and that is exactly what she needs. Text C is her finished slide plan: every slide with its print, visual and audio elements side by side.

Text C — Maia’s presentation: “A phone-free lunch?” (audience: her class and the student council; purpose: explore the proposal honestly and offer a fair way forward)

Slide	Print (words on the slide)	Visual element	Audio element
1. Hook	A phone-free lunch? Asking the hard question	Photo of the schoolyard taken from the library roof	Ten seconds of yard noise from a recording — then sudden silence
2. The proposal	One lunch a week, phone-free, for a four-week trial	Calendar with Fridays circled	Maia speaking, no music
3. The strongest case for	Talking returns: 26 of 40 said the yard feels louder than last year. Games return: the four-square courts sit empty. Calm returns: some students hide in the library at lunch	Bar chart of the survey results; photo of the empty courts	Maia speaking; a full pause after “hide in the library”
4. The strongest case against	Lunch is some students’ only quiet. Music helps people settle. Families	Photo of a student reading with headphones on	A soft clip of music, fading in and out under the

Slide	Print (words on the slide)	Visual element	Audio element
5. What I now think	may need to reach students Not phones versus people: the question is who the yard is for. A trial week. A quiet zone. A phone zone	Hand-drawn map of the yard showing two zones	voice Maia steps away from the podium and speaks to the room
6. The closing question	What would a fair trial look like here?	Blank slide, only the question	Maia asks the class — then waits for answers

Figure 7 opens one slide so you can see the three layers working together.



A single presentation slide drawn large, with its three elements pulled apart and labelled: the print layer carrying the words, the visual layer carrying a chart and a photo, and the audio layer carrying the speaker's voice and a marked pause, with a note that the three layers must agree

Figure 7 — Slide 3 pulled into its three elements. The words, the picture and the voice all say the same thing: something real was measured.

Read Text C as a maker and notice:

- **The hook is an audio element.** Ten seconds of yard noise, then silence. The audience *feels* the subject before a single word is on the screen. Silence is an audio element too, and often the loudest one.
- **Slide 3 builds the case Maia disagrees with — at its strongest.** Every reason has evidence she can point to: a survey number, an empty court, a place where students hide. Nothing is mocked. She even gives the case her best pause.
- **Slide 4 gives her own side the same treatment.** Real reasons, real photo, real music. If she wants her view to count, she must give the other view its full strength first.

- **Slide 5 is the interpretation** — the content description’s word for what a maker says after weighing both sides. Maia does not pretend the argument is over. She offers what she now thinks: the question is not phones versus people, it is who the yard is for, and a trial with two zones would be fair.
- **The closing slide is blank except for one question**, and the audio element is Maia waiting. A presentation for a specific audience ends by handing something to that audience.

Maia’s presentation explores an opinion different from her own without pretending to agree with it. That is the skill: understanding a position so well that its supporters would say, “yes, that is what we mean.”

Worked example 4 — keeping a maker’s journal (.E02)

How did Maia get from “I disagree with this” to Text C? She kept a journal — a running record of how her ideas developed at each stage of creating the presentation. A journal is not a diary of feelings (though feelings can go in it). It is a maker’s log: what you tried, what changed, what you will do next, and — every time — what your audience needs from you. Text D is Maia’s journal, all five stages.

Text D — Maia’s maker’s journal

Entry 1 — Planning, Tuesday. I picked “a phone-free lunch”. My first reaction is no — I listen to music with my friends every lunch. That’s exactly why I picked it: I already know the against side too well, so I’ll be forced to understand the other one. My audience is the class and Ms Marino, but really it’s the student council, because they could run a trial. So the talk has to feel fair, or they’ll stop listening before slide 2. Next: write the survey.

Entry 2 — Research, Friday. Surveyed 40 students. 26 of them said the yard feels louder than last year. 14 said they use lunch to get away from everyone. So both sides are real, and both have numbers. The idea I’m developing: this isn’t phones versus people — it’s about who the yard is for. Audience check: the student council cares about fairness, so the talk has to give both sides their best shape.

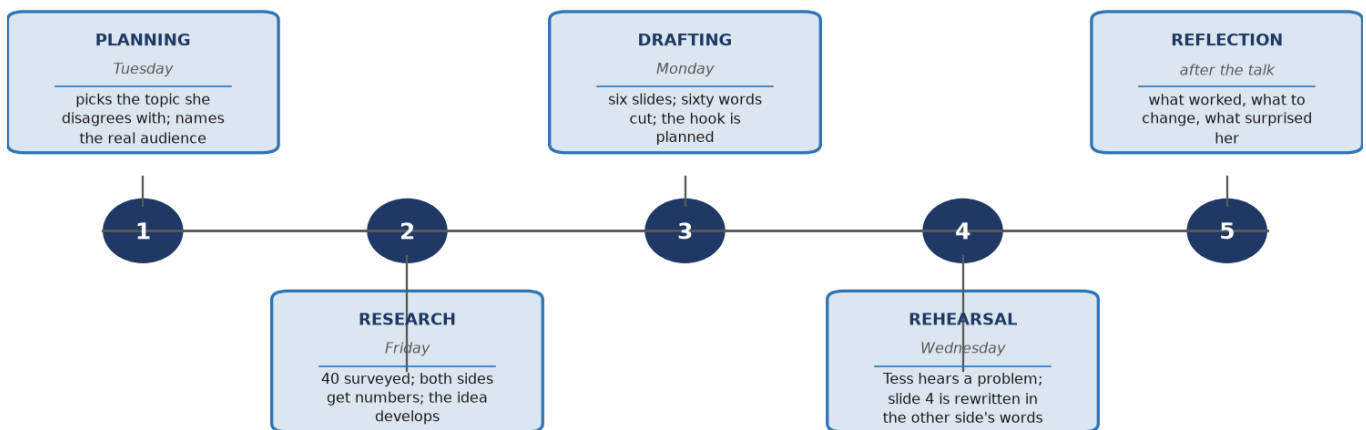
Entry 3 — Drafting slides, Monday. Made six slides. Cut about sixty words from slide 3 — my audience hears me once and can’t re-read, so the chart has to carry the numbers. Added the yard photo from the library roof to slide 1. Audio plan: start with ten seconds of yard noise, then silence. That’s my hook.

Entry 4 — Rehearsal, Wednesday. Read it to Tess. She said slide 4 sounded like I was laughing at the against side. I read it back and she was right. Rewrote it using the survey’s own words, so the against side speaks for itself. If I want my view to count, the other view has to stand at full height first.

Entry 5 — Reflection, after the talk. What worked: the silence hook — the room went quiet with it — and the survey numbers. What I’d change: I spent too long on slide 3, so my own view on slide 5 came out rushed. What surprised me: I still like my headphones, but I can now see why a trial could work. The journal slowed me down at every step, and every step it saved me from something.

Figure 8 lays the five stages out on one line.

One presentation, five journal entries



Each entry records an idea developing — and an audience check.

A horizontal timeline of five journal entries: planning on Tuesday, research on Friday, drafting slides on Monday, rehearsal on Wednesday, and reflection after the talk, each with one line saying what developed at that stage

Figure 8 — One presentation, five entries. Each entry records an idea developing — and an audience check.

Look at what the journal catches that the finished slides hide:

- **Entry 1 names the audience twice** — the official one (the class) and the real one (the student council). Knowing the real audience is half the plan.
- **Entry 2 records the idea developing.** “This isn’t phones versus people — it’s about who the yard is for” becomes slide 5. The journal is where that thought first appears.
- **Entry 4 is the journal earning its keep.** Tess hears a problem Maia could not hear herself. The fix — let the other side speak in its own words — is an audience decision, because fairness is what that audience is listening for.

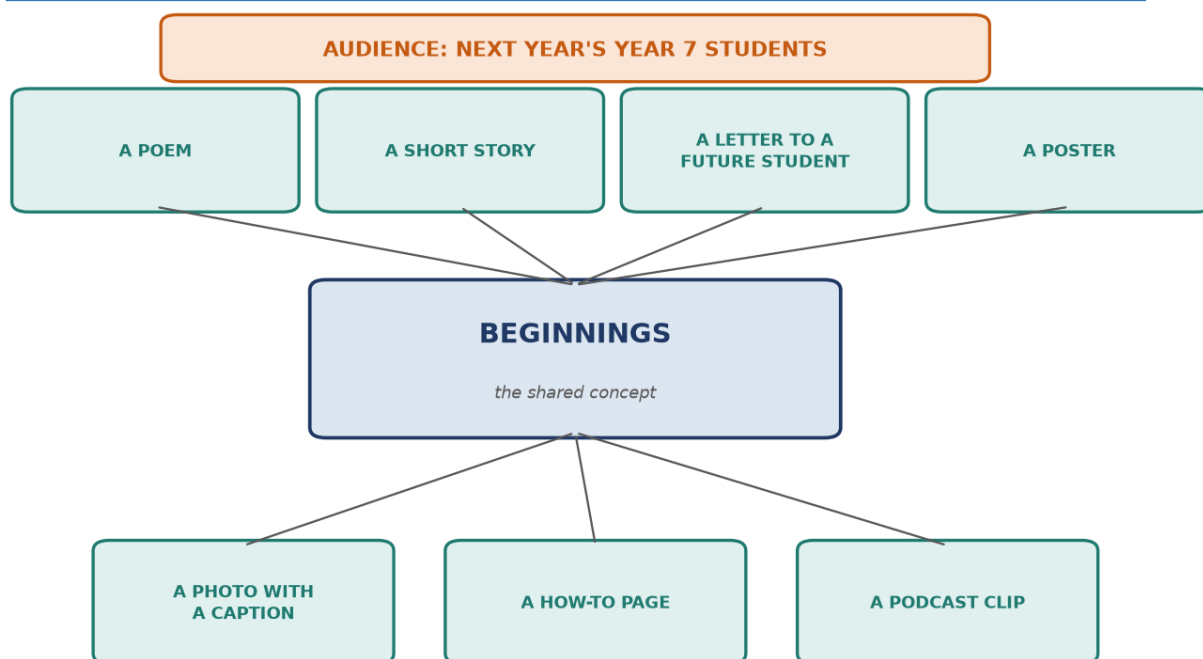
Keep your own journal in a notebook, a blog or a document — the channel does not matter. What matters is the habit: at every stage, write what developed, check it against the audience, and say what happens next.

Putting it together — the class anthology (.E01)

Everything in this section has been one text at a time. The last task gathers them: a **portfolio** of texts in a range of modes, built by the whole class around one shared concept, for one specific audience. That is the class anthology.

Here is a shape that works. The concept is **Beginnings**, chosen because it belongs to Year 7 — every one of you is inside a beginning right now. The audience is real and specific: **next year’s Year 7s**, the students who will walk into this school nervous and curious. The anthology’s job is to tell them what a beginning here is really like. Figure 9 shows the modes the class can draw on.

The class anthology — one concept, many modes



Every piece answers the same question: what is a beginning here really like?

*A diagram with the word **Beginnings** in the middle as the anthology's concept, a banner naming the audience as next year's Year 7 students, and seven mode cards around it: a poem, a short story, a letter to a future student, a photo with a caption, a how-to page, a podcast clip, and a poster*

Figure 9 — One concept, many modes. Every piece answers the same question: what is a beginning here really like?

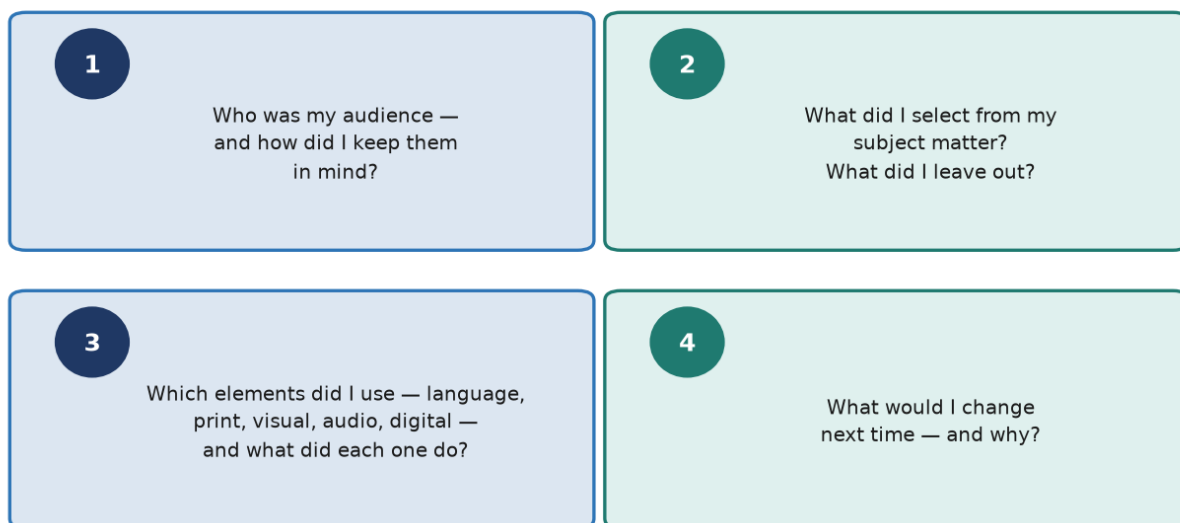
Each student contributes at least one piece, in a mode of their choice, and every piece must pass the audience test:

- Would a nervous future student understand this without help?
- Does it tell them something true about starting here?
- Does its language, layout and any sound or image fit them — eleven-year-olds meeting the school for the first time?

The anthology also needs the parts a collection needs: a title, an order (the class decides what a reader meets first and last), and a short welcome note that says who made it and who it is for. Those choices are audience decisions too.

When the anthology is finished, each contributor writes a reflection using the frame in Figure 10. Your reflection is worth as much as the piece itself, because it shows the maker thinking.

The reflection frame



Four questions, answered honestly.

A reflection frame with four questions: who was my audience, and how did I keep them in mind? What did I select from my subject matter, and what did I leave out? Which elements did I use — language, print, visual, audio, digital — and what did each one do? What would I change next time, and why?

Figure 10 — The reflection frame. Four questions, answered honestly.

Practice

Part 1 — Reading and viewing

- Q1.** In your own words, define: *audience, specific audience, subject matter, mode, multimodal, text conventions, script, cue, hook, sign-off, podcast, anthology.*
- Q2.** Read Texts 1, 2 and 3 again. For each text, name (a) its audience, (b) its purpose, and (c) two choices — in the subject matter, the language or the elements — that fit that audience.
- Q3.** One fact appears in all three garden texts. Which fact is it, and why do you think all three makers kept it? Then find one detail that appears in only one text, and explain why only that audience needed it.
- Q4.** In Text B (*The Yard* script), find and label: the header block, one MUSIC cue with its timing, one SFX cue, the hook, one moment of audience address, and the sign-off.
- Q5.** Look at Figure 5. Choose two text types from the table and compare them: one way they are the same, and two ways their conventions differ.
- Q6.** Read Text C, Maia’s slide plan. (a) Which slide carries the strongest case for the proposal, and what evidence does it use? (b) How does Maia show respect to the side she disagrees with? Give two examples from the slide plan. (c) Which slide is her interpretation, and what does she now think?
- Q7.** Read Text D, Maia’s journal. (a) Match each entry to its stage of the creating cycle in Figure 2. (b) In which entry does the audience change from “the class” to “the student council”? (c) Find the moment where another person’s listening changed Maia’s work. What did she change, and why?

Part 2 — Writing

Q8. (*One text, one audience.*) Choose a real or imagined school event — a fete, a sports day, a concert, a club opening. Write **one** of the following, for one specific audience: a newsletter item for families, a spoken announcement for younger students, or a post for the student feed. At the top of your text, name your audience and your purpose, the way the texts in Worked example 1 do. Aim for 80–150 words.

Q9. (*Script conventions.*) Using Figure 5, write a full script for **one** of the following: an interview with a member of the school staff, a 30-second advertisement for a school event, a two-minute radio segment, or a plan for a vlog. Your script must carry a header block (show, episode, running time, audience), speaker labels, at least two cues with timings, a hook in the first fifteen seconds, and a sign-off.

Q10. (*The other-side-first presentation.*) Choose a school idea you disagree with — phones at lunch, homework, uniforms, queues, anything your class can argue about kindly. Plan it using the frame in Figure 6: build the other side’s strongest case first, with at least two reasons and some evidence you could point to; then state your own view; then write your interpretation. Finally, write the notes for one slide that combines print, visual and audio elements, in three columns like Text C.

Q11. (*The maker’s journal.*) Keep a journal for the work you did in Q8, Q9 or Q10: three or four entries, each one naming the stage, what developed, one audience decision, and the next step. Follow the shape of Text D.

Q12. (*The anthology.*) Create one piece for the class anthology on **Beginnings** — the audience is next year’s Year 7 students, and the mode is yours to choose: a poem, a short story, a letter, a photo with a caption, a how-to page, a podcast clip script or a poster. After the piece, write your reflection using the frame in Figure 10.

Part 3 — Speaking and listening

Q13. In a small group, perform Text 2 (the assembly announcement) out loud, taking turns. Listeners give feedback with two sentences only: one starting “*The part that worked for a Year 3 audience was...*” and one starting “*Next time you could try...*”

Q14. In pairs, perform Text B as a podcast read — two hosts, one guest, and one student making the MUSIC and SFX cues with their voice or a device. The class listens for conventions: can they hear the hook, the cues and the sign-off? Afterwards, name one convention the performers made easy to hear.

Q15. Present your plan from Q10 — or perform Text C, Maia’s presentation — to a group. Listeners take two-column notes: *what I saw* (print and visual elements) and *what I heard* (audio elements). After the talk, each listener gives one strength and asks one question. The speaker answers, then says one thing they would change.

Q16. Anthology circle: the class shares its **Beginnings** pieces, and each contributor reads or plays their work and their reflection. The rule for listeners is the rule for all feedback in this section: comment on the choices the maker made, not on whether you agree with them.

Answers and sample responses

Q1. Sample answers: the *audience* is the group a text is made for — the people the maker thinks about while choosing what to include and how to say it. A *specific audience* is one named, real group, not “everyone”. *Subject matter* is what the text is about, and *aspects* of it are the parts the maker chooses to include. A *mode* is the channel a text travels through — written, spoken, visual, or a mix. *Multimodal* means using more than one mode at once. *Text conventions* are the usual parts a text type is expected to have. A *script* is the written plan of a spoken text: who says what, and what else happens. A *cue* is an instruction saying when something happens. A *hook* is the opening move that wins attention; a *sign-off* is the closing move. A *podcast* is a spoken show released online in episodes. An *anthology* is one collection of many texts, here made by a class around one concept.

Q2. Sample: Text 1 — families; to inform and invite; it gives the date and time so adults can plan to attend, and asks for pots, seedlings and gloves because families can give those things. Text 2 — Years 3 and 4 students; to explain and excite; it opens with a question the children already know (“You know that bare patch...”), and uses short spoken sentences. Text 3 — fellow students; to recruit five helpers; it uses emoji and a comment box, and offers first pick of the food as a reason to help.

Q3. The shared fact: the garden is behind the library (or any of: it grows tomatoes, beans and lettuce; it opens Friday; it was made by students). Sample reason: every audience needs to know where the garden is, so no maker can drop it. Sample single detail: only Text 1 asks for pots, seedlings and gloves — only families are in a position to bring them. Other answers are fine if they point to a real detail and a real audience reason.

Q4. Header block: the lines naming the show, episode, running time and audience at the top. MUSIC cue with timing: “[MUSIC: show theme — 5 seconds, then down under the voices]” (the closing cue also qualifies). SFX cue: “[SFX: light laughter]”. Hook: the first lines — “the show about what happens at our school when the bell’s not ringing”. Audience address: “For anyone listening who wants to help — where do they find you?” Sign-off: “You heard it here first. I’m Sam. / And I’m Jia. This has been *The Yard* — see you out there.”

Q5. Sample: podcast and radio segment are the same — both are spoken shows for listeners, with hooks, cues and sign-offs. They differ in release (podcasts come as episodes online; a radio segment lives inside a program) and in length habits (segments are often shorter). Any two text types may be compared; judge the comparison on whether the student names a real shared feature and real differences in convention.

Q6. (a) Slide 3 carries the strongest case for the proposal; its evidence is the survey number (26 of 40 said the yard feels louder), the empty four-square courts, and students hiding in the library at lunch. (b) Any two of: she gives the case real evidence, not jokes; she lets it use the survey’s own words; she gives it her best pause after “hide in the library”; slide 4 treats her own side the same way, so neither side is mocked. (c) Slide 5. She now thinks the question is who the yard is for — not phones versus people — and proposes a trial week with a quiet zone and a phone zone.

Q7. (a) Entry 1 — naming the audience and planning; Entry 2 — selecting subject matter through research; Entry 3 — drafting, choosing elements; Entry 4 — rehearsing; Entry 5 — sharing and reflecting. (b) Entry 1: “My audience is the class and Ms Marino, but really it’s the student council.” (c) Entry 4: Tess heard slide 4 laughing at the against side; Maia rewrote it using the survey’s own words so the other side speaks for itself.

Q8. Sample (newsletter item for families, school fete):

Fete returns on Saturday 21 November

Our school fete returns on Saturday 21 November, from 10 am to 2 pm on the front oval. There will be food stalls, games, a second-hand book table, and the Year 7 garden team selling seedlings from the kitchen garden. Entry is free, and all families and neighbours are welcome. The fete needs cake donations and ten helpers for the stalls — if you can give an hour, please let the office know by Friday 13 November.

(Audience named: families and neighbours. Choices that fit them: date, times and location up front; a clear way to help; a link to the garden story they already know from the newsletter.)

Q9–Q12. These are creating tasks, so answers will differ. Judge them with the section’s own tools. Q9: does the script carry a header block, speaker labels, two timed cues, a hook inside the first fifteen seconds and a sign-off — and does the header name a specific audience? Q10: is the other side built at its strongest, with reasons its own supporters would know, before the maker’s own view appears? Q11: does each entry name a stage, record an idea developing,

and make an audience check? Q12: does the piece fit next year's Year 7 students, and does the reflection answer all four questions of Figure 10? A piece that makes its choices on purpose and can explain them succeeds, even if it is rough at the edges.

Q13–Q16. These are spoken tasks. Success looks like: an announcement whose excitement a younger listener could follow; a podcast read where the class can hear the hook, the cues and the sign-off without being told where they are; a presentation where listeners' two-column notes show the print, visual and audio elements agreeing; and anthology feedback that talks about the maker's choices, not about whether the listener agrees. Feedback in this section always starts with a choice the maker made.

Success checklist

You are ready to move on when you can:

- ☐ define the section's key words: *audience, specific audience, subject matter, mode, multimodal, text conventions, script, cue, hook, sign-off, podcast, vlog, blog, journal, portfolio, anthology*;
- ☐ name a specific audience for a text — who they are, what they know, where they will meet the text;
- ☐ create the same subject as different texts for different audiences, selecting aspects of subject matter, language and elements for each;
- ☐ write a script that keeps the conventions of its text type: header block, speaker labels, timed cues, hook, audience address, sign-off;
- ☐ plan a presentation that combines print, visual and audio elements, with the three elements agreeing;
- ☐ present a position you do not share in the strongest form its own supporters would know, before stating your own view;
- ☐ keep a maker's journal that tracks how your ideas develop at each stage;
- ☐ contribute a piece to the class anthology and complete the reflection frame for it.

Reviewing and editing own and others' texts — and reflecting on the process

Section	5E · Chapter 5 — Literacy: analysing, interpreting, evaluating and creating texts
Owns	VC2E7LY09
Content description	<i>“review and edit their own texts and the texts of others by removing repetition, refining ideas, reordering sentences and adding or substituting words for impact and coherence, and reflect on these processes” (VCAA, verbatim)</i>
Draws on	VC2E7LY09.E01 — <i>“editing for meaning by removing unnecessary repetition, reordering sentences and varying sentence structures to refine ideas, adding or substituting words for impact, and reviewing accuracy of grammar, spelling and punctuation”</i> · VC2E7LY09.E02 — <i>“editing texts collaboratively on a tracked, word-processed document”</i>
Assumes (Level 6)	VC2E6LY10 — re-read and edit own and others' texts using agreed criteria
Hands forward (Level 8)	VC2E8LY09 — review and edit to refine and clarify ideas and improve effectiveness and coherence
Modes used	Reading and viewing · Writing · Speaking and listening

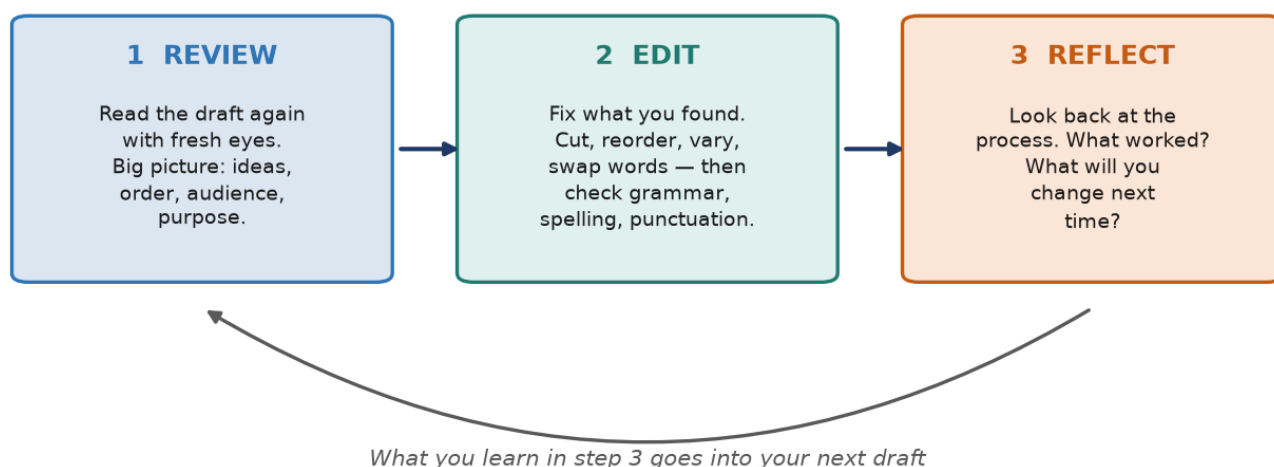
Theory

Every section in this book has handed you something a writer needs: how texts are built for a purpose, how sentences grow and change shape, how words carry meaning, how punctuation makes sense, how talk makes thinking move. This last section ties the year together. It is about what writers do when the first draft is on the page: they look at it again, they make it better, and they learn from what they did. That is the whole job — and it is a job you can learn.

Defining our terms. The Victorian Curriculum uses the words *review*, *edit* and *reflect* but does not define them. This section therefore treats them as follows, and every question here is answerable on these definitions alone. To **review** a text is to read it again, looking for what could work better — the big picture first: the ideas, their order, and whether the text fits its audience and purpose. To **edit** is to make the changes you found: cutting, reordering, adding, swapping, fixing. To **reflect** is to look back at the process afterwards and learn from it, so the next draft starts stronger. A **draft** is a working version of a text — the version you edit, not the version you publish.

The three sit in a loop, not a list. Figure 1 shows it.

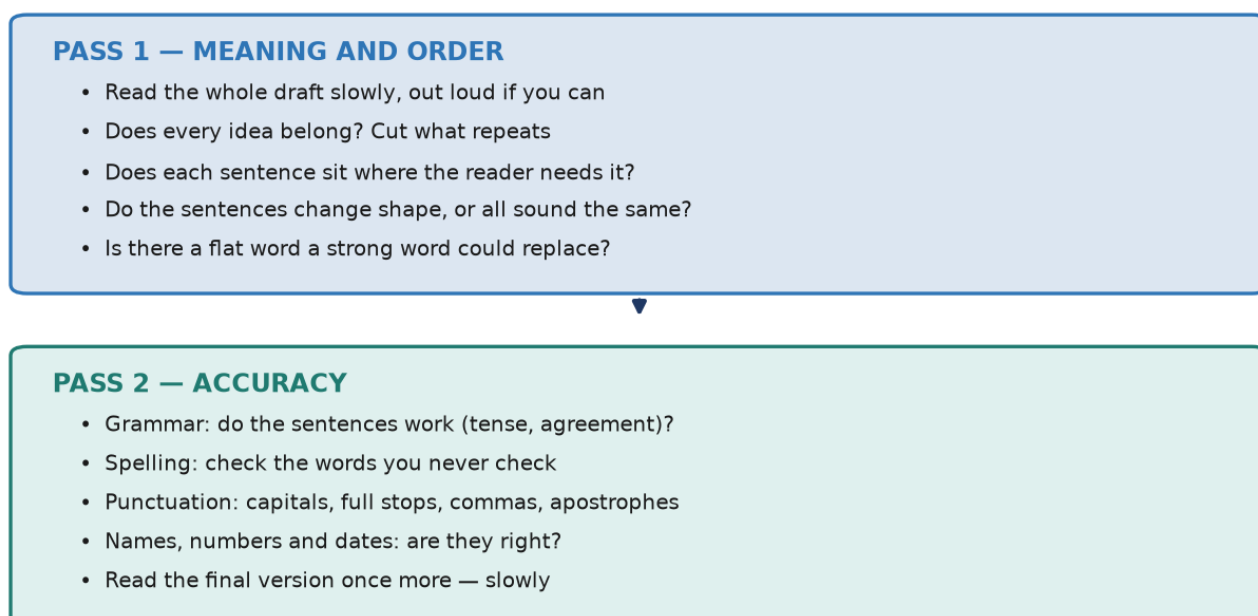
Review, edit, reflect: the writer's loop



Loop diagram of the writer's three steps: review (read again for the big picture), edit (cut, reorder, vary, swap, then check accuracy), and reflect (look back at the process), with an arrow looping from reflect back into the next draft

Two passes. A careful editor does not fix everything at once. They make two passes over the draft, in the same order every time. Figure 2 shows the two passes.

Two passes: meaning first, then accuracy



Pass 1 changes what the text says. Pass 2 polishes how it says it.

Two-panel table of the editor's two passes: pass 1 checks meaning and order (read slowly, cut what repeats, check the order of sentences, check sentence shapes, find flat words) and pass 2 checks accuracy (grammar, spelling, punctuation, names and numbers, one slow final read)

The order matters. If you fix the spelling of a sentence and then cut that sentence in pass 1, your spelling work was wasted. Meaning first, accuracy last.

The editing toolkit. Pass 1 runs on six moves. Figure 3 gives you the toolkit with a prompt question for each move.

The editing toolkit: six moves for meaning

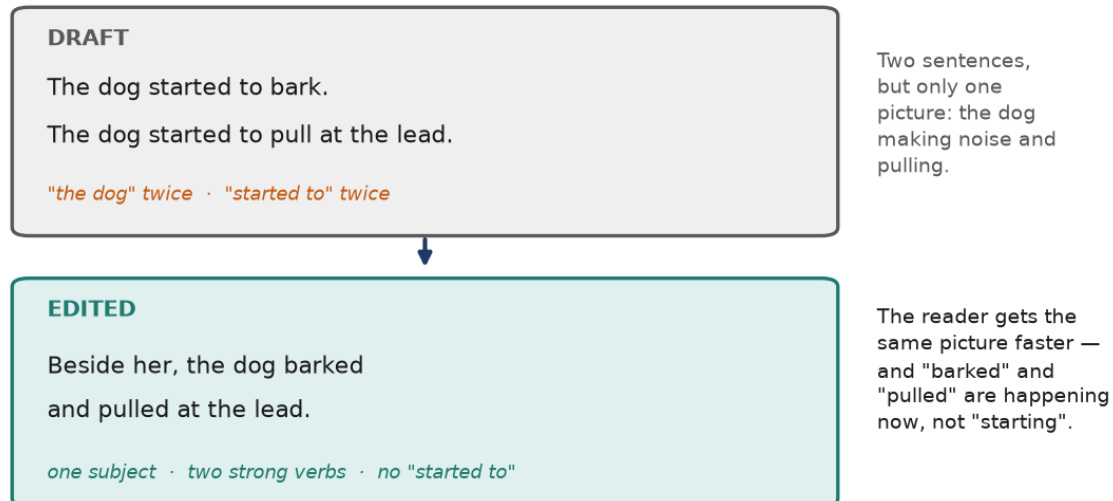
CUT REPETITION say a thing once, well — delete the rest of the copies <i>"Which of these is doing the job twice?"</i>	REFINE IDEAS sharpen the point of a sentence so the reader can't miss it <i>"What is this sentence really trying to say?"</i>
REORDER SENTENCES put each sentence where the reader needs it — cause before effect <i>"Does this belong here, or later?"</i>	VARY SENTENCE STRUCTURE mix short, medium and long so the writing has rhythm <i>"Do three sentences in a row start the same way?"</i>
ADD OR SUBSTITUTE WORDS drop in a detail or swap a flat word for one with impact <i>"What one word could carry this better?"</i>	CHECK ACCURACY grammar, spelling, punctuation — the final polish <i>"Would a reader trip over anything here?"</i>

Moves 1–5 edit for meaning and impact. Move 6 edits for accuracy — always last.

Grid of six editing moves with what each one does and a prompt question: cut repetition, refine ideas, reorder sentences, vary sentence structure, add or substitute words, and check accuracy

Move 1 — cut repetition. A draft often says the same thing twice without noticing. Repetition is not always wrong — a repeated word can be a deliberate beat — but most draft repetition is just waste. Figure 4 works one fix from Text 1 below.

Move 1 in action: cut what says the same thing twice



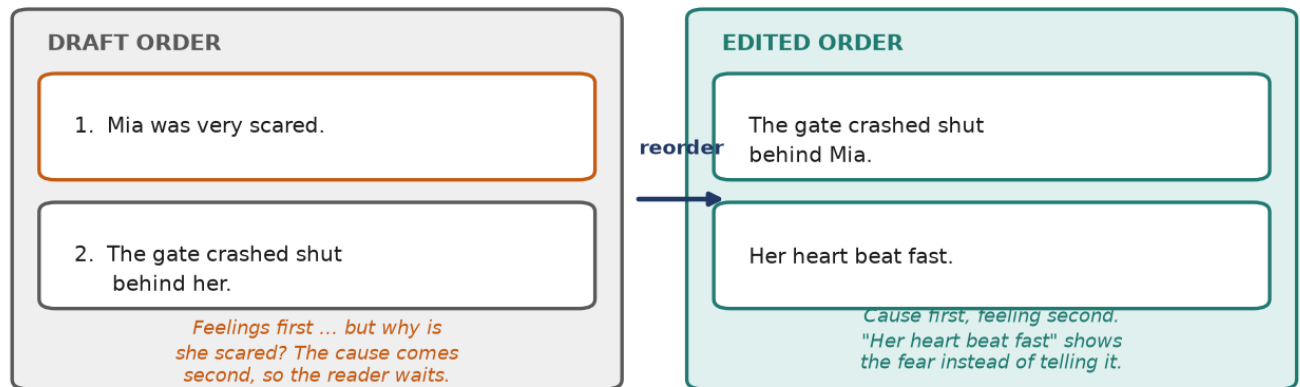
Cutting is not losing words. It is making room for the words that work.

Worked before-and-after example of cutting repetition using two sentences from Text 1: the draft's "The dog started to bark. The dog started to pull at the lead." becomes one edited sentence, "Beside her, the dog barked and pulled at the lead," with notes on what changed

Move 2 — refine ideas. A sentence can be true and still soft — its point buried. To refine is to ask *what is this sentence really trying to say?* and then say it, straight. "It was good" is soft. What was good about it? Name the thing.

Move 3 — reorder sentences. Readers follow a path. If the feeling arrives before its cause, or the thank-you before the event, the reader waits. Figure 5 reorders two sentences from Text 1.

Move 3 in action: put each sentence where the reader needs it



USEFUL ORDERS

cause before effect · place before what is in it · steps in the order you do them

If a reader must wait for the point, the order is doing extra work.

Worked before-and-after example of reordering using Text 1: the draft puts "Mia was very scared" before "The gate crashed shut behind her"; the edited order puts the cause first and the feeling second, with a note that showing the fear beats telling it

Move 4 — vary sentence structure. Three sentences in a row with the same shape make a flat beat. Varying shapes gives your writing a rhythm a reader can follow. Figure 6 shows the difference between a choppy beat and a mixed one.

Move 4 in action: give your sentences different shapes

ALL THE SAME SHAPE

Mia ran. The wind pushed.

The shed was far away.

The dog barked.



short · short · short — a choppy beat

vary

MIXED SHAPES

Mia ran.

The wind pushed at her, and the shed
felt a long way off.

Beside her, the dog barked.



short · long · medium — a rhythm the reader can follow

WHAT EACH SHAPE DOES

A short sentence is fast — use one to hurry the reader, or to land a point.

A longer sentence gives the reader room — use it for detail and feeling.

Three sentences in a row with the same shape is a sign: vary one of them.

Comparison of two versions of the same moment: three same-length sentences in a row with a flat rhythm of short bars, versus mixed shapes (short, long, medium) with a varied rhythm of bars, plus notes on what each sentence shape does for a reader

Move 5 — add or substitute words. Sometimes a sentence needs a detail added; sometimes one flat word is doing a job a better word could carry. Figure 7 gives common swaps — and the rule for choosing.

Move 5 in action: swap a flat word for one that carries

FLAT WORD	STRONGER CHOICES	WHAT YOUR CHOICE TELLS THE READER
said	whispered · shouted · muttered	how it was said
went	crept · marched · dashed	how they moved
scared	heart beat fast · hands shook	what the fear looked like
nice	calm · bright · warm	what it felt like
big	huge · wide · tall	which way it was big

Don't reach for the longest word you know. Reach for the word that carries your meaning.

Substitution table pairing flat words (said, went, scared, nice, big) with stronger choices (whispered/ shouted/ muttered, crept/ marched/ dashed, heart beat fast/ hands shook, calm/ bright/ warm, huge/ wide/ tall) and what each choice tells the reader, with the rule: reach for the word that carries your meaning, not the longest word

Move 6 — check accuracy. This is pass 2: grammar, spelling and punctuation, read slowly. The things to watch are the ones you know — tense staying consistent (section 2B), punctuation doing its meaning-making job (section 2E), and apostrophes used only for possession and contractions. Read the final version once more, and read it out loud: your ear catches what your eye forgives.

Editing the texts of others. The content description names *others'* texts as well as your own. Editing someone else's writing is a privilege and a responsibility: you are holding their words. Figure 8 shows the feedback moves that help and the ones that don't.

Giving feedback on someone else's text

FEEDBACK THAT HELPS	FEEDBACK THAT DOESN'T
PRAISE WITH A REASON point at what works and say why <i>"The rope-snapping part is your strongest bit — I stopped reading for a second."</i>	BARE PRAISE "good" points at nothing — the writer learns nothing <i>"It's good."</i>
ASK A QUESTION hand the choice back to the writer <i>"Which word do you want the reader to feel here — fear or surprise?"</i>	BARE BLAME "boring" names a feeling, not a fix <i>"The middle is boring."</i>
SUGGEST, THEN CHECK offer one idea — it stays their text <i>"Maybe show him holding his breath instead of saying he was scared. Just a thought — your story."</i>	THE TAKEOVER rewriting in your own voice removes the writer from their own text <i>"Here, I'll just write it like mine."</i>

Feedback is about the writing, never about the writer. The text changes; the person stays.

Two-column table: feedback that helps (praise with a reason, ask a question, suggest then check — each with a sentence starter) versus feedback that doesn't (bare praise, bare blame, the takeover — each with an example), with the rule that feedback is about the writing, never about the writer

One careful reader with the right moves can change a draft. A **tracked document** makes this visible. In a word processor — a program for writing documents on a computer — a *tracked* document records every change instead of just replacing the words: deletions stay crossed out, insertions show in colour with the changer's name, and comments sit in the margin as questions or notes. The writer then **accepts** or **rejects** each change. Figure 9 shows how to read one.

Reading a tracked document

Reading corner blurb · draft: Pri · changes: Jordan

The new reading corner ~~is~~ **sits** ^(Jordan) in the library.

~~It has got~~ ^(Jordan) **It holds** bean bags, lamps and books.

It ~~is really nice~~ ^(Jordan) **feels calm**, and students like it.

Come and see it at lunch. ^(Jordan)

Accept

Reject

Every change is a choice — accept it or reject it, with a reason.

COMMENT (JORDAN)

"Nice" doesn't let the reader feel anything — what's it like in there?

- crossed out = deletion (Jordan removed it)
- coloured + name = insertion (Jordan added it)
- comment = a question or note about the writing
- accept / reject = Pri decides what stays

Labelled diagram of a tracked word-processed document: the title bar names the draft's writer and the changer, crossed-out text marks deletions, coloured text with a name marks insertions, a margin comment asks a question about the writing, and accept and reject buttons show that every change is the writer's choice

Notice the rule underneath the tools: **every change is the writer's choice**. A suggestion is a suggestion. The person whose name is on the text decides what stays — and the editor's job is to make the choices clear, not to win.

Reflecting on the process. The loop closes with reflection, because an edit you never think about teaches you nothing. Figure 10 gives four questions that matter.

Reflecting on the process: four questions that matter

WHAT DID YOU CUT?

Name something you removed and say why the text is stronger without it.

WHICH CHANGE WORKED HARDEST?

Pick the one change that improved the text the most — and say what it does now.

WHAT WILL YOU DO NEXT TIME?

Name one habit to keep and one thing to change in your next draft.

WHOSE FEEDBACK DID YOU USE?

Say which suggestion you accepted (or rejected) and how it changed the text.

Answer in full sentences — reflecting is writing too, and it feeds your next draft.

Grid of four reflection prompts: what did you cut and why is the text stronger without it; which change worked hardest; what you will change next time; whose feedback did you use and how did it change the text

Before you publish. When both passes are done and the reflection is written, one last check stands between the draft and the reader. Figure 11 is the checklist — tick only what you have actually done.

Before you publish: the final check

☐

MEANING

Ideas are clear · nothing says the same thing twice · order the reader can follow

☐

SHAPE

Sentences vary — short, medium and long — and the text has a rhythm

☐

WORDS

Flat words swapped for words with impact · details added where the reader needs them

☐

ACCURACY

Grammar, spelling and punctuation checked — twice, and once slowly

☐

FEEDBACK

At least one peer suggestion answered: accepted, or rejected with a reason

☐

REFLECTION

Written and dated — the loop is not finished until you have looked back

Tick only what you have actually done. A checklist you can't defend is worth less than none.

Checklist of six final checks before publishing, each with a tick box: meaning (ideas clear, nothing repeated, order a reader can follow), shape (sentences vary), words (flat words swapped, details added), accuracy (grammar, spelling

and punctuation checked twice), feedback (at least one peer suggestion answered with a reason), and reflection (written and dated)

Everything in this book is editing fuel. When you cut repetition you are using cohesion (section 1D). When you reorder sentences you are using text structure (1C). When you vary sentence shapes you are using clause work (2A) and punctuation for meaning (2E). When you swap words you are using specialist vocabulary (2D). When you run an editing conference you are using discussion moves (4A). Editing is not a separate skill bolted onto writing — it is the place where everything else in this book goes to work.

The texts for this section

All four texts were written for this section. Texts 1, 2 and 3 are student drafts with real problems in them — finding those problems is the practice.

Text 1 — *Jordan's draft: The Gate*

Jordan is writing a short narrative scene for the class anthology. This is the first draft.

1. Mia was very scared.
2. The gate crashed shut behind her.
3. The dog started to bark.
4. The dog started to pull at the lead.
5. She could of just turned back and gone home.
6. Mia started running.

Text 2 — *Pri's draft: market day*

Pri is writing a short report of the Year 7 market day for the school newsletter. Sentences are numbered for reference.

1. The Year 7 market day was good.
2. It was on Friday and it was exciting.
3. Many people came to the market.
4. There were stalls with cake's, and there were stalls with books, and there were stalls with plants.
5. The market raised money for the school garden.
6. The Year 7 market day was good.
7. Everyone helped and the helpers worked hard, so thanks to everyone who helped.

Text 3 — *A tracked document*

Pri wrote this blurb for the school website about the new reading corner. Jordan edited it in a tracked document. Crossed-out text is what Jordan removed; bold text is what Jordan added; the comment sits in the margin. Pri now decides what stays.

The new reading corner ~~is sits~~ in the library. ~~It has got~~ **It holds** bean bags, lamps and books. It ~~is really nice~~ **feels calm**, and students like it. **Come and see it at lunch.**

Comment (Jordan): "Nice" doesn't let the reader feel anything — what's it like in there?

Text 4 — *Two editing conferences*

(a) Maya reads Amir's draft and gives him feedback.

Maya: The part where the rope snaps is your strongest bit — I stopped reading for a second. Which word do you want the reader to feel there: fear, or surprise?

Amir: Fear.

Maya: Then maybe show him holding his breath, instead of saying "he was scared". Just a thought — it's your story.

Amir: Holding his breath ... yeah. That's stronger.

Maya: And check sentence four. I read it twice and still lost the rope.

(b) Dev reads Ines's draft and gives her feedback.

Dev: It's good.

Ines: Which part?

Dev: All of it. And the middle is boring.

Ines: So what should I change?

Dev: Dunno. Here, I'll just write it like mine.

Worked examples

Example 1 — scaffolded: cutting repetition in Text 1

Step	Question	Answer	Comment
1	Which word or phrase repeats in sentences 3 and 4?	"The dog" and "started to".	Two subjects and two warm-ups for one picture.
2	Combine the two sentences into one.	"The dog started to bark and pull at the lead."	One subject now does two things.
3	Go further: cut "started to" as well.	"Beside her, the dog barked and pulled at the lead."	Now the actions happen in front of us.
4	Which move is this?	Move 1 — cut repetition (with a touch of move 4, varying shape).	Name the move; the name is the habit.

Example 2 — scaffolded: reordering and fixing Text 1

Step	Question	Answer	Comment
1	What is wrong with the order of sentences 1 and 2?	The feeling ("scared") arrives before its cause (the gate crashing).	The reader waits for the point.
2	Put them in a better order.	"The gate crashed shut behind Mia." first.	Cause before effect.
3	Sentence 1 says the fear instead of showing it. Give a showing detail.	"Her heart beat fast."	Showing lets the reader feel it too.
4	What is wrong with the grammar of sentence 5?	"could of" should be "could have".	You can <i>have</i> done something; "of" is not a verb.
5	Give sentence 6 a landing.	"Instead, Mia ran."	One added word sharpens the choice she makes.

Example 3 — scaffolded: reading the tracked document (Text 3)

List each change Jordan made, name the editing move, then decide as Pri.

Change	Move	Accept or reject?	Reason
is → sits	Move 5 — substitute	Accept	"Sits" carries the corner as a place that welcomes you.
It has got → It holds	Move 5 — substitute	Accept	Same reason, and shorter.
is really nice → feels calm	Move 5 + the comment's	Accept	"Calm" lets a reader feel

Change	Move	Accept or reject?	Reason
	point		the room.
Added “Come and see it at lunch.”	Move 5 — add	Accept or reject, Pri chooses	It gives readers something to do — but the blurb may not need it.

A rejection is not a failure. If Pri rejects the added line because the website blurb is meant to describe, not invite, that is an edit with a reason — exactly what this section wants.

Practice questions

Scaffolded

Q1. Label each action **review**, **edit** or **reflect**.

- After fixing your draft, you write three sentences about what you would change next time.
- You read your draft a second time and circle the two sentences that repeat each other.
- You delete the second of those two sentences.
- You decide the thank-you belongs at the end, not the start, and move it.
- Before touching anything, you ask: “Does this order make sense to a reader?”

Q2. Match each change to the toolkit move in Figure 3 (**cut repetition**, **refine ideas**, **reorder sentences**, **vary sentence structure**, **add or substitute words**, **check accuracy**).

- “said” becomes “whispered”.
- A hazy sentence — “the day had a good feeling to it” — becomes “by lunch the hall was louder than the oval on sports day”.
- Two sentences say the same thing; one is deleted.
- A missing capital at the start of a sentence is fixed.
- Three short sentences in a row become a short one, a long one and a medium one.
- The thank-you moves from the first line to the last.

Q3. Text 2. Find **three** repetitions. For each, say what you would keep and what you would cut or combine.

Q4. Text 2. Sentence 5 names the point of the whole report. Where should it sit, and why? Answer in one or two sentences of your own.

Q5. Text 2. Use Figure 7’s thinking to swap these flat spots for words or details that carry: (a) “was good” (sentences 1 and 6); (b) “Many people came to the market” (sentence 3). Keep the meaning; do not just add longer words.

Q6. Text 2, sentence 7 is a run of the same beat: *helped ... helpers ... helped*. Rewrite it as two sentences with different shapes, keeping the thanks.

Q7. Text 2, pass 2. Find the **two** accuracy errors and fix each one. Name the kind of error (spelling / apostrophe).

Q8. Text 4. (a) Name the feedback move Maya uses in each of her three turns. (b) Name **two** things Dev does that do not help. (c) Rewrite one of Dev’s turns so it would help Ines, using Figure 8.

Unscaffolded

Q9. Edit Text 2 fully — both passes. Write the edited report (4–6 sentences) and a **change log**: a list where each line gives the change, the move from Figure 3, and the reason. A model response below shows the shape.

Q10. Edit Text 1 fully — both passes. Write the edited scene and a change log, as in Q9.

Q11. Collaborative edit (writing and speaking). Swap a short draft (4–6 sentences) with a partner. Each of you edits the other’s draft in a tracked document — three tracked changes and one comment each, using Figure 8’s helpful moves. Then each writer accepts or rejects every change **with a reason** and says the reason out loud to the editor.

Q12. Editing conference (speaking and listening). In pairs, read your own draft to your partner out loud — your ear is the first editor. The listener gives one praise with a reason, asks one question and makes one suggestion. The writer rephrases the suggestion back (“So you’re saying ...”) before deciding. A third student, if there is one, observes and logs every Figure 8 move they hear.

Q13. Your own text (writing and reflecting). Write a short draft of your own — five or six sentences about something you did this week. Run both passes. Keep the change log, then write a reflection using the four prompts in Figure 10.

Q14. Tying the year together. Choose a paragraph you wrote earlier this year — in any section of this book. Edit it now, with a change log. Then write three or four sentences: what can you do now, as an editor, that you could not do then? Point at the change log as your evidence.

Answers

Q1. a. reflect · b. review · c. edit · d. edit · e. review.

Q2. a. add or substitute words · b. refine ideas · c. cut repetition · d. check accuracy · e. vary sentence structure · f. reorder sentences.

Q3. Accept any three, each with a keep/cut decision. Examples: “market day was good” appears in sentences 1 and 6 — keep the idea once, at the end, and cut the copy; “the market” repeats in 1, 3 and 5 — keep it where the meaning needs it and use “it” or “the day” in the other spots; “there were stalls” three times in sentence 4 — combine into one list; “helped ... helpers ... helped” in sentence 7 — keep one thanks.

Q4. Sentence 5 should come first (or in the first two sentences). A newsletter reader wants the point — what the day was for — before the details; the stalls and the thanks then hang on something. Accept any placed reason that puts the point before its details.

Q5. Answers will vary; the meaning must stay. Examples: (a) “was good” → “raised \$312 for the school garden” or “was a success” — say what made it good; (b) “Many people came to the market” → “By nine o’clock the hall was full” — a picture instead of a count.

Q6. Example: “Everyone helped. Thanks to every one of those helpers, the day ran from first bell to last.” Any two sentences with different shapes that keep the thanks.

Q7. “excititing” is a spelling error — *exciting*. “cake’s” is an apostrophe error — cakes is a plural, not a possession, so no apostrophe: *cakes*.

Q8. (a) Turn 1: praise with a reason (“your strongest bit — I stopped reading”) plus a question (“fear, or surprise?”). Turn 2: a suggestion, handed back to the writer (“just a thought — it’s your story”). Turn 3: a specific check (“check sentence four ... I still lost the rope”). (b) Accept any two: bare praise (“It’s good” points at nothing); bare blame (“the middle is boring” names a feeling, not a fix); the takeover (“I’ll just write it like mine”). (c) Example rewrite: “The middle feels slow to me — the part where they queue. Could you cut a line there? Your call.”

Q9 and Q10. See the model response below for Q9; a strong Q10 response looks like this. Edited scene: “*The gate crashed shut behind Mia. Her heart beat fast. Beside her, the dog barked and pulled at the lead. She could have turned back and gone home. Instead, Mia ran.*” Change log (examples): reorder — cause before effect (gate first, feeling second); cut + combine — sentences 3 and 4 into one; add — “Her heart beat fast” shows the fear instead of telling it; accuracy — “could of” → “could have”; add + substitute — “Instead, Mia ran” lands the choice in a short final sentence.

Q11–Q14. Live and personal tasks. The records are your tracked document with reasons (Q11), the observer’s log (Q12), your change log and reflection (Q13) and your edited paragraph with its log (Q14).

Model response and marking guide

Here is a full response to Question 9: Text 2 edited through both passes, with its change log and a short reflection.

Edited report:

On Friday, the Year 7 market day raised money for the school garden. By nine o’clock the hall was full. There were stalls selling cakes, books and plants. Everyone helped — and thanks to every helper, the day was a success.

Change log:

Change	Move	Reason
Sentence 5’s point moved to the first sentence	reorder	The reason for the day comes before its details.
“was good” (×2) cut; ending becomes “the day was a success”	cut repetition + substitute	One saying of the idea, and “a success” says what good meant.
“Many people came to the market”	substitute	A picture instead of a count.



Change	Move	Reason
→ “By nine o’clock the hall was full”		
Three “there were stalls” joined into one list	cut repetition + vary structure	One clean list; the sentence gets one job.
Sentence 7’s triple beat cut to one thanks	cut repetition	The thanks is warmer said once.
“excititing” → “exciting” (the excitement moved into “the hall was full”); “cake’s” → “cakes”	check accuracy	Spelling fixed; no apostrophe in a plural.

Reflection: The cut that worked hardest was joining the three stall sentences — the report stopped walking in circles. Next draft I will put my point in the first sentence from the start, instead of moving it later. The change I would argue with is cutting “excititing”: I liked it, but the hall being full already says it.

Marking guide (6 marks for Q9-style edits). Award one mark for each of:

1. **Both passes visible** — meaning changes and accuracy changes both appear in the log.
2. **Repetition handled** — at least one repeated idea cut or combined, with a reason.
3. **Order reasoned** — a reorder (or a defended keep) with a reason a reader can follow.
4. **A word or detail chosen for impact** — a substitution or addition that carries meaning, not just a longer word.
5. **Accuracy clean** — the finished text has no grammar, spelling or punctuation errors left.
6. **Reflection honest** — names what worked and what the writer would change, with evidence from the log.

Marks are for the quality of the reasoning, not for matching this model edit. A different edit that is defended with reasons — even one that keeps a sentence this model cut — earns the same marks. In the speaking tasks (Q11–Q12), apply the same standard to talk: moves named, reasons given, choices handed back to the writer.

Success checklist

By the end of this section I can:

- ☐ say what review, edit and reflect each mean, and show how they sit in a loop
- ☐ run two passes over a draft: meaning and order first, accuracy last
- ☐ cut repetition without losing meaning
- ☐ reorder sentences so a reader never waits for the point
- ☐ vary sentence structure for rhythm, and choose a shape for a purpose
- ☐ add or substitute words for impact, keeping the writer’s meaning
- ☐ check grammar, spelling and punctuation in a final pass, including reading aloud
- ☐ give feedback on someone else’s text that is about the writing, never the writer
- ☐ read a tracked document — deletions, insertions, comments — and accept or reject changes with reasons
- ☐ reflect on my editing process with evidence, and carry what I learn into the next draft