

English Level 7

End-of-level review, observation records and solutions

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Chapter Test 1 — Language: interacting, evaluating, structuring texts

Instrument	Chapter Test 1 (CT1)
Book and band	ClassBasics English 7 · Victorian Curriculum 2.0 English, Level 7
Chapter coverage	Chapter 1 — Language: interacting, evaluating and structuring texts (Sections 1A–1D)
Content descriptions assessed	VC2E7LA01 (Section 1A) · VC2E7LA02 (Section 1B) · VC2E7LA03 (Section 1C) · VC2E7LA04 (Section 1D)
Marks	20 marks — every question is worth 1 mark. Section A: 5 marks · Section B: 5 marks · Section C: 5 marks · Section D: 5 marks
Timing guidance	25 minutes (about 1 minute per mark, plus 5 minutes reading time)
Permitted materials	None. Closed book: no dictionaries, no devices, no notes. Every text and passage you need is printed in the question itself.

Conditions

- Closed book. Every text and passage is printed in the question. Nothing else may be used.
- One uninterrupted sitting. Usual classroom adjustments apply.
- Answer all questions. For multiple-choice questions, choose the ONE best answer.
- This is a school-designed classroom assessment, written for this book. It is not a Victorian Curriculum and Assessment Authority (VCAA) test, and it is not approved, endorsed or reviewed by VCAA. There is no external VCAA examination for English at F–10.

Student details

Name

Class

Date

Section A — Language and identity (Section 1A · VC2E7LA01) — 5 marks

Question 1 [1 mark]

Read this sentence.

“I was flat out after training, so I missed the match.”

The idiom *flat out* means ...

- A. very busy
 - B. flat on the ground
 - C. feeling a little sick
 - D. moving very slowly
-

Question 2 [1 mark]

Which term from Chapter 1 matches this definition?

“The special words used by people who share a job, hobby or game.”

- A. idiom
 - B. jargon
 - C. catchphrase
 - D. slang
-

Question 3 [1 mark]

Complete the sentence with one word.

A short saying that one person uses again and again, until it becomes part of who they are, is called a
_____.

Question 4 [1 mark]

Read this short chat between two friends.

hey! are u coming to training at 5?? coach says bring boots. legend if u do. dont be late!

Mark every word that is an informal choice — a shortening, a clipped spelling or a slang word. Do not mark words that are ordinary in any kind of writing.

Question 5 [1 mark]

Match each idiom to its shared meaning. Write the letter of the meaning next to each idiom.

Idiom	Meaning
1. raining cats and dogs	A. fine again
2. over the moon	B. raining very hard
3. under the weather	C. very happy

Idiom

Meaning

4. right as rain

D. feeling a little sick

Section B — The language of evaluation and substantiation (Section 1B · VC2E7LA02) — 5 marks

Question 6 [1 mark]

In a review, a writer says, “*I was gripped from the first page.*” The word *gripped* belongs to which family of evaluation words?

- A. emotional response
 - B. judgement of character
 - C. aesthetic appreciation
 - D. substantiation
-

Question 7 [1 mark]

Priya checks a claim and asks: “*Does the evidence really support the claim it is used for?*” Which subject word from Section 1B names the check Priya is making?

- A. reliability
 - B. validity
 - C. cohesion
 - D. position
-

Question 8 [1 mark]

Section 1B teaches one rule about the strength of evaluation words: *match the strength of your word to the strength of the reason you can give*. Which sentence below follows that rule best?

- A. “The cover is brilliant, because I like the colour.”
 - B. “The cover is fine, because I like the colour.”
 - C. “The cover is awful, because I like the colour.”
 - D. “The cover is powerful, because I like the colour.”
-

Question 9 [1 mark]

Complete the sentence with one word from the substantiation toolkit.

Maya is brave, _____ she goes back for the notebook when the ferry is about to leave.

Question 10 [1 mark]

Match each evaluation word to the family it belongs to. Write the letter of the family next to each word. Families may be used more than once.

Evaluation word	Family
1. moved	_____ A. aesthetic appreciation
2. dishonest	_____ B. emotional response

Evaluation word

Family

3. elegant

C. judgement of character

4. delighted

Section C — How texts are structured by purpose (Section 1C · VC2E7LA03) — 5 marks

Question 11 [1 mark]

Read this short text.

Winter Concert this Friday, 6 pm, school hall. Bring your family, wear something warm, and get your tickets at the front office today.

What is the main purpose of this text?

- A. to tell what happened at the concert
 - B. to move the reader to act
 - C. to judge the quality of the concert
 - D. to explain how concerts work
-

Question 12 [1 mark]

Which list shows the three stages of a review in the usual order?

- A. summary → context → position
 - B. context → summary → position
 - C. position → summary → context
 - D. context → position → summary
-

Question 13 [1 mark]

Complete the sentence with one word.

On a poster, the short, memorable phrase tied to a brand is called the

Question 14 [1 mark]

The four sentences below are a short review of *The Glass Garden*, an imagined book. They are jumbled. Arrange them in review order: **context first, then summary, then position, with the verdict last**. Write the letters in order.

- W. Nita feels real and stubborn, and the garden scenes are the heart of the book.
- X. *The Glass Garden* is a new novel for younger readers by S. K. Okafor.
- Y. Four stars — perfect for readers who like a mystery that builds slowly.
- Z. It follows Nita, who finds a hidden garden behind her flat and must keep it secret while the block is rebuilt around her.

Order: _____ , _____ , _____ , _____

Question 15 [1 mark]

Match each text family to its usual purpose. Write the letter of the purpose next to each text family.

Text family		Purpose
1. review	_____	A. to win a reader to one side of an issue
2. argument	_____	B. to explain how a text works and what it means
3. discussion	_____	C. to help a reader decide about a work
4. analytical response	_____	D. to look at both sides before judging

Section D — Cohesion: devices that signal, structure and sequence (Section 1D · VC2E7LA04) — 5 marks

Question 16 [1 mark]

A sentence begins with the word “*However, ...*” What does this connective signal to the reader before the idea even arrives?

- A. An example is coming.
 - B. A contrast is coming.
 - C. The text is about to end.
 - D. A step in time order is coming.
-

Question 17 [1 mark]

Read these two sentences.

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

In the second sentence, what does the word *it* point back to?

- A. Amara Osei
 - B. the robotics team
 - C. every test
 - D. Riverbend
-

Question 18 [1 mark]

The four sentences below make one cohesive paragraph, but they are jumbled. Arrange them with the **topic sentence first**, then the supporting sentences in the order their connectives signal. Write the letters in order.

- P. Next, classes leave two minutes apart, so the gate is not crowded.
- Q. Three changes make the walk to school safer this term.
- R. Finally, students who ride use the new bike rack by the library.
- S. First, the crossing on Elm Road now has a flag person each morning.

Order: _____ , _____ , _____ , _____

Question 19 [1 mark]

Read this paragraph.

The garden club planted forty young plants before the holidays. After the break, half of them were dry, but nobody gave up. The club rebuilt the watering plan, so the garden recovered within a week.

Mark every connective in the paragraph. Do not mark words that are not connectives.

Question 20 [1 mark]

Match each cohesion device to the job it is doing. Write the letter of the job next to each device. Jobs may be used more than once.

Device		Job
1. "However, the wind picked up."	___	A. signal
2. "First ... Next ... Finally ..."	___	B. structure
3. a topic sentence that names the key idea of a paragraph	___	C. sequence
4. the pronoun <i>they</i> pointing back to <i>the students</i>	___	

Chapter Test 1 — Solutions and Marking Key

ClassBasics English 7 · Victorian Curriculum 2.0 English, Level 7 · Chapter 1 (Sections 1A–1D)

Marks: 20 — every question is worth 1 mark.

Mark from the key only. Every question in this test is objectively markable: there is one keyed answer, arrangement or accepted-word set per question, and no human judgement is required in the marking. Construction-style answers (ordering, matching) are marked against the arrangement printed below; models are supplied for reading, never to judge a student's own prose against.

Part 1 — Self-check answer key

Q	Answer	Q	Answer
1	A	11	B
2	B	12	B
3	catchphrase	13	slogan
4	mark: <i>u</i> (both), <i>dont</i> , <i>legend</i>	14	X, Z, W, Y
5	1–B, 2–C, 3–D, 4–A	15	1–C, 2–A, 3–D, 4–B
6	A	16	B
7	B	17	B
8	B	18	Q, S, P, R
9	because (also accept: since, as)	19	mark: <i>before</i> , <i>After</i> , <i>but</i> , <i>so</i>
10	1–B, 2–C, 3–A, 4–B	20	1–A, 2–C, 3–B, 4–A

Part 2 — Diagnostic key with per-item CD codes

Q	Section	CD	Family	Key / accepted answers
1	1A	VC2E7LA01	F-A	A — <i>flat out</i> means very busy; the words alone are not the meaning, which is what makes it an idiom.
2	1A	VC2E7LA01	F-A	B — jargon is the special words of a shared job, hobby or game; outsiders need them explained.
3	1A	VC2E7LA01	F-B	catchphrase (accept “catch phrase”).
4	1A	VC2E7LA01	F-E	Mark <i>u</i> (both times), <i>dont</i> and <i>legend</i> . <i>hey</i> is an ordinary greeting, not a shortening or slang; no mark for leaving it unmarked.
5	1A	VC2E7LA01	F-F	1–B (raining very hard), 2–C (very happy), 3–D (a little

Q	Section	CD	Family	Key / accepted answers
				sick), 4–A (fine again).
6	1B	VC2E7LA02	F-A	A — <i>gripped</i> reports how the text made the reader feel: emotional response.
7	1B	VC2E7LA02	F-A	B — validity asks whether the evidence really supports the claim it is used for; reliability asks whether the source can be trusted.
8	1B	VC2E7LA02	F-A	B — a small reason (“I like the colour”) carries a small word (<i>fine</i>); <i>brilliant</i> and <i>powerful</i> overstate it, <i>awful</i> contradicts it.
9	1B	VC2E7LA02	F-B	because (strict); lenient: since, as — all give a reason, the first job of substantiation language.
10	1B	VC2E7LA02	F-F	1–B, 4–B (both report feelings); 2–C (judges what people are like); 3–A (judges how something is made).
11	1C	VC2E7LA03	F-A	B — commands (<i>Bring, wear, get</i>), a time and place and a deadline all serve to move the reader to act.
12	1C	VC2E7LA03	F-A	B — reviews move context → summary → position.
13	1C	VC2E7LA03	F-B	slogan.
14	1C	VC2E7LA03	F-D	X (context), Z (summary), W (position — reasons), Y (verdict). Reasons come before the verdict.
15	1C	VC2E7LA03	F-F	1–C, 2–A, 3–D, 4–B.
16	1D	VC2E7LA04	F-A	B — <i>however</i> flags a contrast before the

Q	Section	CD	Family	Key / accepted answers
				idea arrives.
17	1D	VC2E7LA04	F-A	B — <i>it</i> points back to the robotics team; <i>She</i> points back to Amara Osei.
18	1D	VC2E7LA04	F-D	Q (topic sentence), S (<i>First</i>), P (<i>Next</i>), R (<i>Finally</i>).
19	1D	VC2E7LA04	F-E	Mark <i>before</i> , <i>After</i> , <i>but</i> , <i>so</i> .
20	1D	VC2E7LA04	F-F	1–A signal (contrast), 2–C sequence (steps in order), 3–B structure (maps the paragraph), 4–A signal (reference).

Coverage summary

CD	Section	Marks
VC2E7LA01	1A	5
VC2E7LA02	1B	5
VC2E7LA03	1C	5
VC2E7LA04	1D	5
Total		20

Chapter Test 2 — Language: expressing and developing ideas

Instrument	Chapter Test 2 (CT2)
Book and band	ClassBasics English 7 · Victorian Curriculum 2.0 English, Level 7
Chapter coverage	Chapter 2 — Language: expressing and developing ideas (Sections 2A–2E)
Content descriptions assessed	VC2E7LA05 (Section 2A) · VC2E7LA06 (Section 2B) · VC2E7LA07 (Section 2C) · VC2E7LA08 (Section 2D) · VC2E7LA09 (Section 2E)
Marks	25 marks — every question is worth 1 mark. Section A: 5 marks · Section B: 5 marks · Section C: 5 marks · Section D: 5 marks · Section E: 5 marks
Timing guidance	30 minutes (about 1 minute per mark, plus 5 minutes reading time)
Permitted materials	None. Closed book: no dictionaries, no devices, no notes. Every text and image you need is printed in the question itself.

Conditions

- Closed book. Every text and image is printed in the question. Nothing else may be used.
- One uninterrupted sitting. Usual classroom adjustments apply.
- Answer all questions. For multiple-choice questions, choose the ONE best answer.
- This is a school-designed classroom assessment, written for this book. It is not a Victorian Curriculum and Assessment Authority (VCAA) test, and it is not approved, endorsed or reviewed by VCAA. There is no external VCAA examination for English at F–10.

Student details

Name

Class

Date

Section A — Clauses and sentence shapes (Section 2A · VC2E7LA05) — 5 marks

Question 1 [1 mark]

Read this sentence.

“Although the rain stopped, the match stayed on hold.”

Which part of the sentence is the dependent clause?

- A. Although the rain stopped
 - B. the match stayed on hold
 - C. the rain stopped
 - D. the match stayed
-

Question 2 [1 mark]

Read this sentence.

“The band packed up, and the crowd asked for one more song.”

Which sentence shape is this?

- A. simple
 - B. compound
 - C. complex
 - D. compound-complex
-

Question 3 [1 mark]

Complete the sentence with one word.

A sentence made from one independent clause and one or more dependent clauses is called a _____ sentence.

Question 4 [1 mark]

Read this sentence.

Because the tide was coming in, the team moved the game, but they kept playing until sunset.

Mark every subordinating conjunction in the sentence. Do not mark words that are not subordinating conjunctions.

Question 5 [1 mark]

Match each sentence to its shape. Write the letter of the shape next to each sentence.

Sentence

Shape

1. The library stays open late during exam weeks. ____

A. complex

2. We missed the bus, so we walked ____

B. compound-complex

to school.

3. When the bell rang, the students
lined up. _____

C. simple

4. After the show ended, the crowd
clapped, and the band came back for
one more song. _____

D. compound

Section B — Verb groups and tense consistency (Section 2B · VC2E7LA06) — 5 marks

Question 6 [1 mark]

Read this sentence.

“By Friday, the class will be painting the mural.”

Which words make up the verb group?

- A. will be painting
 - B. be painting
 - C. painting
 - D. will be
-

Question 7 [1 mark]

Which sentence contains a tense slip?

- A. “Mara opens the gate and steps into the yard.”
 - B. “Yesterday we walk to the river and set up camp.”
 - C. “The water boils, so she adds the pasta.”
 - D. “He has finished the map, and now he starts the walk.”
-

Question 8 [1 mark]

Complete the sentence with one word.

In a verb group, the _____ word carries the tense of the sentence.

Question 9 [1 mark]

Read this sentence.

By six o'clock, the crew had loaded the truck.

Mark every word that belongs to the verb group. Do not mark words outside the verb group.

Question 10 [1 mark]

Match each text to its usual tense. Write the letter of the tense next to each text. Tenses may be used more than once.

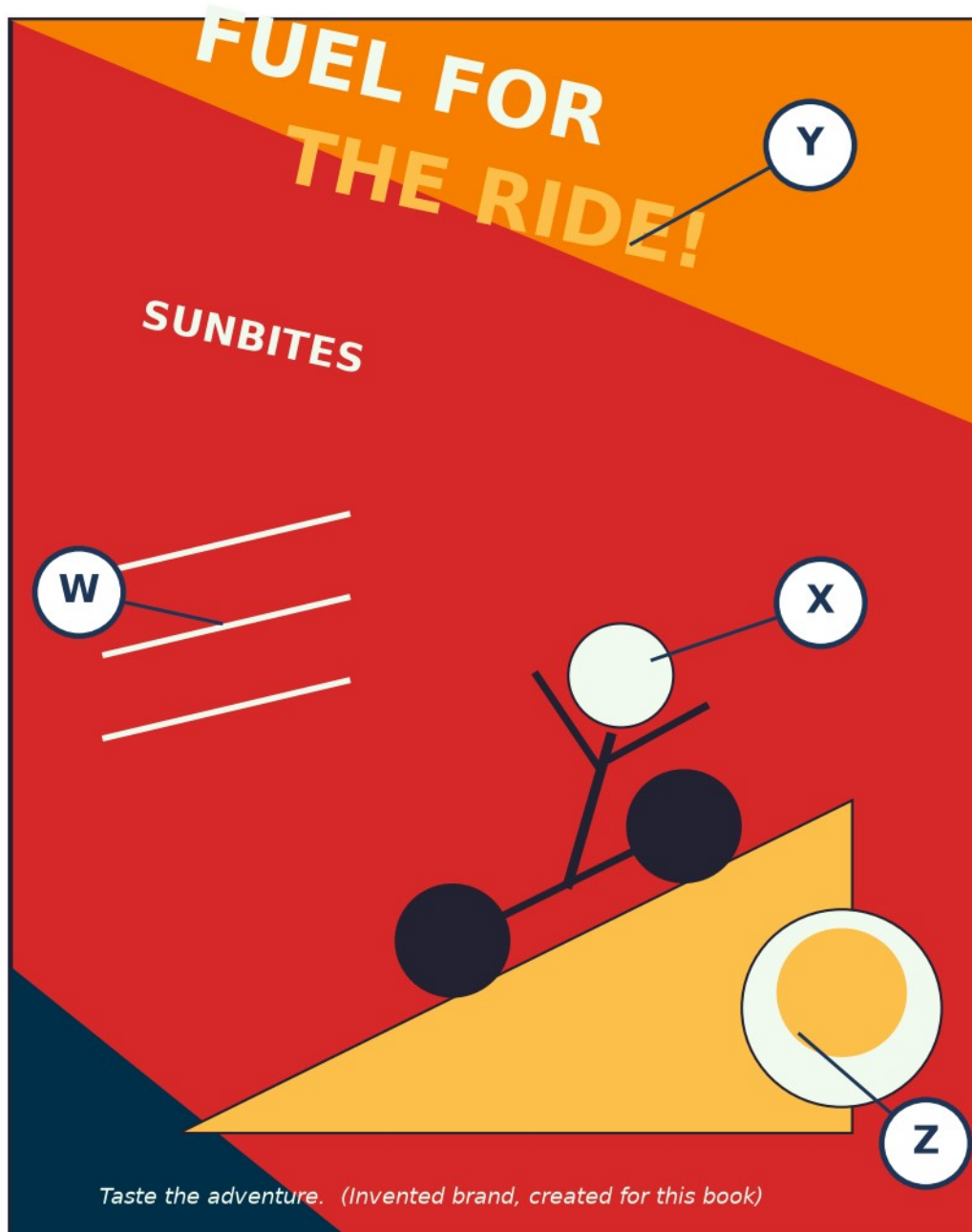
Text	Usual tense
1. a recount of your weekend in a diary	A. past tense
2. the steps of a recipe	B. present tense
3. a forecast of tomorrow's weather	C. future tense
4. a review retelling a	

novel's plot

Section C — Perspective in still images, moving images and sound (Section 2C · VC2E7LA07) — 5 marks

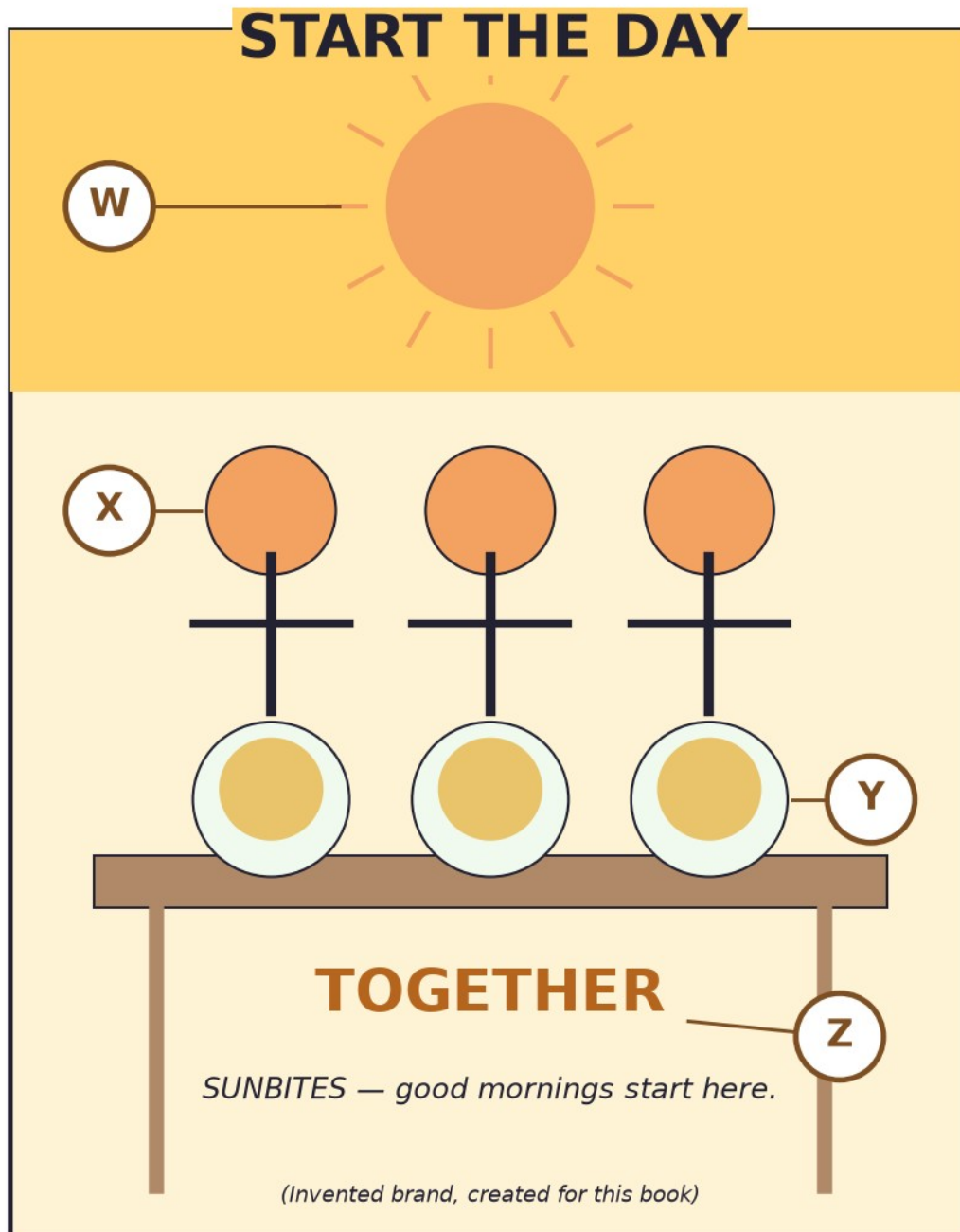
Use these two labelled advertisements, created for this book, for Questions 14 and 15.

Advertisement A: Sunbites (invented) — labelled for Chapter Test 2



Invented advertisement A for Sunbites cereal, labelled for this test. Region W is the diagonal speed lines at the left. Region X is the rider on the ramp. Region Y is the headline FUEL FOR THE RIDE! Region Z is the small bowl of cereal in the corner.

Advertisement B: Sunbites (invented) — labelled for Chapter Test 2



Invented advertisement B for Sunbites cereal, labelled for this test. Region W is the soft sun at the top. Region X is the three people drawn the same size and close together at the table. Region Y is the three bowls on the table. Region Z is the word TOGETHER with the tagline good mornings start here.

Question 11 [1 mark]

In an image, the part your eye meets first is doing the work of ...

- A. salience
- B. vector
- C. proximity
- D. angle

Question 12 [1 mark]

Complete the sentence with one word from Section 2C.

In a film, the shot that fills the frame with the face, so feelings fill the frame, is called a

Question 13 [1 mark]

Match each visual tool to its main job. Write the letter of the job next to each tool.

Tool		Job
1. angle	_____	A. nearness: how close together or far apart things sit
2. colour	_____	B. a real or implied line that leads your eye from one part to another
3. vector	_____	C. the height you view something from
4. proximity	_____	D. sets the mood: warm reds excite, cool blues calm

Question 14 [1 mark]

Section 2C teaches that size is a choice: bigger things read as more important, and smaller things read as less important. In Advertisement A the maker wanted the adventure, not the food, to be the story.

Which labelled region shows the product drawn small on purpose?

- A. W
 - B. X
 - C. Y
 - D. Z
-

Question 15 [1 mark]

Section 2C also teaches proximity: things placed close together read as belonging together, and people drawn the same size read as equal. In Advertisement B the maker wanted the cereal to look like time with family.

Which labelled region shows the three people drawn the same size and close together?

- A. W
- B. X
- C. Y
- D. Z

Section D — Specialist and technical vocabulary (Section 2D · VC2E7LA08) — 5 marks

Question 16 [1 mark]

Read this sentence.

“The poem’s last line made me laugh.”

In this sentence, the word *line* carries its ...

- A. everyday meaning: a thin mark
 - B. everyday meaning: a queue
 - C. technical meaning: one row of words in a poem
 - D. technical meaning: the feeling a text gives off
-

Question 17 [1 mark]

Section 2D says a critique is not the same as criticising, because a critique ...

- A. weighs up strengths and weaknesses
 - B. only finds fault
 - C. lists every device in a text
 - D. retells the story in shorter words
-

Question 18 [1 mark]

Which term from Section 2D means *a group of lines in a poem, like a paragraph in a story*?

- A. stanza
 - B. rhyme
 - C. alliteration
 - D. tone
-

Question 19 [1 mark]

Complete the sentence with one word.

Language for talking about language is called _____.

Question 20 [1 mark]

A glossary entry has four parts. Arrange the parts below in the order a glossary uses them. Write the letters in order.

- P. definition
- Q. example sentence
- R. headword
- S. word class

Order: _____, _____, _____, _____

Section E — Punctuation for meaning: colons and brackets (Section 2E · VC2E7LA09)

— 5 marks

Question 21 [1 mark]

Which sentence uses a colon correctly?

- A. “The kit list is short: a hat, a bottle, and a pen.”
 - B. “The kit list: a hat, a bottle, and a pen.”
 - C. “The kit: list is short a hat, a bottle, and a pen.”
 - D. “The kit list is short a hat: a bottle, and a pen.”
-

Question 22 [1 mark]

What is the test Section 2E gives for brackets?

- A. Lift the bracketed part out and the sentence must still make complete sense.
 - B. The bracketed part must come at the start of the sentence.
 - C. The bracketed part must contain a list.
 - D. The bracketed part must point forward to the next sentence.
-

Question 23 [1 mark]

A colon points forward from a complete sentence. Its three main jobs are to introduce ...

- A. a list, an explanation, or a statement
 - B. a question, a quote, or a list
 - C. a bonus, an aside, or a number
 - D. a subject, a verb, and an object
-

Question 24 [1 mark]

Complete the sentence with one word.

Brackets do not point forward. They tuck _____ information into the middle of a sentence.

Question 25 [1 mark]

Complete the sentence with one word.

Brackets are also called _____.

Chapter Test 2 — Solutions and Marking Key

ClassBasics English 7 · Victorian Curriculum 2.0 English, Level 7 · Chapter 2 (Sections 2A–2E)

Marks: 25 — every question is worth 1 mark.

Mark from the key only. Every question in this test is objectively markable: there is one keyed answer, arrangement or accepted-word set per question, and no human judgement is required in the marking. The two hotspot questions (14 and 15) are marked by the letter of the keyed labelled region on the printed advertisements.

Part 1 — Self-check answer key

Q	Answer	Q	Answer
1	A	14	D
2	B	15	B
3	complex	16	C
4	mark: <i>Because</i> , <i>until</i>	17	A
5	1–C, 2–D, 3–A, 4– B	18	A
6	A	19	metalanguage
7	B	20	R, S, P, Q
8	first	21	A
9	mark: <i>had</i> , <i>loaded</i>	22	A
10	1–A, 2–B, 3–C, 4– B	23	A
11	A	24	bonus
12	close-up	25	parentheses
13	1–C, 2–D, 3–B, 4– A		

Part 2 — Diagnostic key with per-item CD codes

Q	Section	CD	Family	Key / accepted answers
1	2A	VC2E7LA05	F-A	A — <i>Although the rain stopped</i> cannot stand alone as a sentence, which is what makes it the dependent clause.
2	2A	VC2E7LA05	F-A	B — two independent clauses joined by the coordinating conjunction <i>and</i> : compound.
3	2A	VC2E7LA05	F-B	complex.
4	2A	VC2E7LA05	F-E	Mark <i>Because</i> and <i>until</i> . <i>but</i> is a coordinating conjunction, so it is not marked.

Q	Section	CD	Family	Key / accepted answers
5	2A	VC2E7LA05	F-F	1–C (one independent clause: simple), 2–D (two independent clauses joined by <i>so</i> : compound), 3–A (dependent then independent: complex), 4–B (dependent plus two independents: compound-complex).
6	2B	VC2E7LA06	F-A	A — the whole verb group is <i>will be painting</i> ; the first word, <i>will</i> , carries the future tense.
7	2B	VC2E7LA06	F-A	B — <i>Yesterday</i> signals past, but <i>walk</i> is present: a slip. The others keep one clear timeline or shift with a signal (<i>now</i>).
8	2B	VC2E7LA06	F-B	first.
9	2B	VC2E7LA06	F-E	Mark <i>had</i> and <i>loaded</i> . Together they are the verb group (past perfect); the first word, <i>had</i> , carries the tense.
10	2B	VC2E7LA06	F-F	1–A (recounts run in past tense), 2–B (procedures run in present), 3–C (predictions run in future), 4–B (a novel’s plot is retold in the literary present).
11	2C	VC2E7LA07	F-A	A — salience is how strongly a part of an image pulls your eye; the part you meet first has the most salience.
12	2C	VC2E7LA07	F-B	close-up (accept “close up”).
13	2C	VC2E7LA07	F-F	1–C, 2–D, 3–B, 4–A.
14	2C	VC2E7LA07	F-G	D — region Z is the

Q	Section	CD	Family	Key / accepted answers
				cereal bowl, drawn small in the corner while the rider and headline carry the size: the adventure, not the food, is the story.
15	2C	VC2E7LA07	F-G	B — region X is the three people, drawn the same size and close together, so they read as a family that belongs together.
16	2D	VC2E7LA08	F-A	C — the sentence is about a poem, so <i>line</i> does its technical job: one row of words in a poem.
17	2D	VC2E7LA08	F-A	A — a critique weighs up strengths and weaknesses; criticise often means only finding fault.
18	2D	VC2E7LA08	F-A	A — a stanza is a group of lines in a poem, like a paragraph in a story.
19	2D	VC2E7LA08	F-B	metalanguage.
20	2D	VC2E7LA08	F-D	R (headword), S (word class), P (definition), Q (example sentence).
21	2E	VC2E7LA09	F-A	A — <i>The kit list is short</i> is a complete sentence pointing forward, so the colon is correct. In B, C and D the words before the colon are not a complete sentence, or the colon is misplaced.
22	2E	VC2E7LA09	F-A	A — if you lift the bracketed part out, the sentence must still make complete sense.
23	2E	VC2E7LA09	F-A	A — a colon introduces a list, an explanation, or a

Q	Section	CD	Family	Key / accepted answers
				statement.
24	2E	VC2E7LA09	F-B	bonus.
25	2E	VC2E7LA09	F-B	parentheses.

Coverage summary

CD	Section	Marks
VC2E7LA05	2A	5
VC2E7LA06	2B	5
VC2E7LA07	2C	5
VC2E7LA08	2D	5
VC2E7LA09	2E	5
Total		25

Chapter Test 3 — Literature

Instrument

Chapter Test 3 (CT3)

Book and band

ClassBasics English 7 · Victorian Curriculum 2.0
English, Level 7

Chapter coverage

Chapter 3 — Literature (Sections 3A–3F)

Content descriptions assessed

VC2E7LE01 (Section 3A) · VC2E7LE02 (Section 3B)
· VC2E7LE03 (Section 3C) · VC2E7LE04 (Section
3D) · VC2E7LE05 (Section 3E) · VC2E7LE06
(Section 3F)

Marks

30 marks — every question is worth 1 mark. Section A:
5 marks · Section B: 5 marks · Section C: 5 marks ·
Section D: 5 marks · Section E: 5 marks · Section F: 5
marks

Timing guidance

35 minutes (about 1 minute per mark, plus 5 minutes
reading time)

Permitted materials

None. Closed book: no dictionaries, no devices, no
notes. The three passages and every text you need are
printed in this test.

Conditions

- Closed book. The three passages are printed on the next page. Nothing else may be used.
- One uninterrupted sitting. Usual classroom adjustments apply.
- Answer all questions. For multiple-choice questions, choose the ONE best answer.
- Every question runs off the three printed passages. Nothing in this test assumes you have studied any set text.
- This is a school-designed classroom assessment, written for this book. It is not a Victorian Curriculum and Assessment Authority (VCAA) test, and it is not approved, endorsed or reviewed by VCAA. There is no external VCAA examination for English at F–10.

Student details

Name

Class

Date

The three passages

Read all three passages before you begin. Every question in this test runs off them.

Passage 1 — The Borrowed Coat *(a narrative extract, written for this test)*

The day Em started at Salt Creek School, the wind came off the sea so hard the flag snapped like a whip. She stood at the gate in a coat two sizes too big, her grandmother's, because her own bag had gone missing somewhere between two bus changes.

"That's a man's coat," said a boy, not unkindly. He was holding the gate open.

"It's a waiting coat," said Em. "It waits for me to grow."

The boy laughed, and the laugh was friendly. "I'm Theo. You're in 7C. Come on, the bell goes in a minute."

At lunch, Em sat where the wall blocked the wind. Theo sat down beside her with two meat pies. "Mum packs two," he said. "She says nobody should eat alone on their first day, or any day."

Em kept the coat on all day, even in the warm room. It smelled of woodsmoke and peppermint, and every time the door banged it felt, for one small second, like being home.

Passage 2 — The Ferry Horn *(a short poem, written for this test)*

Come down, come down to the harbour wall, and hear the ferry horn call, when the fog rolls thick and the gulls go quick and small, above it all.

My father counts the boats back home: one light, then two, then three. The horn says safe, the horn says soon, the horn says wait for me.

So come down, come down to the harbour wall, and stand where I have stood. the sea gives back what the sea is given, and the horn says home for good.

Passage 3 — The Paper Bridge *(a short-story passage, written for this test)*

The science room smelled of glue and dust. Lena's bridge had to hold one brick, the teacher said. One brick, two metres of span, paper and tape only.

At home that night, Lena remembered the summer her uncle had let her help build the pier. He tapped each pile and listened, and threw out the ones that sang back wrong. "Wood tells you," he had said. "Paper will too, if you ask it the same way."

She tapped her bridge. It sang back wrong. She rebuilt the middle fold twice, and on the third try the tap came back short and sure.

Next day the class watched while she set the brick on the paper bridge. It held. Ms Ford wrote the weight in the book and said, "How?"

"I asked it," said Lena, and did not explain.

Section A — Ideas, points of view, characters, events and issues in context (Section 3A · VC2E7LE01) — 5 marks

Question 1 [1 mark]

How is Passage 1 told?

- A. in first person, by Em
 - B. in third person, following Em's thoughts and feelings
 - C. in third person, knowing every character's thoughts
 - D. in first person, by Theo
-

Question 2 [1 mark]

The big idea Passage 1 is working on is ...

- A. belonging, and the kindness that builds it
 - B. winning against the odds
 - C. fear of the open sea
 - D. the rules of family life
-

Question 3 [1 mark]

Section 3A teaches three context lenses: historical (the time), cultural (the way of life) and social (the people, and how belonging works between them). Which detail from Passage 1 belongs most strongly to the **social** lens?

- A. the wind coming off the sea so hard the flag snapped
 - B. Theo sitting down beside Em at lunch
 - C. the coat smelling of woodsmoke and peppermint
 - D. Em's bag going missing between two bus changes
-

Question 4 [1 mark]

Complete the sentence with one word from Section 3A.

A question a text raises that people can disagree about in real life, such as "what do we owe a newcomer?", is called an _____.

Question 5 [1 mark]

Match each thing from Passage 1 to the label that fits it. Write the letter of the label next to each thing.

Thing

Label

- 1. "the wind came off the sea so hard the flag snapped" _____
- 2. Theo sitting down beside Em with two meat pies _____

- A. the idea
- B. an event

Thing		Label
3. “what do we owe a newcomer?”	_____	C. a setting detail
4. belonging	_____	D. an issue

Section B — Developing and justifying opinions (Section 3B · VC2E7LE02) — 5 marks

Question 6 [1 mark]

Section 3B keeps three kinds of statement separate: fact, opinion and preference. Which statement about Passage 1 is an **opinion** (a claim about the text that can be argued with)?

- A. “Em wears her grandmother’s coat.”
 - B. “Theo is the kindest character in the passage.”
 - C. “I liked the ending of the passage.”
 - D. “The passage is set at Salt Creek School.”
-

Question 7 [1 mark]

Which statement is a **preference** (a report of the reader’s own reaction, which cannot be argued with)?

- A. “Em keeps the coat on all day.”
 - B. “The meat pies show that Theo’s family is kind.”
 - C. “I wish the passage had been longer.”
 - D. “Em is braver than she thinks she is.”
-

Question 8 [1 mark]

A justified opinion has three parts, stacked in order. They are ...

- A. claim, reason, evidence
 - B. claim, quote, verdict
 - C. reaction, reason, verdict
 - D. fact, feeling, claim
-

Question 9 [1 mark]

Read this reader’s statement about Passage 1.

A brave, honest girl makes a dull first day bright.

Mark every word that carries a judgement (an opinion word). Do not mark words that only report facts.

Question 10 [1 mark]

Match each statement about Passage 1 to its kind. Write the letter of the kind next to each statement. Kinds may be used more than once.

Statement	Kind
1. “Em kept the coat on all day.”	A. fact

Statement		Kind
2. "The coat is the best detail in the passage."	_____	B. opinion
3. "I would read this passage again."	_____	C. preference
4. "Theo's mother packs two pies."	_____	

Section C — How devices, language features and images create character and influence emotions (Section 3C · VC2E7LE03) — 5 marks

Question 11 [1 mark]

In Passage 3, the paper “sang back wrong”. This choice is ...

- A. personification
 - B. a simile
 - C. end rhyme
 - D. a flashback
-

Question 12 [1 mark]

At the end of Passage 3, Lena says “I asked it,” and does not explain. What does this dialogue build in Lena?

- A. She keeps her uncle’s way of working as something private, between them.
 - B. She does not understand why the bridge held.
 - C. She thinks the teacher’s question is rude.
 - D. She wants the class to laugh at the teacher.
-

Question 13 [1 mark]

Section 3C teaches that print tells and film shows. In a film version of Passage 3, which choice could carry the line “The science room smelled of glue and dust”?

- A. a sound effect of a tap on paper
 - B. a close-up of glue jars and dust in the light
 - C. a low angle on the teacher
 - D. a faster beat on the soundtrack
-

Question 14 [1 mark]

Drag the correct device words into the blanks. Two words in the bank are not needed.

Bank: personification · dialogue · repetition · simile · symbol

In Passage 3, the writer uses _____ when the paper “sang back wrong”. The _____ “I asked it” lets us hear Lena’s quiet joke, and the _____ of “one brick” tells us exactly what the test is.

Question 15 [1 mark]

Read this line, built from the world of Passage 3.

The paper bridge hummed its small, sure song under the brick.

Mark every word that gives the bridge a living voice (the personification words). Do not mark the other words.

Section D — How characters, settings and events combine to create meaning (Section 3D · VC2E7LE04) — 5 marks

Question 16 [1 mark]

In Passage 3, why does the pier memory matter to the bridge test?

- A. It gives Lena a way of testing the paper, so her character, the past event and the present event combine to build the meaning.
 - B. It fills space before the test begins.
 - C. It shows that Lena misses her uncle.
 - D. It explains why the teacher set the rule.
-

Question 17 [1 mark]

Section 3D teaches that traditional stories told aloud use the **oral mode**, including direct address (speaking straight to the listener). Which line of Passage 2 uses direct address?

- A. “Come down, come down to the harbour wall”
 - B. “the gulls go quick and small”
 - C. “one light, then two, then three”
 - D. “the sea gives back what the sea is given”
-

Question 18 [1 mark]

Complete the sentence with one word from Section 3D.

The test where you change one element of a story and ask what the meaning loses is called the _____ test.

Question 19 [1 mark]

Four events of Passage 3 are below, jumbled. Arrange them in the order the story **tells** them. Write the letters in order.

- P. Lena taps her bridge and rebuilds the middle fold.
- Q. The teacher sets the one-brick test.
- R. Lena remembers the summer she helped build the pier.
- S. The brick is set on the paper bridge, and it holds.

Order: _____ , _____ , _____ , _____

Question 20 [1 mark]

The swap test from Section 3D has four moves. Arrange them in the right order. Write the letters in order.

- P. Say what the story would keep.
- Q. Swap one element for another.
- R. Name what the meaning loses.

S. Conclude whether the element was load-bearing or only decoration.

Order: _____, _____, _____, _____

Section E — Layers of meaning and aesthetic qualities, including poetry (Section 3E · VC2E7LE05) — 5 marks

Question 21 [1 mark]

Which pair is an **end rhyme** in Passage 2?

- A. stood / good
 - B. wall / three
 - C. soon / small
 - D. given / father
-

Question 22 [1 mark]

Which line of Passage 2 carries an **internal rhyme** (a rhyme inside the line, not at its end)?

- A. “when the fog rolls thick and the gulls go quick”
 - B. “and hear the ferry horn call”
 - C. “one light, then two, then three”
 - D. “and stand where I have stood”
-

Question 23 [1 mark]

The response frame from Section 3E has four moves. Arrange them in the right order. Write the letters in order.

- P. Judge it
- Q. Name it
- R. Explain it
- S. Quote it

Order: _____ , _____ , _____ , _____

Question 24 [1 mark]

Scanning a line for its metre, the way Section 3E teaches, has four moves. Arrange them in the right order. Write the letters in order.

- P. Mark the strong beats
- Q. Read the line aloud
- R. Count the strong beats
- S. Let your voice push some syllables harder

Order: _____ , _____ , _____ , _____

Question 25 [1 mark]

Read these two phrases from Passage 2.

the gulls go quick · the boats back home

Mark every word that is part of an alliteration (words close together starting with the same sound). Do not mark words that only sit near one.

Section F — Creating texts that experiment with literary features and devices (Section 3F · VC2E7LE06) — 5 marks

Question 26 [1 mark]

Which words in Passage 3 signal the **flashback** (the jump back to an earlier time)?

- A. “At home that night, Lena remembered the summer”
 - B. “Next day the class watched”
 - C. “The science room smelled of glue and dust”
 - D. “It held.”
-

Question 27 [1 mark]

Suppose Passage 3 arrived as three dated pages from Lena’s notebook instead of ordinary scenes. Which form would that be?

- A. the epistolary form
 - B. a scripted monologue
 - C. a prequel
 - D. an adaptation
-

Question 28 [1 mark]

The writer’s experiment cycle from Section 3F has four steps. Arrange them in the right order. Write the letters in order.

- P. Notice
- Q. Borrow
- R. Reflect
- S. Try

Order: _____, _____, _____, _____

Question 29 [1 mark]

Planning a prequel as a scripted monologue, the way Section 3F teaches, has four moves. Arrange them in the right order. Write the letters in order.

- P. Give each event one flashback that opens and closes
- Q. Choose a character and find the gap in their past
- R. Hold one present moment
- S. Plan three life events that explain the character

Order: _____, _____, _____, _____

Question 30 [1 mark]

Read this line about Lena.

Lena dragged her stool, tapped the fold, and went home.

Mark every precise verb (a word-choice upgrade, not a plain verb). Do not mark plain verbs.

Chapter Test 3 — Solutions and Marking Key

ClassBasics English 7 · Victorian Curriculum 2.0 English, Level 7 · Chapter 3 (Sections 3A–3F)

Marks: 30 — every question is worth 1 mark.

Mark from the key only. Every question in this test is objectively markable: there is one keyed answer, arrangement or marked-word set per question, and no human judgement is required in the marking. Mark-the-words questions (9, 15, 25, 30) are marked against the keyed word list.

Part 1 — Self-check answer key

Q	Answer	Q	Answer
1	B	16	A
2	A	17	A
3	B	18	swap
4	issue	19	Q, R, P, S
5	1–C, 2–B, 3–D, 4–A	20	Q, P, R, S
6	B	21	A
7	C	22	A
8	A	23	Q, S, R, P
9	mark: <i>brave, honest, dull, bright</i>	24	Q, S, P, R
10	1–A, 2–B, 3–C, 4–A	25	mark: <i>gulls, go, boats, back</i>
11	A	26	A
12	A	27	A
13	B	28	Q, S, P, R
14	personification, dialogue, repetition	29	Q, R, S, P
15	mark: <i>hummed, song</i>	30	mark: <i>dragged, tapped</i>

Part 2 — Diagnostic key with per-item CD codes

Q	Section	CD	Family	Key / accepted answers
1	3A	VC2E7LE01	F-A	B — the narration uses third person and stays inside Em’s thoughts and feelings; we never enter Theo’s mind, and no character says “I” as the telling voice.
2	3A	VC2E7LE01	F-A	A — the passage keeps returning to belonging (the gate, the lunch table, “like being home”) and the small kindness

Q	Section	CD	Family	Key / accepted answers
3	3A	VC2E7LE01	F-A	that builds it. B — Theo sitting beside Em is about people, groups and belonging, which is the social lens. The wind is setting; the coat smell is family detail; the missing bag is plot.
4	3A	VC2E7LE01	F-B	issue.
5	3A	VC2E7LE01	F-F	1–C (where and when: a setting detail), 2–B (something that happens: an event), 3–D (a live question people can disagree about: an issue), 4–A (the idea the text works on).
6	3B	VC2E7LE02	F-A	B — “kindest character” is a claim about the text that can be argued with: an opinion. A and D are checkable facts; C reports the reader’s own reaction (a preference).
7	3B	VC2E7LE02	F-A	C — “I wish the passage had been longer” only reports the reader’s own reaction, so nobody can argue with it: a preference. B and D are opinions (arguable claims); A is a fact.
8	3B	VC2E7LE02	F-A	A — claim, reason, evidence, stacked in that order. Evidence comes from the text, not from the reader’s head.
9	3B	VC2E7LE02	F-E	Mark <i>brave</i> , <i>honest</i> , <i>dull</i> and <i>bright</i> . These four words carry judgement; the

Q	Section	CD	Family	Key / accepted answers
10	3B	VC2E7LE02	F-F	other words only report who and what. 1–A (checkable against the passage: fact), 2–B (“the best detail” is an arguable claim: opinion), 3–C (reports the reader’s own reaction: preference), 4–A (checkable against the passage: fact).
11	3C	VC2E7LE03	F-A	A — the paper is given a living voice (“sang back wrong”): personification.
12	3C	VC2E7LE03	F-A	A — “I asked it” repeats the uncle’s words (“if you ask it the same way”), so the dialogue keeps his teaching private, between Lena and the reader.
13	3C	VC2E7LE03	F-A	B — film cannot print smells, so it shows them: a close-up of glue jars and dust in the light carries the same information.
14	3C	VC2E7LE03	F-C	personification, then dialogue, then repetition. <i>Simile</i> and <i>symbol</i> are distractors.
15	3C	VC2E7LE03	F-E	Mark <i>hummed</i> and <i>song</i> . Both words give the bridge a living voice; <i>small</i> , <i>sure</i> and the other words do not.
16	3D	VC2E7LE04	F-A	A — the memory is how Lena learns to test; character plus past event plus present event combine, and removing any one changes the

Q	Section	CD	Family	Key / accepted answers
17	3D	VC2E7LE04	F-A	meaning. A — “Come down, come down to the harbour wall” speaks straight to the listener, the oral-mode feature of direct address.
18	3D	VC2E7LE04	F-B	swap.
19	3D	VC2E7LE04	F-D	Q, R, P, S — the story tells the test first, then the pier memory, then the tapping and rebuilding, then the brick being set.
20	3D	VC2E7LE04	F-D	Q, P, R, S — swap one element for another, say what the story would keep, name what the meaning loses, then conclude whether it was load-bearing or only decoration.
21	3E	VC2E7LE05	F-A	A — <i>stood</i> ends the second line of the last stanza and <i>good</i> ends the fourth: an end rhyme. The other pairs do not rhyme.
22	3E	VC2E7LE05	F-A	A — <i>thick</i> and <i>quick</i> rhyme inside the line. The other lines carry end rhymes only, or none.
23	3E	VC2E7LE05	F-D	Q, S, R, P — Name it, Quote it, Explain it, Judge it: the response frame in its taught order.
24	3E	VC2E7LE05	F-D	Q, S, P, R — read the line aloud, let your voice push some syllables harder, mark the strong beats, then count them (scanning).
25	3E	VC2E7LE05	F-E	Mark <i>gulls</i> , <i>go</i> , <i>boats</i>

Q	Section	CD	Family	Key / accepted answers
				and <i>back</i> . <i>Gulls</i> and <i>go</i> start with the same sound; <i>boats</i> and <i>back</i> start with the same sound. <i>Quick</i> starts with a different sound, so it is not marked.
26	3F	VC2E7LE06	F-A	A — “At home that night, Lena remembered the summer” signals the jump back to an earlier time: a flashback.
27	3F	VC2E7LE06	F-A	A — a story told through dated written pages (letters, diary or notebook entries) uses the epistolary form.
28	3F	VC2E7LE06	F-D	Q, S, P, R — Borrow, Try, Notice, Reflect: the experiment cycle in its taught order.
29	3F	VC2E7LE06	F-D	Q, R, S, P — choose a character and find the gap in their past, hold one present moment, plan three life events that explain the character, then give each event one flashback that opens and closes.
30	3F	VC2E7LE06	F-E	Mark <i>dragged</i> and <i>tapped</i> . These are precise verbs (word-choice upgrades); <i>went</i> is a plain verb, so it is not marked.

Coverage summary

CD	Section	Marks
VC2E7LE01	3A	5
VC2E7LE02	3B	5
VC2E7LE03	3C	5
VC2E7LE04	3D	5



CD	Section	Marks
VC2E7LE05	3E	5
VC2E7LE06	3F	5
Total		30

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

Instrument	Chapter Test 4 (CT4)
Book and band	ClassBasics English 7 · Victorian Curriculum 2.0 English, Level 7
Chapter coverage	Chapter 4 — Literacy: speaking, listening, words and texts in context (Sections 4A–4D)
Content descriptions assessed	VC2E7LY01 (Section 4A) · VC2E7LY02 (Section 4B) · VC2E7LY03 (Section 4C) · VC2E7LY04 (Section 4D)
Marks	20 marks — every question is worth 1 mark. Section A: 5 marks · Section B: 5 marks · Section C: 5 marks · Section D: 5 marks
Timing guidance	25 minutes (about 1 minute per mark, plus 5 minutes reading time)
Permitted materials	None. Closed book: no dictionaries, no devices, no notes. The written record of the discussion and every text you need are printed in this test.

Conditions

- Closed book. The written record of the discussion is printed on the next page. Nothing else may be used.
- One uninterrupted sitting. Usual classroom adjustments apply.
- Answer all questions. For multiple-choice questions, choose the ONE best answer.
- The speaking-and-listening skills in this test are evidenced from the printed written record of the discussion. Live speaking evidence sits in the observation checklists, which are not marked.
- This is a school-designed classroom assessment, written for this book. It is not a Victorian Curriculum and Assessment Authority (VCAA) test, and it is not approved, endorsed or reviewed by VCAA. There is no external VCAA examination for English at F–10.

Student details

Name

Class

Date

The written record of the discussion

Read the written record before you begin. Every question in Section A runs off it. It is a written record of talk. Read it the way you would listen.

Which works better, the audiobook or the page? (*written for this test*)

Ms Ng asks Priya and Jack to discuss whether the class story, The Kite Race, works better as an audiobook or read silently from the page.

Ms Ng: Priya, Jack, here is your question. Does our class story, The Kite Race, work better as an audiobook, or read silently from the page? Give reasons, take turns, and at the end each name one thing the other version does well. Priya, you start.

Priya: I think the audiobook works better. When the kite race starts, the reader speeds up, and you can hear the wind get louder behind the voices. It made me feel like I was running with them.

Jack: I see that, but I think the page version works better, because the page can show speed too. The sentences get shorter as the race gets close, so the words themselves speed up. You can't see sentence lengths in an audiobook.

Priya: So you're saying the page shows speed with the shape of the sentences, and a voice can't do that. Did I get that right?

Jack: Yeah, exactly.

Priya: But the audiobook has a move of its own. When Amara's kite snaps, the voice goes quiet for a whole beat before anyone speaks. All the sadness is in that quiet.

Jack: I'd add to that. The quiet beat only works because the reader was fast the whole time, so you notice the stop.

Priya: True. But everyone knows stories sound better when someone reads them to you, so most people would agree with me anyway.

Jack: Hang on, that's just a claim. Which part of the audiobook actually showed you that?

Priya: ... fair. The reader's voice. When Amara apologises, her voice cracks a little, and I believed her straight away. I didn't feel that from the words on the page.

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

Priya: The page version gives you the map. The story prints a map of the kite field, and you can look back at it any time you're lost.

Jack: And the audiobook gives Grandpa a real voice. In the page version he says very little, but in the audiobook his laugh makes him feel like he is in the room.

Section A — Interaction skills for discussing ideas (Section 4A · VC2E7LY01) — 5 marks

Question 1 [1 mark]

What is Priya's claim in the discussion?

- A. The audiobook works better than the page version.
 - B. The page version works better than the audiobook.
 - C. The story should become a film.
 - D. The map is the best feature of the story.
-

Question 2 [1 mark]

Section 4A keeps claims, evidence and a speaker's own response separate. Which of Priya's lines is **key evidence** (a detail a listener can point to and check)?

- A. "you can hear the wind get louder behind the voices"
 - B. "It made me feel like I was running with them"
 - C. "I think the audiobook works better"
 - D. "most people would agree with me anyway"
-

Question 3 [1 mark]

Priya says: "everyone knows stories sound better when someone reads them to you, so most people would agree with me anyway." Why is this a claim with no evidence?

- A. It asks the listener to agree because "everyone" agrees, but it points at nothing checkable.
 - B. It is about the wrong story.
 - C. It is too short to count as evidence.
 - D. It is a report of a feeling, not a claim.
-

Question 4 [1 mark]

Complete the sentence with one word from Section 4A.

When Priya says Jack's point back in her own words and ends with "Did I get that right?", she is using the discussion move called a _____.

Question 5 [1 mark]

Match each line from the written record to the discussion move it uses. Write the letter of the move next to each line. Two moves in the list are not needed.

Line	Move
1. "I see that, but I think the page version works better, because the	A. ask for evidence

Line		Move
	page can show speed too.”	
2.	“So you’re saying the page shows speed with the shape of the sentences, and a voice can’t do that. Did I get that right?”	B. build
3.	“I’d add to that. The quiet beat only works because the reader was fast the whole time, so you notice the stop.”	C. differ with a reason
4.	“Which part of the audiobook actually showed you that?”	D. rephrase
		E. clarify
		F. sum up

Section B — Delivering structured spoken texts (Section 4B · VC2E7LY02) — 5 marks

Question 6 [1 mark]

A speaker slows right down for the dates and times, so the audience can note them down. Which feature of voice is the speaker shaping?

- A. tone
 - B. volume
 - C. pitch
 - D. pace
-

Question 7 [1 mark]

At a school assembly, which voice choice best fits a speaker's final ask?

- A. Speak faster so the talk ends on time.
 - B. Lift the volume so the ask reaches the back row.
 - C. Drop almost to a whisper.
 - D. Keep the same flat tone from start to finish.
-

Question 8 [1 mark]

Section 4B defines formal language as language shaped for a prepared talk to an audience you do not know well. Which line is shaped that way?

- A. "So um, yeah I think we should have longer lunch, like heaps longer."
 - B. "Today I am proposing a longer lunch break."
 - C. "Lunch is too short or whatever."
 - D. "Thanks I guess, that's pretty much it."
-

Question 9 [1 mark]

Complete the sentence with one word from Section 4B.

In a talk's opening, a hook earns attention, a line states the purpose, and a _____ names the points to come.

Question 10 [1 mark]

The talk-building loop has nine steps. Arrange four of them in the order the loop uses them. Write the letters in order.

- P. Rehearse aloud
- Q. Share peer feedback
- R. Draft
- S. Deliver

Order: _____, _____, _____, _____

Section C — Learning new words: parts, rules, patterns and origins (Section 4C · VC2E7LY03) — 5 marks

Question 11 [1 mark]

Which word is built with a prefix meaning *again*?

- A. unhappy
 - B. replayed
 - C. careless
 - D. hopeful
-

Question 12 [1 mark]

The Latin root *dict-* means *say*. Which word is built on it?

- A. predict
 - B. transport
 - C. spectator
 - D. telephone
-

Question 13 [1 mark]

Which build follows the spelling rules from Section 4C?

- A. stop + ed = stoped
 - B. smile + ing = smileing
 - C. carry + ed = carryed
 - D. hug + ing = hugging
-

Question 14 [1 mark]

Complete the sentence with one word from Section 4C.

The weak vowel sound in an unstressed syllable, which can be spelled by almost any vowel letter, is called the

Question 15 [1 mark]

The routine for learning a new word has five steps. Arrange four of them in the order the routine uses them. Write the letters in order.

- P. Apply the spelling rules
- Q. Say the word aloud and split it into syllables
- R. Write it, check it and say it back
- S. Look for parts you know

Order: _____, _____, _____, _____

Section D — Texts in context: the effect of current technology (Section 4D · VC2E7LY04) — 5 marks

Question 16 [1 mark]

The same news goes out as a chat, an email and a formal notice, and the writer changes the words, the sentences and the opening for each one. Changing how you write for your reader and your purpose is called ...

- A. register
 - B. a short form
 - C. an interactive element
 - D. newsworthy
-

Question 17 [1 mark]

A magazine's app edition adds a poll under an article. What does the poll let the reader do that the printed page cannot?

- A. Vote, and watch the running result become part of the text.
 - B. Read the article faster.
 - C. See more words on the page.
 - D. Skip the parts they do not like.
-

Question 18 [1 mark]

Why can a news app push a storm alert at 7:02 am when the Saturday paper cannot?

- A. Because the feed updates all day, while the paper is written and printed before the day.
 - B. Because storms only happen in the morning.
 - C. Because the paper has no weather page.
 - D. Because the app prints more pages than the paper.
-

Question 19 [1 mark]

Complete the sentence with one word from Section 4D.

Five factors make a topic newsworthy: it is new, it is close to home, it affects many people, it has a well-known name, or it is _____ or a good human story.

Question 20 [1 mark]

Match each channel choice to what it is for. Write the letter of the job next to each choice.

Choice	Job
1. The chat uses short forms such as <i>u</i> and <i>pls</i> .	A. so any reader, even a stranger, knows at once that what follows is official

Choice		Job
2. The email adds a subject line.	_____	B. to buy speed on a small screen, between friends who share the code
3. The notice opens with NOTICE in capital letters.	_____	C. so a busy reader can judge the message and file it before opening it
4. The chat adds a worried-face emoji.	_____	D. to carry a feeling that words alone would miss, when the reader shares the code

Chapter Test 4 — Solutions and Marking Key

ClassBasics English 7 · Victorian Curriculum 2.0 English, Level 7 · Chapter 4 (Sections 4A–4D)

Marks: 20 — every question is worth 1 mark.

Mark from the key only. Every question in this test is objectively markable: there is one keyed answer, arrangement or accepted-word per question, and no human judgement is required in the marking. Section A runs off the printed written record of the discussion, which is the speaking-and-listening text for this test.

Part 1 — Self-check answer key

Q	Answer	Q	Answer
1	A	11	B
2	A	12	A
3	A	13	D
4	rephrase	14	schwa
5	1–C, 2–D, 3–B, 4–A	15	Q, S, P, R
6	D	16	A
7	B	17	A
8	B	18	A
9	preview	19	unusual
10	R, P, Q, S	20	1–B, 2–C, 3–A, 4–D

Part 2 — Diagnostic key with per-item CD codes

Q	Section	CD	Family	Key / accepted answers
1	4A	VC2E7LY01	F-A	A — Priya opens with “I think the audiobook works better”, and her later turns support that position.
2	4A	VC2E7LY01	F-A	A — the wind getting louder behind the voices is a detail a listener can point to and check. B is her own response (a feeling), C is the claim itself, and D is the claim-with-no-evidence line.
3	4A	VC2E7LY01	F-A	A — “everyone knows” asks the listener to agree without pointing at anything checkable, which is what makes it a claim with no evidence.

Q	Section	CD	Family	Key / accepted answers
4	4A	VC2E7LY01	F-B	rephrase. Accept “rephrasing”.
5	4A	VC2E7LY01	F-F	1–C (differs, with a reason attached), 2–D (says Jack’s point back in other words, then checks it), 3–B (adds a reason to Priya’s idea, so the talk moves forward), 4–A (asks for the detail behind a claim). Clarify and sum up are not used.
6	4B	VC2E7LY02	F-A	D — slowing down and speeding up shape pace. Tone is the feeling, volume is loudness, pitch is high or low.
7	4B	VC2E7LY02	F-A	B — lift the volume so the call to action reaches the back row. Every voice choice is made for the listener.
8	4B	VC2E7LY02	F-A	B — full sentence, precise topic words, purpose stated in the open, no fillers or slang. A, C and D carry fillers, slang or vague endings.
9	4B	VC2E7LY02	F-B	preview.
10	4B	VC2E7LY02	F-D	R, P, Q, S — draft, rehearse aloud, share peer feedback (while there is still time to use it), then deliver.
11	4C	VC2E7LY03	F-A	B — <i>re-</i> means again, so <i>replayed</i> means played again. <i>Un-</i> means not, and <i>-less</i> and <i>-ful</i> are suffixes.
12	4C	VC2E7LY03	F-A	A — <i>pre-</i> (before) + <i>dict-</i> (say): to say what will happen before it happens.
13	4C	VC2E7LY03	F-A	D — one short vowel before one

Q	Section	CD	Family	Key / accepted answers
				final consonant, last syllable stressed: double the <i>g</i> . The others break a rule: <i>stopped, smiling</i> (drop the <i>e</i>), <i>carried</i> (change <i>y</i> to <i>i</i>).
14	4C	VC2E7LY03	F-B	schwa.
15	4C	VC2E7LY03	F-D	Q, S, P, R — say the word aloud and split it into syllables, look for parts you know, apply the spelling rules, then write it, check it and say it back.
16	4D	VC2E7LY04	F-A	A — register is changing how you write for your reader and your purpose.
17	4D	VC2E7LY04	F-A	A — a poll makes the reader part of the text: the vote and the running result become part of what the next reader sees. Print has no way to count its readers.
18	4D	VC2E7LY04	F-A	A — the feed updates all day, newest first, while the edition is written and printed before the day, so the paper cannot warn readers live.
19	4D	VC2E7LY04	F-B	unusual.
20	4D	VC2E7LY04	F-F	1–B (short forms buy speed between friends who share the code), 2–C (a subject line lets a busy reader judge and file the message), 3–A (capitals tell any reader, even a stranger, that the notice is official), 4–D (the emoji carries a feeling, when the

Q	Section	CD	Family	Key / accepted answers
				reader shares the code).

Coverage summary

CD	Section	Marks
VC2E7LY01	4A	5
VC2E7LY02	4B	5
VC2E7LY03	4C	5
VC2E7LY04	4D	5
Total		20

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

Instrument	Chapter Test 5 (CT5)
Book and band	ClassBasics English 7 · Victorian Curriculum 2.0 English, Level 7
Chapter coverage	Chapter 5 — Literacy: analysing, interpreting, evaluating and creating texts (Sections 5A–5E)
Content descriptions assessed	VC2E7LY05 (Section 5A) · VC2E7LY06 (Section 5B) · VC2E7LY07 (Section 5C) · VC2E7LY08 (Section 5D) · VC2E7LY09 (Section 5E)
Marks	25 marks — every question is worth 1 mark. Section A: 5 marks · Section B: 5 marks · Section C: 5 marks · Section D: 5 marks · Section E: 5 marks
Timing guidance	30 minutes (about 1 minute per mark, plus 5 minutes reading time)
Permitted materials	None. Closed book: no dictionaries, no devices, no notes. Every text and passage you need are printed in this test.

Conditions

- Closed book. Every text and passage is printed in the question. Nothing else may be used.
- One uninterrupted sitting. Usual classroom adjustments apply.
- Answer all questions. For multiple-choice questions, choose the ONE best answer.
- For the mark-the-words questions (Questions 8 and 25), write each word you mark on the lines provided.
- This is a school-designed classroom assessment, written for this book. It is not a Victorian Curriculum and Assessment Authority (VCAA) test, and it is not approved, endorsed or reviewed by VCAA. There is no external VCAA examination for English at F–10.

Student details

Name

Class

Date

Texts for Section A

Read Text A1 and Text A2 before you answer Questions 1 to 5. Both texts are about the same school event. They were written for this test.

Text A1 — Picnic Day poster

Layout: bright colours, big bold sloped letters, and a star shape around the word WIN. Copies go up on the student noticeboards.

PICNIC DAY IS HERE! Grab your friends and race to the oval. Big games. Free fruit. Golden tickets. What's YOUR picnic game? Find a golden ticket in every fifth snack bag and WIN a class pizza party! See you at lunch, Thursday 12 March.

Text A2 — Picnic Day notice (school newsletter for families)

Picnic Day: Thursday 12 March, 12 noon to 1.30 pm, front oval. Students will eat lunch outside with their classes, then join games run by staff. Water and fruit will be provided. Sun hats are required, as there is little shade on the oval. We know mornings are busy, so lunches can be ordered from the canteen by Friday. Families are welcome to watch from the shaded seats.

Section A — Language features, audience and purpose (Section 5A · VC2E7LY05) — 5 marks

Question 1 [1 mark]

Text A1 and Text A2 are about the same event, but almost every language choice is different. According to Section 5A, what is the best explanation?

- A. The audience changed, so the language choices changed with it.
 - B. The event changed between the two texts.
 - C. Text A2 is shorter, so it had to be simpler.
 - D. One text is written down and the other is spoken.
-

Question 2 [1 mark]

Match each line to the language feature it uses. Write the letter of the feature next to each line. Two features in the list are not needed.

Line	Feature
1. “Grab your friends and race to the oval.”	A. a command
2. “What’s YOUR picnic game?”	B. a question with no answer needed
3. “Water and fruit will be provided.”	C. a fact you could check
4. “We know mornings are busy”	D. an inclusive pronoun that pulls the reader onto the maker’s side
	E. repetition used as a deliberate beat
	F. a feeling word

Question 3 [1 mark]

Which is the strongest evidence that Text A1 is aimed at students, not at families?

- A. The golden tickets and the class pizza party are prizes for students to hunt for at school, and no promise like that is made to families.
 - B. The poster uses bright colours.
 - C. The poster is shorter than the notice.
 - D. Posters are always aimed at students.
-

Question 4 [1 mark]

Text A2 has no exclamation marks, no commands and no feeling words. According to Section 5A, what does this show about Text A2?

- A. Its purpose is to inform, not to persuade. The features that stir a feeling or push a choice are missing.
 - B. The writer forgot the punctuation.
 - C. Families do not read exclamation marks.
 - D. Picnic Day will not be much fun.
-

Question 5 [1 mark]

Section 5A gives four clue types for naming a target audience: the words, the promise, the picture and the place. Match each clue type to the detail from Text A1 that fits it. Write the letter of the detail next to each clue type. Two details in the list are not needed.

Clue type		Detail from Text A1
1. the words	_____	A. a chance to win a class pizza party
2. the promise	_____	B. posted on the student noticeboards
3. the picture	_____	C. loud, fun words such as “race” and “WIN”
4. the place	_____	D. the time, 12 noon to 1.30 pm
		E. a star shape and bright colours, with no adults shown
		F. the rule that sun hats are required

Section B — The structure of ideas (Section 5B · VC2E7LY06) — 5 marks

Question 6 [1 mark]

Read this short text.

The school library sorts its fiction into four shelves: adventure, mystery, humour and verse. Each shelf has its own colour label, and the sorting rule is the kind of story inside.

Which structure of ideas does this text use?

- A. a taxonomy
 - B. cause and effect
 - C. an extended metaphor
 - D. chronology
-

Question 7 [1 mark]

Read this cause-and-effect chain.

Because the garden beds dried out over the holidays, the seedlings died, so the garden club now waters them every morning before school.

The chain is built to convince the reader of a course of action. Which part of the chain is that course of action?

- A. the garden beds dried out over the holidays
 - B. the seedlings died
 - C. the garden club waters them every morning before school
 - D. the holidays were hot
-

Question 8 [1 mark]

Read this short recount. Mark every word that is a time signal.

First, we dug four new garden beds. Before lunch, we filled them with soil. Then we planted seedlings in neat rows. When the bell rang, we watered every row.

Marked words: _____ , _____ ,

_____ , _____

Question 9 [1 mark]

These four events belong to one story, but they are scrambled. Arrange them in chronological order. Write the letters in order.

- P. At last, the class tasted the first tomatoes of the year.
- Q. First, the garden club planted the seedlings in March.
- R. Over winter, the club covered the beds to keep them warm.
- S. Then the flowers appeared and slowly turned red.

Order: _____ , _____ , _____ , _____

Question 10 [1 mark]

These four links make one cause-and-effect chain, from problem to fix, but they are scrambled. Arrange them in the order the chain runs. Write the letters in order.

P. Litter spreads across the yard.

Q. Students leave empty bottles on the oval.

R. The bins overflow at lunchtime.

S. The class starts a bottle-return stand near the gate.

Order: _____ , _____ , _____ , _____

Section C — Comprehension strategies to analyse and summarise (Section 5C · VC2E7LY07) — 5 marks

Question 11 [1 mark]

A short story says this about its character: *Ben put his sandwich back in his bag and drank only water. At lunch, he counted the coins in his pocket twice.* Section 5C says an inference joins a clue in the text to what you already know. What is the inference these clues most strongly support?

- A. Ben is short of money to spend at the canteen.
 - B. Ben does not like sandwiches.
 - C. Ben is saving his coins to buy a gift for a friend.
 - D. Ben lost his coins on the way to school.
-

Question 12 [1 mark]

Which opening line is careful, planned language for a public moment, and so marks a speech as formal?

- A. “Good morning, Principal Reed, staff and fellow students.”
 - B. “OK, listen up, you two.”
 - C. “Hey, so I had this idea, right.”
 - D. “Yeah, anyway, here’s the thing.”
-

Question 13 [1 mark]

You are reading a chapter, and one paragraph stops making sense. According to Section 5C, what is the move a good reader makes at that moment?

- A. Stop and choose a fix-up move, such as re-reading the paragraph or breaking it up.
 - B. Keep going, and hope the next paragraph fixes it.
 - C. Skip to the last page to see how it ends.
 - D. Guess the meaning from the headings.
-

Read the passage below before you answer Questions 14 and 15.

The weather station on the roof (*written for this test*)

Riverdale School’s weather station works all day, every day. Built by students on the library roof, its sensors measure wind, rain and temperature from before breakfast until after the last bell, and the readings go to the school office at nine each morning.

The station’s real job is helping people make choices. On windy days, the grounds staff tie down the recycling bins before they blow across the yard, and sport teachers move long jump indoors when the wind is strong enough to spoil a jump. Some classes even use the readings in maths.

Question 14 [1 mark]

Which is the best summary of the passage?

- A. The school's weather station records the conditions on the roof all day, and its readings help people at the school make choices.
 - B. The station has sensors that measure wind, rain and temperature, and the readings go to the office at nine each morning.
 - C. Weather stations cost a lot of money, so schools share theirs with the local area.
 - D. The station was built on the library roof by students who were good at maths.
-

Question 15 [1 mark]

Rani writes this summary of the passage: *A weather station sits on the library roof and takes readings of the weather all day.* Her summary is short, true to the text, in her own words, and it reads as one smooth piece. Which check of the summary test from Section 5C does her summary fail?

- A. Are the key ideas there?
- B. Is it in your own words?
- C. Does it read as one smooth piece?
- D. Is it shorter than the part you read?

Section D — Creating texts for a specific audience (Section 5D · VC2E7LY08) — 5 marks

Question 16 [1 mark]

A student says their new text is “for everyone”. According to Section 5D, why is that a weak plan?

- A. You cannot say who “everyone” is, what they already know, or where they will meet the text, so no choice can be made to fit them.
 - B. “Everyone” is too many people to count.
 - C. Texts should be made for teachers only.
 - D. A text for everyone just needs more words.
-

Question 17 [1 mark]

A presentation opens with ten seconds of playground noise from a recording, followed by sudden silence. According to Section 5D, what kind of element is the silence?

- A. an audio element, because silence is heard too, and it is often the loudest one
 - B. a visual element, because the audience watches the speaker
 - C. a print element, because the slide is blank
 - D. a digital element, because a recording needs a device
-

Question 18 [1 mark]

Complete the sentence with one word from Section 5D.

In a script, an instruction in square brackets that says when something happens, such as [MUSIC: 5 seconds], is called a _____.

Question 19 [1 mark]

Match each script convention to the job it does. Write the letter of the job next to each convention. Two jobs in the list are not needed.

Convention	Job
1. the header block	A. says what happens besides talking, and when
2. cues	B. closes the show the same way every time, so listeners feel the shape end
3. speaker labels	C. names the show, the episode, the running time and the audience, so anyone knows who the text is for before line one
4. the sign-off	D. makes sure no performer ever asks “is this my line?” E. wins the audience in the first fifteen seconds

F. tells the reader how to read a picture

Question 20 [1 mark]

Match each element of a multimodal text to an example. Write the letter of the example next to each element. Two examples in the list are not needed.

Element		Example
1. a print element	_____	A. soft music fading in and out under the speaker's voice
2. a visual element	_____	B. the heading words on a slide, set in large letters
3. an audio element	_____	C. a comment box that readers can type into
4. a digital element	_____	D. a photo of the empty yard under the title
		E. the episode number in the header block
		F. a list of sources at the end of the text

Section E — Reviewing, editing and reflecting (Section 5E · VC2E7LY09) — 5 marks

Question 21 [1 mark]

Which action is an example of **reflecting**, the way Section 5E defines it?

- A. After finishing your edits, you write two sentences about which change worked hardest and what you will do next time.
 - B. You read your draft again and circle the sentences that repeat each other.
 - C. You delete the second of two sentences that say the same thing.
 - D. You fix a missing capital letter at the start of a sentence.
-

Question 22 [1 mark]

Section 5E sorts feedback into moves that help and moves that don't. Which line is feedback that helps?

- A. "Your opening question made me want to keep reading. What answer do you want the reader to land on?"
 - B. "It's fine, I guess."
 - C. "Your middle bit is bad."
 - D. "Move over, I'll just rewrite it my way."
-

Question 23 [1 mark]

These four sentences are from a student's draft, but they are in the wrong order. Section 5E says a reader should never have to wait for the cause of a feeling. Arrange the sentences so the story runs in the right order. Write the letters in order.

- P. Her hands shook as she held the letter.
- Q. The letter said Mia had made the school team.
- R. She ran inside to tell her family.
- S. Mia opened the envelope at the front gate.

Order: _____, _____, _____, _____

Question 24 [1 mark]

Section 5E runs editing in two passes, in the same order every time, with reflection after. Arrange these four steps in that order. Write the letters in order.

- P. Check grammar, spelling and punctuation in one slow final read.
- Q. Read the draft again for the big picture: the ideas, their order, and the audience.
- R. Cut what repeats, reorder sentences, and swap flat words for words that carry.
- S. Write a short reflection on what worked and what you will change next time.

Order: _____, _____, _____, _____

Question 25 [1 mark]

Read this line from a student draft. Mark every word that needs an accuracy fix in pass 2.

The sports day was excitting, and every student brought there water bottle.

Marked words: _____ , _____

Chapter Test 5 — Solutions and Marking Key

ClassBasics English 7 · Victorian Curriculum 2.0 English, Level 7 · Chapter 5 (Sections 5A–5E)

Marks: 25 — every question is worth 1 mark.

Mark from the key only. Every question in this test is objectively markable: there is one keyed answer, arrangement or accepted-word per question, and no human judgement is required in the marking. The mark-the-words questions (8 and 25) are marked against the keyed word list. Texts A1 and A2 and the weather-station passage were written for this test and are printed in the question booklet. No item in this test draws on the excluded elaboration VC2E7LY05 .E02.

Part 1 — Self-check answer key

Q	Answer	Q	Answer
1	A	14	A
2	1–A, 2–B, 3–C, 4–D	15	A
3	A	16	A
4	A	17	A
5	1–C, 2–A, 3–E, 4–B	18	cue
6	A	19	1–C, 2–A, 3–D, 4–B
7	C	20	1–B, 2–D, 3–A, 4–C
8	First, Before, Then, When	21	A
9	Q, R, S, P	22	A
10	Q, R, P, S	23	S, Q, P, R
11	A	24	Q, R, P, S
12	A	25	exciting, there
13	A		

Part 2 — Diagnostic key with per-item CD codes

Q	Section	CD	Family	Key / accepted answers
1	5A	VC2E7LY05	F-A	A — the audience changed, so the language choices changed with it. Nothing about the event changed between Text A1 and Text A2.
2	5A	VC2E7LY05	F-F	1–A (a command), 2–B (a question with no answer needed), 3–C (a checkable fact), 4–D (the inclusive pronoun “we”). Repetition and the feeling word

Q	Section	CD	Family	Key / accepted answers
3	5A	VC2E7LY05	F-A	are not used. A — the promise clue points at students: a golden-ticket hunt and a class prize are aimed at kids at school, and no promise like that is made to families. B, C and D are guesses without quoted clues.
4	5A	VC2E7LY05	F-A	A — no exclamation marks, no commands, no questions, no feeling words: the features that would stir a feeling or push a choice are missing, which are the language choices of informing.
5	5A	VC2E7LY05	F-F	1–C (the words: loud, fun), 2–A (the promise: a chance to win), 3–E (the picture: star shape and bright colours, no adults), 4–B (the place: student noticeboards). The time and the sun-hat rule are facts from Text A2, not audience clues in Text A1.
6	5B	VC2E7LY06	F-A	A — a big group (fiction), a sorting rule (the kind of story), labelled subgroups (adventure, mystery, humour, verse) and sorting words (“sorts”, “shelves”): a taxonomy.
7	5B	VC2E7LY06	F-A	C — the watering is something to do, presented as the cause of a better effect. A and B are

Q	Section	CD	Family	Key / accepted answers
				the problem chain; D is not in the text.
8	5B	VC2E7LY06	F-E	First, Before, Then, When. Accept the four time signals in any order.
9	5B	VC2E7LY06	F-D	Q, R, S, P — planted in March, covered over winter, flowers turn red, then the first tomatoes are tasted.
10	5B	VC2E7LY06	F-D	Q, R, P, S — bottles left (cause), bins overflow (effect, then cause), litter spreads (effect), bottle-return stand (the fix).
11	5C	VC2E7LY07	F-A	A — not buying lunch plus counting coins twice joins to “short of money”. B is not supported by the clues; C and D add ideas the text never hints at.
12	5C	VC2E7LY07	F-A	A — a formal speech opens with a greeting that names the audience by title. B, C and D are the relaxed language of friends.
13	5C	VC2E7LY07	F-A	A — monitoring is the quiet voice that asks “does this still make sense?”; when the answer is no, good readers stop and choose a fix-up move (re-read, slow down, break it up), then check again.
14	5C	VC2E7LY07	F-H	A — keeps the two key ideas (records conditions all day; readings help people make choices) in fewer words. B is a list of supporting

Q	Section	CD	Family	Key / accepted answers
15	5C	VC2E7LY07	F-H	details; C adds something the passage never says; D twists the text (the students built it, but the passage does not say they were good at maths). A — Rani’s summary keeps the location but drops both key ideas, above all the second paragraph’s point that the readings help people make choices. The stem states the other checks pass.
16	5D	VC2E7LY08	F-A	A — the test for a specific audience is naming who they are, what they already know, and where they will meet the text. “Everyone” fails all three.
17	5D	VC2E7LY08	F-A	A — silence is an audio element too, and often the loudest one: the audience hears the stop.
18	5D	VC2E7LY08	F-B	cue. Accept “cue” only (the bracketed line itself is a cue; “cues” is the plural and may be accepted if the stem reads naturally).
19	5D	VC2E7LY08	F-F	1–C (the header block names show, episode, running time and audience), 2–A (cues say what happens besides talking, and when), 3–D (speaker labels), 4–B (the sign-off closes the show). Winning attention is the hook’s job; telling how to read a

Q	Section	CD	Family	Key / accepted answers
20	5D	VC2E7LY08	F-F	picture is a caption's job. 1–B (words set out on the slide), 2–D (a photo is seen), 3–A (music under the voice is heard), 4–C (a comment box only works in a digital text). The episode number sits in the header block; a source list is print, not digital.
21	5E	VC2E7LY09	F-A	A — reflecting is looking back at the process afterwards to learn from it. B is reviewing, C and D are editing.
22	5E	VC2E7LY09	F-A	A — praise with a reason plus a question, handed back to the writer. B is bare praise, C is bare blame, and D is the takeover.
23	5E	VC2E7LY09	F-D	S, Q, P, R — open the envelope, learn the news, then the feeling, then the run inside. The cause arrives before the feeling.
24	5E	VC2E7LY09	F-D	Q, R, P, S — review for the big picture, then the meaning edits (pass 1), then accuracy (pass 2), then the reflection. Meaning first, accuracy last.
25	5E	VC2E7LY09	F-E	exciting (spelling: exciting), there (should be “their”). Accept both words in any order.

Coverage summary

CD	Section	Marks
VC2E7LY05	5A	5

CD	Section	Marks
VC2E7LY06	5B	5
VC2E7LY07	5C	5
VC2E7LY08	5D	5
VC2E7LY09	5E	5
Total		25

Observation OC1 — Discussion observation record (4A)

Book and band. ClassBasics English 7 · Victorian Curriculum F–10 Version 2.0, English, **Level 7** (Year 7).

Chapter and topic coverage. Hosted by Chapter 4 — *Speaking and listening*. The record draws on Section 4A (interaction skills: discussing ideas and information, including evaluations of the features of texts).

Content descriptions observed.

Section	Code
4A	VC2E7LY01 — use interaction skills when discussing ideas and information, including evaluations of the features of texts

Mark total and status. Unsourced — qualitative teacher record only. This record carries no marks, no ratings and no levels, and nothing on it is entered into the platform's results export. It exists so the live discussion side of VC2E7LY01 — which the auto-marked instruments can only evidence analytically, by reading discussion in print — has somewhere to be described. Record it or ignore it: the graded instruments stand without it.

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

Permitted materials. Not applicable — the record accompanies ordinary class work. Any texts under discussion are the ones Section 4A already uses.

Conditions.

- Teacher-run and report-only: the teacher keeps these notes for reporting and planning. They are not a test, are not marked, and are not entered on the platform.
- The record may be completed over any number of class occasions; one page of notes per student is enough.
- This record is taken live, by teacher observation in the room. It is not an audio-assessed family, so no studio recording is made (DJB-3).
- **This is a school-designed instrument written for this book. It is not a VCAA instrument and has not been produced, endorsed or reviewed by the Victorian Curriculum and Assessment Authority.**

How to use this record. Listen during the discussion work of Section 4A — pair talk, small-group discussion and whole-class talk about texts. Where a prompt below asks what to listen for, write what you actually heard, the student's own words where possible, in the notes space. Describe; do not score. Two or three observations per student across the year is a complete record.

The criteria this record observes

The four criteria below are the instrument's own, and each is tied to the sentence of the Level 7 achievement standard it evidences.

The Level 7 achievement standard, Speaking and Listening paragraph, reads:

‘When interacting with others, students explore specialist and technical vocabulary and use language to express social identities. They discuss and present ideas, including about texts. They explore the language of evaluation and substantiation.’

Criterion 1 — Speaks clearly and for an appropriate length

Tied to the standard's sentence: ‘They discuss and present ideas, including about texts.’

What to listen for: the student's turns are easy to follow, and their length fits the moment. A point lands in a few clear sentences rather than trailing off or running the discussion down. The student holds the floor long enough to finish the idea, and then hands it back.

Notes:

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Criterion 2 — Clarifies or rephrases another speaker's point

Tied to the standard's sentence: 'When interacting with others, students explore specialist and technical vocabulary and use language to express social identities.'

What to listen for: the student taking another speaker's point and checking it or saying it back in their own words — *So you're saying... / Do you mean...?* — before building on it or pushing against it. The rephrase keeps the other speaker's meaning; it does not bend it.

Notes:

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Criterion 3 — Supports a point with evidence from the text or discussion

Tied to the standard's sentence: 'They explore the language of evaluation and substantiation.'

What to listen for: the student giving a reason that could be checked — a line or moment from the text under discussion, a fact from the task, or something another speaker said earlier. The point arrives as *claim plus evidence*, not as bare opinion. Listen for the language of substantiation Section 1B teaches, put to use in talk.

Notes:

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Criterion 4 — Adapts vocabulary to the audience

Tied to the standard's sentence: 'When interacting with others, students explore specialist and technical vocabulary and use language to express social identities.'

What to listen for: the student choosing words that fit who is listening. The named feature, not just *the thing*: the term the class learned where the term belongs, plainer words where it does not. Listen for the word choice shifting when the audience shifts, from a friend in pair talk to the class or the teacher.

Notes:

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Student record line (one per student observed).

Student	Date(s)	Occasion (pair / group / class discussion)	Criteria observed
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Reminder (DJB-1): this record is qualitative only. Write what the student said and did; leave marking to the auto-marked instruments. No scores from this page enter the platform.

Observation OC2 — Presentation observation record (4B)

Book and band. ClassBasics English 7 · Victorian Curriculum F–10 Version 2.0, English, **Level 7** (Year 7).

Chapter and topic coverage. Hosted by Chapter 4 — *Speaking and listening*. The record draws on Section 4B (structured spoken texts: delivering for a specific purpose and audience, with formal language, features of voice, and multimodal or digital elements).

Content descriptions observed.

Section	Code
4B	VC2E7LY02 — deliver structured spoken texts for a specific purpose and audience, employing formal language and using appropriate features of voice and multimodal or digital elements

Mark total and status. Unsourced — qualitative teacher record only. This record carries no marks, no ratings and no levels, and nothing on it is entered into the platform's results export. It exists so the live delivery side of VC2E7LY02 — which the auto-marked instruments can only evidence analytically, by reading the shape of spoken texts in print — has somewhere to be described. Record it or ignore it: the graded instruments stand without it.

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

Permitted materials. Not applicable — the record accompanies ordinary class work. Any slides, posters, clips or props are the ones the student planned under Section 4B.

Conditions.

- Teacher-run and report-only: the teacher keeps these notes for reporting and planning. They are not a test, are not marked, and are not entered on the platform.
- The record may be completed over any number of class occasions; one page of notes per student is enough. Rehearsal observations (Criterion 4) may be noted in the same sitting as the delivery, or separately.
- This record is taken live, by teacher observation in the room. It is not an audio-assessed family, so no studio recording is made (DJB-3).
- **This is a school-designed instrument written for this book. It is not a VCAA instrument and has not been produced, endorsed or reviewed by the Victorian Curriculum and Assessment Authority.**

How to use this record. Watch and listen during the presentation work of Section 4B — the planning, the rehearsal with a peer, and the delivery itself. Where a prompt below asks what to look and listen for, write what you actually saw and heard, the student's own words where possible, in the notes space. Describe; do not score. Two or three observations per student across the year is a complete record.

The criteria this record observes

The four criteria below are the instrument's own, and each is tied to the sentence of the Level 7 achievement standard it evidences.

The Level 7 achievement standard, Speaking and Listening paragraph, reads:

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

Criterion 1 — Selects voice features (tone, volume, pitch, pace) with a stated purpose

Tied to the standard's sentence: 'They demonstrate an understanding of formal language and use appropriate features of voice.'

What to listen for: the student varying tone, volume, pitch or pace on purpose — and able to say why. Slowing at the point that matters, lifting volume to reach the back of the room, dropping tone to draw the audience in. Where you can, ask one question: *Why did you slow down there?* The stated purpose is the evidence.

Notes:

Criterion 2 — Uses formal language appropriate to audience

Tied to the standard's sentence: 'They demonstrate an understanding of formal language and use appropriate features of voice.'

What to listen for: formality set deliberately for the audience, like a dial turned with intent, not a switch between right and wrong English. The same student, more formal for the assembly than for the pair talk: full words instead of slang, complete sentences, the terms of the topic where they belong. Listen for the shift when the audience changes.

Notes:

Criterion 3 — Integrates a multimodal or digital element

Tied to the standard's sentence: 'When speaking to an audience, students deliver structured spoken texts, selecting text types appropriate for purpose and audience, including multimodal or digital elements.'

What to look for: an element beyond the voice — a slide, a poster, a short clip, a prop, a sound — that earns its place. The element carries part of the meaning; the presentation would lose something without it. Watch that the audience is never asked to read a screen and listen to the voice at the same instant.

Notes:

Criterion 4 — Responds to peer feedback in rehearsal

Tied to the standard's sentence: 'When speaking to an audience, students deliver structured spoken texts, selecting text types appropriate for purpose and audience.'

What to look for: the rehearsal loop. The student hears a peer's note — *I couldn't hear the middle part, that slide came too fast* — and something in the delivery changes because of it. The evidence is the visible distance between rehearsal and delivery: the part that was reworded, slowed, reordered or cut after the peer spoke.

Notes:

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Student record line (one per student observed).

Student	Date(s)	Occasion (rehearsal / delivery)	Criteria observed
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Reminder (DJB-1): this record is qualitative only. Write what the student said and did; leave marking to the auto-marked instruments. No scores from this page enter the platform.

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

Book and band. ClassBasics English 7 · Victorian Curriculum F–10 Version 2.0, English, **Level 7** (Year 7).

Chapter and topic coverage. Whole-book gathering, anchored in the two craft sections whose natural evidence is a produced text: Section 3F (creating texts that experiment with literary language features and devices encountered in texts) and Section 5D (creating different types of texts, written and spoken, for a specific audience), with Section 5E (review and edit — and reflect on the process) carried in the draft trail.

Content descriptions gathered.

Section	Code
3F	VC2E7LE06 — create texts that experiment with literary language features and devices encountered in texts
5D	VC2E7LY08 — 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
5E	VC2E7LY09 — 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

Mark total and status. Unmarked. This portfolio is optional and carries no marks, no ratings and no levels. Nothing on it is entered into the platform’s results export; the graded instruments (CT3 for 3F, WC for 5D, and the cumulative review R7 across both, with the Section 5E editing trail carried by WC) already carry the assessed evidence for these content descriptions. The portfolio exists for what scaffolds cannot hold: the student’s own produced wholes, kept and shared.

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

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

Conditions.

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

What to gather

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

1. **One experiment piece (Section 3F).** Any text that tries out a literary feature or device the class met in Section 3 — a short story that borrows a flashback, a poem that uses the sound patterns of Section 3E, a scripted monologue in a character’s voice. The form is free; the experiment is the point.

2. **One audience piece (Section 5D).** Any text made for a named audience — a persuasive letter, a poster with its copy, a podcast script, a presentation script: whichever 5D task type the class worked in. The audience is named on the piece.
3. **One revision trail (Section 5E).** Any one piece — it may be piece 1 or 2 — with its draft, its edits and its reflection: what was changed, why, and what the student would change next time. Name the edits the way Section 5E teaches them: repetition cut, ideas refined, sentences reordered, words added or swapped for impact.

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

Record page

Piece	Title	Section gathered in	Form (written / spoken / multimodal)	Date
Experiment piece (3F)				
Audience piece (5D)				
Revision trail (5E)				
Optional extra				

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

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

1. Which piece in this portfolio sounds most like *you* as a writer or speaker, and what makes it sound like you?

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2. Look at your revision trail. Which single change improved the piece most, and how do you know?

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3. If you had one more week on any piece in this portfolio, which would you take back, and what would you do to it?

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

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Reminder (DJB-2): this portfolio is included but unmarked. It is kept, shared and reflected on; it is never graded, and nothing from it enters the platform.

End-of-Level Review

Instrument

End-of-Level Review (R7)

Book and band

ClassBasics English 7 · Victorian Curriculum 2.0
English, Level 7

Coverage

Cumulative review over all 24 content descriptions. No new content: every question runs on work from Sections 1A–5E. Sectioned by the achievement standard's assessable modes: Section A Reading and Viewing, Section B Writing

Content descriptions assessed

All 24: VC2E7LA01–LA09 · VC2E7LE01–LE06 · VC2E7LY01–LY09 — every question carries its content-description code in the marking key, so the review reads diagnostically against the Level 7 standard

Marks

40 marks — every question is worth 1 mark. Section A: 24 marks (Questions 1–24) · Section B: 16 marks (Questions 25–40)

Timing guidance

50 minutes (about 1 minute per mark, plus reading time). This review **may be split across two sittings** — for example, Section A in one sitting and Section B in another — with a break of at least 20 minutes between sittings

Permitted materials

None. Closed book: no dictionaries, no devices, no notes. Every text you need is printed in this review.

Conditions

- Closed book. Every text and passage is printed in the question. Nothing else may be used.
- This review may be taken in one sitting or split across two sittings. Where it is split, allow a break of at least 20 minutes between sittings, and keep the sections in order: Section A before Section B. Usual classroom adjustments apply.
- Answer all questions. For multiple-choice questions, choose the ONE best answer.
- Every task is an objective task: choose, complete, arrange or mark. No extended writing is required in this review.
- For the mark-the-words questions (Questions 9 and 14), write each word you mark on the lines provided.
- This is a school-designed classroom assessment, written for this book. It is not a Victorian Curriculum and Assessment Authority (VCAA) test, and it is not approved, endorsed or reviewed by VCAA. There is no external VCAA examination for English at F–10.

Student details

Name

Class

Date

Section A — Reading and Viewing — 24 marks

Section A has five short texts. Read each text, then answer the questions that follow it.

Unit 1 — Narrative — 8 marks

Read the story below before you answer Questions 1 to 8.

Passage 1 — The Night Market *(written for this review)*

Every winter solstice, the town of Kerith held a night market in the lane behind the bakery. Uncle Ben always took the corner stall, and this year, for the first time, I was allowed to mind it alone while he helped set up the stage.

“You know the rule,” he said, straightening the paper lanterns into a red row. “One light for every customer. Nobody leaves our corner in the dark.”

I nodded as if I understood. I was twelve, and the rule sounded like one of Uncle Ben’s jokes.

The lane filled quickly. I sold three lanterns to the choir, and then a boy I had never seen stopped at the stall. He looked a long time at the biggest lantern, the one painted with silver fish.

“How much?” he asked.

“Two dollars,” I said.

He turned his one coin over in his fingers. His other hand held nothing. He put the coin back in his pocket. “Never mind,” he said. “I’ll just look.”

That was when the rule found me. I remembered the summer Uncle Ben taught me to fold lanterns, his big hands moving slowly so mine could follow. “The paper remembers every fold,” he told me. “Be patient, and it will hold.”

I lifted the fish lantern down. “One light for every customer,” I said, and I put it in his hands. “Pay me when you can.”

He stared. “You don’t even know me.”

“Neither did the lantern,” I said.

Uncle Ben came back as the boy ran off, the light held high. I told him what I had done and braced for a scolding. He looked down the lane at the small moving light. “There it goes,” he said. “One more.”

I sold every lantern after that. But I kept one corner of the stall empty, for anyone else who came with only time.

Question 1 [1 mark]

The story is set on the one night of the year when the whole town crowds into a single lane. How does this context mainly shape what happens?

- A. Because the whole town passes the one stall on the one big night, a small choice at that stall becomes something the town can see.
 - B. Because the market is held in winter, the lanterns keep the customers warm.
 - C. Because the bakery is closed at night, Uncle Ben can use its oven.
 - D. Because the town has no stage, the music is played from the stalls.
-

Question 2 [1 mark]

The story is told through the eyes of the twelve-year-old narrator. Which line shows that we only know what the narrator knows?

- A. "I nodded as if I understood."
 - B. "He looked down the lane at the small moving light."
 - C. "The lane filled quickly."
 - D. "I sold three lanterns to the choir."
-

Question 3 [1 mark]

Complete the sentence with one word from Section 3B.

When a student gives an opinion about the narrator and backs it with reasons from the story, the student is _____ the opinion.

Question 4 [1 mark]

How does the dialogue mainly build the narrator's character?

- A. Through what the narrator says at the hard moment — repeating the rule aloud, "One light for every customer" — which shows the rule has become the narrator's own.
 - B. Through what the choir sings as it passes the stall.
 - C. Through what Uncle Ben thinks about the boy with the coin.
 - D. Through what the lanterns look like in a red row.
-

Question 5 [1 mark]

Match each part of the story to the part it plays in creating meaning. Write the letter of the part next to each choice. Two parts in the list are not needed.

Choice	Part it plays
1. the corner stall in the crowded lane	A. the event that turns a sale into a decision
2. the narrator handing over the fish lantern	B. the closing line that shows the rule was kept right
3. the boy turning his one coin in his fingers	C. the setting that puts the choice on display
4. Uncle Ben's words, "There it goes. One more."	D. the character detail that turns a customer into a decision
	E. a joke that no one in the story understands
	F. a fact about the town's weather

Question 6 [1 mark]

The writer ends the story with one corner of the stall kept empty, “for anyone else who came with only time”. What does this closing choice mainly leave the reader thinking about?

- A. Whether the rule about kindness still holds after the market night ends.
 - B. How much money the stall made on the night.
 - C. Why the boy with the coin never came back.
 - D. When the next winter solstice will fall.
-

Question 7 [1 mark]

Complete the sentence with one word from Section 3F.

The paragraph about the summer Uncle Ben taught the narrator to fold lanterns takes the story back to an earlier time. A scene like this, told out of time order, is called a

Question 8 [1 mark]

The boy turns his one coin over in his fingers, and his other hand holds nothing. Then he says, “Never mind. I’ll just look.” Using the strategy of inferring, what can the reader work out?

- A. The boy wants the fish lantern but cannot bring himself to spend his last coin.
- B. The boy has never seen a paper lantern before.
- C. The boy is waiting for his family to reach the stall.
- D. The boy thinks the stall is about to close for the night.

Unit 2 — Poem — 4 marks

Read the poem below before you answer Questions 9 to 12.

Passage 2 — The Old Bike *(written for this review)*

The old bike waits where the shed light falls, its bell gone quiet, its chain gone brown. It remembers the race, the chase, the hawk's high calls, the ride to the bridge and back to town.

Now spiders lace the handle bars, and rust writes letters on the rim, but I still grease it under the stars and sneak it out on a Saturday whim.

Question 9 [1 mark]

Read the first stanza of the poem again. Mark every word that rhymes with another word in the stanza.

The old bike waits where the shed light falls, its bell gone quiet, its chain gone brown. It remembers the race, the chase, the hawk's high calls, the ride to the bridge and back to town.

Marked words: _____ , _____ ,

_____ , _____

Question 10 [1 mark]

In line 3, the words *race* and *chase* rhyme inside the one line, sitting side by side. What does this sound choice mainly do?

- A. It packs the thrill of riding into a quick pair of words, so the remembered ride feels fast.
- B. It tells the reader that the bike is broken.
- C. It tells the reader how old the poet is.
- D. It makes the shed feel dark and quiet.

Question 11 [1 mark]

Match each poetry term from Sections 2D and 3E to what it names. Write the letter of the meaning next to each term. Two meanings in the list are not needed.

Term		Meaning
1. end rhyme	_____	A. when nearby words begin with the same sound
2. internal rhyme	_____	B. when the ending words of different lines share a sound
3. alliteration	_____	C. a group of lines in a poem, set off from the next group
4. stanza	_____	D. when words rhyme inside the one line
		E. a comparison that uses “like” or “as”
		F. the biggest word printed on the page

Question 12 [1 mark]

Four students give an opinion about the ending of the poem. According to Section 3B, which opinion is justified?

- A. “The ending is hopeful, because the poet still greases the bike and sneaks it out, so the bond has not rusted away.”
- B. “The ending is good.”
- C. “Everyone knows bikes are better than cars.”
- D. “My uncle has a bike like that, so the poem must be true.”

Unit 3 — Discussion — 4 marks

Read the written record of the discussion before you answer Questions 13 to 16. It is a written record of talk. Read it the way you would listen.

Book first, film second? (*written for this review*)

*Mr Rowe asks Tali and Omar to discuss whether the film of the class novel, *The Glass Harbour*, stayed true to the book.*

Mr Rowe: Same question we have used all term. Did the film stay true to the book? Give reasons from both, and name one thing each version does best.

Tali: I say the film stayed true to the story, but not to the feeling. The film keeps every big event: the storm, the missing boat, the rescue. But in the book, Nadia's fear is inside her, in the way she counts the waves. The film can't show counting unless it slows right down.

Omar: That's a strong point. But I think the film did something the book couldn't. When the storm hits, the sound does the fear for you. The low horn under the waves — I felt it in my chest. The book has to build that with words, one reader at a time.

Tali: So you're saying the film gives the feeling to everyone at once, through sound, and the book builds it slowly inside each reader?

Omar: Exactly.

Tali: Then here's my test. In the book, Nadia never says she is afraid. She just counts. When the film gives her the line "I'm scared", does that stay true to her character?

Omar: Hmm. No. That's the one change I'd call a miss. The film's Nadia says what the book's Nadia only counts. It's a small line, but it bends the character.

Mr Rowe: Good. One thing each version does best, to finish.

Tali: The book's best is the counting. It's quiet, and it stays with you.

Omar: And the film's best is the horn. One sound, and the whole room is afraid together.

Mr Rowe: So we heard a faithful film, a gripping storm, one weak change, and a quiet, clever book. Well argued, both of you.

Question 13 [1 mark]

Omar claims that the film did something the book could not. Which is the strongest evidence he gives for that claim?

- A. His description of the low horn under the waves, and the feeling it made in his chest.
 - B. His agreement that Tali's point is strong.
 - C. His opinion that books take a long time to read.
 - D. His memory of the class reading the novel together.
-

Question 14 [1 mark]

Read Mr Rowe's final speech again. Mark every word that carries evaluation (a judgement of how good or effective something is).

So we heard a faithful film, a gripping storm, one weak change, and a quiet, clever book. Well argued, both of you.

Marked words: _____ , _____ ,

_____ , _____ , _____

Question 15 [1 mark]

Both speakers agree that the film changes Nadia. According to the discussion, how does the film's representation of Nadia differ from the novel's?

- A. In the novel, Nadia shows her fear quietly, by counting the waves. In the film, she says out loud, "I'm scared."
 - B. In the novel, Nadia sails the boat alone. In the film, she stays on the shore.
 - C. In the novel, Nadia is afraid of the horn. In the film, she likes it.
 - D. The film removes Nadia from the storm altogether.
-

Question 16 [1 mark]

Tali says, "Then here's my test." Which word in that sentence is a connective that signals her next move follows from what Omar just said?

- A. Then
- B. here
- C. my
- D. test

Unit 4 — Persuasive — 5 marks

Read the letter below before you answer Questions 17 to 21.

Passage 3 — Lights for the Skate Park *(written for this review)*

An open letter to the Kerith Courier, for the attention of the town council and the people of Kerith.

The council's plan to close the skate park at sunset sounds tidy, but it closes the park in the only hours most of us can use it. School ends at half past three. Homework, jobs and family duties eat the afternoon. For many of us, the park only opens when the sun goes down.

Think of what happens when the lights come on. Riders stay where they can be seen, not where they can't. Beginners get the quiet hour they need. And the park earns its keep as the one place in town where nobody has to pay to belong.

Dark parks do not make safe towns. Lit ones do. Last winter, after the hall put up its new lights, late visits doubled and there was not one complaint.

We are not asking for all night. We are asking for two good hours, from six to eight, under proper lights.

Yours fairly,

Sam Ortiz, Year 7, Kerith High

Question 17 [1 mark]

Match each choice from the letter to the job it does for the letter's purpose. Write the letter of the job next to each choice. Two jobs in the list are not needed.

Choice	Job
1. "for the attention of the town council and the people of Kerith" _____	A. an appeal to a feeling the readers share
2. "Last winter ... late visits doubled and there was not one complaint." _____	B. names exactly who the letter wants to reach
3. "the one place in town where nobody has to pay to belong" _____	C. evidence the reader could check
4. "We are not asking for all night. We are asking for two good hours" _____	D. keeps the ask small, so it sounds fair and doable
	E. tells a story about the writer's weekend
	F. gives the letter a rhyme

Question 18 [1 mark]

Paragraph 2 argues that when the lights come on, riders stay where they can be seen. Complete the sentence with one word from Section 5B.

In that argument, the lights coming on are the _____, and riders staying where they can be seen is the effect.

Question 19 [1 mark]

Which is the best summary of the letter's position?

- A. The writer is not asking for the park to stay open all night, but for two lit hours, six to eight, because those are the hours most young people can actually use it.
 - B. The writer wants the skate park pulled down and rebuilt somewhere else.
 - C. The writer thinks the park should close even earlier than sunset.
 - D. The writer believes homework should be banned after school.
-

Question 20 [1 mark]

The writer calls the park “the one place in town where nobody has to pay to belong”. According to Section 1A, what does the word *belong* mainly do here?

- A. It shows the writer speaks as one of the park's riders: the language creates a shared social identity, and the letter is really about that place in the group.
 - B. It shows the writer is a member of the town council.
 - C. It tells the reader that the park charges a small fee.
 - D. It tells the reader that the park belongs to the school.
-

Question 21 [1 mark]

The letter claims that lit parks are safer than dark ones. Which choice is the language of substantiation Section 1B teaches — a claim backed by something a reader could check?

- A. “Last winter, after the hall put up its new lights, late visits doubled and there was not one complaint.”
- B. “The council's plan to close the skate park at sunset sounds tidy.”
- C. “Dark parks do not make safe towns.”
- D. “We are not asking for all night.”

Unit 5 — Digital text — 3 marks

Read the description of the web page below before you answer Questions 22 to 24.

Passage 4 — The Kerith Noticeboard, home page *(written for this review)*

The Kerith Noticeboard is the town's community web page. This is what a reader sees and can do there.

The page opens with a banner photo of the night market lane, lit red by lanterns. Under the banner sits the heading: "Market raises a record \$2,412 for the pool fund". The article itself is short: three paragraphs.

On the right of the article sits a box labelled "Have your say: should the market run twice a year? Vote in our poll". Below the article, a button reads "Click to watch: stall holders tell their stories (2 min)". At the very bottom, in small print: "Comments are open to signed-in readers."

Below the poll box sits a small advertisement for Sunbright Cycles. The photo shows a rider coasting downhill with arms held wide, and the lights of the market are blurred behind her. The slogan sits underneath: "Roll into the fun."

Question 22 [1 mark]

Complete the sentence with one word from Section 4D.

The poll box and the watch button are parts of the page the reader can click, vote in or act on. Parts like these are called _____ elements.

Question 23 [1 mark]

Which is the best account of the perspective the Sunbright Cycles advertisement creates?

- A. Freedom and fun: the rider's wide arms and the downhill coast make riding look like play, and the blurred market lights tie that feeling to the market night.
 - B. Careful safety: the ad asks riders to wear helmets and slow down on the hill.
 - C. Hard work: the ad shows how much effort a long ride takes.
 - D. Quiet loneliness: the rider is shown lost and far from home.
-

Question 24 [1 mark]

The poll asks, "Should the market run twice a year?" According to Section 5A, what is the main purpose of that question for the noticeboard's readers?

- A. It invites readers to take part, so the page feels like theirs and they come back to it.
- B. It tests how well readers can spell.
- C. It counts how many people rode a bike to the market.
- D. It tells readers that this year's market is cancelled.

Section B — Writing — 16 marks

Every task in Section B is a construction task: choose, complete, arrange or drag. No extended writing is required. The tasks draw on the writing work of Sections 1C–1D, 2A, 2B, 2C, 2D, 2E, 3F, 4B, 4C, 5D and 5E.

Question 25 [1 mark]

Arrange the parts below to build one compound-complex sentence. Write the letters in order.

- P. and the whole class cheered
- Q. when the bridge held the last brick
- R. Lena stood up slowly
- S. because nobody had believed it would

Order: _____ , _____ , _____ , _____

Question 26 [1 mark]

A writer has two simple sentences: *The dam wall cracked. The river ran high.* According to Section 2A, which combined sentence best elaborates the idea, so the reader sees what followed?

- A. “When the dam wall cracked, the river ran high, and the town moved to higher ground.”
 - B. “The dam wall cracked and the river ran high.”
 - C. “The dam wall cracked because the river.”
 - D. “Did the dam wall crack?”
-

Question 27 [1 mark]

A student is checking tenses against their time words. According to Section 2B, which sentence keeps its tenses consistent with the time words it uses?

- A. “Every week I organise the stall, and this weekend I am running the meeting as well.”
 - B. “Every week I organised the stall, and this weekend I am running the meeting as well.”
 - C. “Every week I organise the stall, and this weekend I runned the meeting as well.”
 - D. “Every week I am organising the stall yesterday.”
-

Question 28 [1 mark]

Complete the sentence with one word from Section 2E.

The punctuation mark that points forward from a complete sentence to a list or an explanation is the

Question 29 [1 mark]

Section 4C teaches spelling rules for adding suffixes. Complete the word.

hope + *-ful* = _____

Question 30 [1 mark]

Drag the correct academic word into each blank. Two words in the bank are not needed (bank: **factor** · **hypothesise** · **issue** · **critique** · **slogan**).

The class _____ that the garden needs more sun. Before testing the idea, the students list every _____ that might matter: soil, water and shade. Litter is the _____ they plan to fix first.

Question 31 [1 mark]

Drag the correct connective into each blank. Two connectives in the bank are not needed (bank: **First** · **As a result** · **In the end** · **However** · **Meanwhile**).

_____, the team booked the hall. They also wrote a job list for every stall.
_____, every helper knew their place before the gates opened. The forecast said rain, but the plan held. _____, the market moved indoors and ran anyway.

Question 32 [1 mark]

A student has edited a paragraph so its sentences build. Arrange the four sentences in the order that reads best. Write the letters in order.

- P. That habit is what turned a rough draft into a piece worth reading.
- Q. Rani's first draft repeated the word "market" five times in three lines.
- R. She cut four of them and swapped the last for "stalls".
- S. Cutting repetition is the first edit Section 5E teaches.

Order: _____, _____, _____, _____

Question 33 [1 mark]

Match each edit move from Section 5E to the improvement it makes. Write the letter of the improvement next to each move. Two improvements in the list are not needed.

Edit move		Improvement
1. cutting repetition	_____	A. a flat word gains energy
2. reordering sentences	_____	B. the same idea stops saying itself twice
3. swapping "went" for "raced"	_____	C. the writing gains rhythm
4. varying sentence lengths	_____	D. the paragraph builds step by step
		E. a new paragraph is added to the page
		F. the tense of the story changes

Question 34 [1 mark]

Section 1C teaches that a review moves through stages. Arrange the four stages of a book review in the order they run. Write the letters in order.

- P.** a position: what you think of the book, and why
- Q.** context: the title, the author, and the world the book opens in
- R.** a recommendation: who should read it
- S.** a summary: what happens, told without giving the ending away

Order: _____ , _____ , _____ , _____

Question 35 [1 mark]

A short persuasive text sits in four jumbled paragraphs. Arrange them in the order Section 1C teaches for a persuasive text. Write the letters in order.

- P.** “So next time you see a bare shelf in our library, remember: one stall, one dollar, one book at a time.”
- Q.** “Every year, the Spring Fair fills the school hall with stalls, and every dollar raised buys a new library book.”
- R.** “Last year the fair bought forty-one books, and the reading corner was full by June.”
- S.** “Some say fairs are just noise and food. But the fair is also the library’s biggest friend.”

Order: _____ , _____ , _____ , _____

Question 36 [1 mark]

A short story is told with a flashback. Arrange the moments in the order the story TELLS them — not the order they happened in. Write the letters in order.

- P.** As a child, the captain learned to tie knots from her grandfather.
- Q.** The captain climbs aboard for her final voyage.
- R.** The storm arrives, and the knots hold.
- S.** She remembers the summer her grandfather taught her, one knot at a time.

Order: _____ , _____ , _____ , _____

Question 37 [1 mark]

Section 4B teaches the shape of a structured spoken text. Arrange the parts of a formal assembly speech in the order they run. Write the letters in order.

- P.** the reasons: one main point at a time, each with its support
- Q.** the opening: greet the audience, state the topic and preview the talk
- R.** the closing: summarise the points and thank the audience
- S.** the call to action: tell the audience the one thing to do next

Order: _____ , _____ , _____ , _____

Question 38 [1 mark]

A student is presenting “Our School Garden” to parents at the open night. Arrange the four sentences of the opening in the order that builds best. Write the letters in order.

- P.** “Tonight I’ll show you what grew there, and what we learned.”

- Q.** “Good evening, and thank you for coming.”
- R.** “Six months ago, the patch beside the gym was bare dirt.”
- S.** “Today it is a garden run entirely by Year 7.”

Order: _____ , _____ , _____ , _____

Question 39 [1 mark]

Section 5D teaches script conventions. Arrange the segments of a short podcast episode in the order they run. Write the letters in order.

- P.** the interview: two stall holders tell how their stalls began
- Q.** the header block: show name, episode, running time and audience
- R.** the sign-off: the same closing line every episode
- S.** the hook: a thirty-second teaser of the best interview line

Order: _____ , _____ , _____ , _____

Question 40 [1 mark]

A student is planning a poster for the school garden open day. Match each design choice to the effect it creates, using the terms Section 2C teaches. Write the letter of the effect next to each choice. Two effects in the list are not needed.

Design choice		Effect
1. making the garden photo the biggest thing on the page	_____	A. a vector that leads the eye into the page
2. a path in the photo running from the gate to the garden beds	_____	B. makes the garden feel tall and grand
3. placing the date and time right beside the photo	_____	C. salience: the eye lands there first
4. a low angle looking up at the sunflowers	_____	D. proximity: the details are read together with the image
		E. makes the poster easier to fold
		F. adds sound to the page

End-of-Level Review (R7) — Solutions

Instrument

End-of-Level Review (R7) — Solutions and marking key

Book and band

ClassBasics English 7 · Victorian Curriculum 2.0
English, Level 7

Marks

40 marks — every question is worth 1 mark. Section A: 24 marks · Section B: 16 marks

Key conventions

Part 1 is a quick self-check key. Part 2 is the diagnostic key: every question carries its content-description code and its item family, so a wrong answer points straight back to the section that teaches the idea. Part 3 gives model answers for the construction items (teaching artefacts — accept any response that matches the key).

Part 1 — Self-check key

Section A — Reading and Viewing

Q	Key	Q	Key	Q	Key
1	A	9	falls, calls, brown, town	17	1-B, 2-C, 3-A, 4-D
2	A	10	A	18	cause
3	justifying (accept: justify)	11	1-B, 2-D, 3-A, 4-C	19	A
4	A	12	A	20	A
5	1-C, 2-A, 3-D, 4-B	13	A	21	A
6	A	14	faithful, gripping, weak, quiet, clever	22	interactive
7	flashback	15	A	23	A
8	A	16	A	24	A

Section B — Writing

Q	Key	Q	Key	Q	Key
25	Q, R, P, S	31	First · As a result · In the end	37	Q, P, S, R
26	A	32	Q, R, S, P	38	Q, R, S, P
27	A	33	1-B, 2-D, 3-A, 4-C	39	Q, S, P, R
28	colon	34	Q, S, P, R	40	1-C, 2-A, 3-D, 4-B
29	hopeful	35	Q, S, R, P		
30	hypothesise · factor · issue	36	Q, S, P, R		

Part 2 — Diagnostic key

Every question is keyed to the content description (CD) it evidences and the item family it runs in. A wrong answer points back to the section named in the *Teaching home* column.

Section A — Reading and Viewing (24 marks)

Q	Unit	CD	Family	What the item tests	Key	Teaching home
1	1	VC2E7LE01	F-A	How context (one night, one lane, whole town) shapes the events of a narrative	A	3A
2	1	VC2E7LE01	F-A	Limited point of view: the reader only knows what the narrator knows	A	3A
3	1	VC2E7LE02	F-B	Language of justification: backing an opinion with reasons	justifying (accept: justify)	3B
4	1	VC2E7LE03	F-A	How dialogue builds character	A	3C
5	1	VC2E7LE04	F-F	The part each story element plays in creating meaning	1-C, 2-A, 3-D, 4-B	3D
6	1	VC2E7LE04	F-A	The author's closing choice and what it leaves the reader thinking	A	3D
7	1	VC2E7LE06	F-B	Flashback: a scene told out of time order	flashback	3F
8	1	VC2E7LY07	F-A	Inferring from what a character does and says	A	5C
9	2	VC2E7LE05	F-E	Marking end rhyme in a stanza	falls, calls, brown, town	3E
10	2	VC2E7LE05	F-A	The effect of internal	A	3E

Q	Unit	CD	Family	What the item tests	Key	Teaching home
				rhyme		
11	2	VC2E7LA08	F-F	Poetry terms matched to what they name	1-B, 2-D, 3-A, 4-C	1H, 3E
12	2	VC2E7LE02	F-A	A justified opinion: claim backed by the text	A	3B
13	3	VC2E7LY01	F-A	The strongest evidence a speaker gives for a claim	A	4A
14	3	VC2E7LA02	F-E	Marking evaluative words	faithful, gripping, weak, quiet, clever	1B
15	3	VC2E7LE03	F-A	Comparing a character's representation across two versions	A	3C
16	3	VC2E7LA04	F-A	A cohesive connective signalling the next move	A	1D
17	4	VC2E7LY05	F-F	Persuasive choices matched to the job each does	1-B, 2-C, 3-A, 4-D	5A
18	4	VC2E7LY06	F-B	Cause and effect: naming the cause	cause	5B
19	4	VC2E7LY07	F-H	The best summary of a position	A	5C
20	4	VC2E7LA01	F-A	Language and social identity: <i>belong</i> as a shared identity word	A	1A
21	4	VC2E7LA02	F-A	Substantiation: a claim backed by checkable evidence	A	1B
22	5	VC2E7LY04	F-B	Interactive	interactive	4D

Q	Unit	CD	Family	What the item tests	Key	Teaching home
23	5	VC2E7LA07	F-H	elements of a digital page The perspective a visual composition creates	A	1G
24	5	VC2E7LY05	F-A	A poll as an invitation to participate	A	5A

Section B — Writing (16 marks)

Q	CD	Family	What the item tests	Key	Teaching home
25	VC2E7LA05	F-D	Arranging clause parts into one compound-complex sentence	Q, R, P, S	1E
26	VC2E7LA05	F-A	Combining and elaborating simple sentences	A	1E
27	VC2E7LA06	F-A	Tenses consistent with their time words	A	1F
28	VC2E7LA09	F-B	The colon: pointing forward to a list or explanation	colon	1I
29	VC2E7LY03	F-B	Spelling rule: adding the suffix -ful	hopeful	4C
30	VC2E7LA08	F-C	Academic words placed in context	hypothesise · factor · issue	1H
31	VC2E7LA04	F-C	Cohesive connectives placed in context	First · As a result · In the end	1D
32	VC2E7LY09	F-D	Sentences ordered so a paragraph builds	Q, R, S, P	5E
33	VC2E7LY09	F-F	Edit moves matched to the improvement each makes	1-B, 2-D, 3-A, 4-C	5E
34	VC2E7LA03	F-D	The stages of a book review in	Q, S, P, R	1C

Q	CD	Family	What the item tests	Key	Teaching home
			order		
35	VC2E7LA03	F-D	A persuasive text assembled in the taught order	Q, S, R, P	1C
36	VC2E7LE06	F-D	Telling order with a flashback	Q, S, P, R	3F
37	VC2E7LY02	F-D	The shape of a formal spoken text	Q, P, S, R	4B
38	VC2E7LY08	F-D	A presentation opening that builds	Q, R, S, P	5D
39	VC2E7LY08	F-D	Podcast segments in running order	Q, S, P, R	5D
40	VC2E7LA07	F-F	Design choices matched to the effect each creates	1-C, 2-A, 3-D, 4-B	1G

Part 3 — Model answers (teaching artefacts)

These models show what a correct response looks like once the construction is complete. Accept any response that matches the key in Part 2 — the models are for teaching, not a second key.

Question 3 — justification (Section 3B)

*When a student gives an opinion about the narrator and backs it with reasons from the story, the student is **justifying** the opinion.*

Question 5 — story elements and their parts (Section 3D)

- the corner stall in the crowded lane → **C** the setting that puts the choice on display
- the narrator handing over the fish lantern → **A** the event that turns a sale into a decision
- the boy turning his one coin in his fingers → **D** the character detail that turns a customer into a decision
- Uncle Ben’s words, “There it goes. One more.” → **B** the closing line that shows the rule was kept right

Question 7 — flashback (Section 3F)

*A scene like this, told out of time order, is called a **flashback**.*

Question 9 — marking end rhyme (Section 3E)

The four rhyming words in stanza 1: **falls, calls, brown, town**. (The pattern is ABAB.)

Question 11 — poetry terms (Sections 1H and 3E)

- end rhyme → **B** when the ending words of different lines share a sound
- internal rhyme → **D** when words rhyme inside the one line
- alliteration → **A** when nearby words begin with the same sound
- stanza → **C** a group of lines in a poem, set off from the next group

Question 14 — marking evaluative words (Section 1B)

faithful, gripping, weak, quiet, clever — five judgements of how good or effective each thing is. (*Well argued* is praise, but *argued* itself is not an evaluative word of the kind Section 1B teaches.)

Question 17 — persuasive choices and their jobs (Section 5A)

- the naming line → **B** names exactly who the letter wants to reach
- the doubled-visits line → **C** evidence the reader could check
- “nobody has to pay to belong” → **A** an appeal to a feeling the readers share
- “not asking for all night ... two good hours” → **D** keeps the ask small, so it sounds fair and doable

Question 18 — cause (Section 5B)

*The lights coming on are the **cause**; riders staying where they can be seen is the effect.*

Question 22 — interactive elements (Section 4D)

*Parts of the page the reader can click, vote in or act on are called **interactive** elements.*

Question 25 — one compound-complex sentence (Section 1E)

Order **Q, R, P, S**. Assembled:

When the bridge held the last brick, Lena stood up slowly, and the whole class cheered because nobody had believed it would.

Two independent clauses (*Lena stood up slowly · the whole class cheered*) joined by *and* make it compound; two dependent clauses (*When the bridge held the last brick · because nobody had believed it would*) make it complex. Compound plus complex: compound-complex.

Question 26 — combining and elaborating (Section 2A)

A. “When the dam wall cracked, the river ran high, and the town moved to higher ground.” The time clause links the two events, and the added clause elaborates what followed. Choice B combines without elaborating; C and D are broken constructions.

Question 27 — tenses and time words (Section 2B)

A. “Every week I organise the stall, and this weekend I am running the meeting as well.” The habitual present (*organise*) fits *every week*; the present continuous (*am running*) fits the planned *this weekend*. The distractors mix past forms with present time words, invent a form (*runed*), or pin a continuous tense to *yesterday*.

Question 28 — the colon (Section 2E)

The punctuation mark that points forward from a complete sentence to a list or an explanation is the **colon**.

Question 29 — word build (Section 4C)

hope + *-ful* = **hopeful**.

Question 30 — academic words (Section 1H)

The class **hypothesise** that the garden needs more sun. Before testing the idea, the students list every **factor** that might matter: soil, water and shade. Litter is the **issue** they plan to fix first.

Question 31 — connectives (Section 1D)

First, the team booked the hall. They also wrote a job list for every stall. **As a result**, every helper knew their place before the gates opened. The forecast said rain, but the plan held. **In the end**, the market moved indoors and ran anyway.

Question 32 — a paragraph that builds (Section 5E)

Order Q, R, S, P:

Q. Rani’s first draft repeated the word “market” five times in three lines. **R.** She cut four of them and swapped the last for “stalls”. **S.** Cutting repetition is the first edit Section 5E teaches. **P.** That habit is what turned a rough draft into a piece worth reading.

The example (Q, R) comes first, the lesson (S) names it, and the payoff (P) closes the paragraph.

Question 33 — edit moves and their improvements (Section 5E)

- cutting repetition → **B** the same idea stops saying itself twice
- reordering sentences → **D** the paragraph builds step by step
- swapping “went” for “raced” → **A** a flat word gains energy
- varying sentence lengths → **C** the writing gains rhythm

Question 34 — the stages of a book review (Section 1C)

Order Q, S, P, R: context → summary (without the ending) → position → recommendation.

Question 35 — a persuasive text assembled (Section 1C)

Order Q, S, R, P. Assembled:

Every year, the Spring Fair fills the school hall with stalls, and every dollar raised buys a new library book. Some say fairs are just noise and food. But the fair is also the library’s biggest friend. Last year the fair bought forty-one books, and the reading corner was full by June. So next time you see a bare shelf in our library, remember: one stall, one dollar, one book at a time.

Opening (Q) · counter and position (S) · checkable evidence (R) · closing call (P).

Question 36 — telling order with a flashback (Section 3F)

Order **Q, S, P, R**: the captain climbs aboard (Q) → she remembers the summer of lessons (S) → the childhood knot-learning itself (P) → back to the present, the storm, the knots hold (R). The story tells the memory inside the voyage; the voyage still closes the story.

Question 37 — the shape of a formal spoken text (Section 4B)

Order **Q, P, S, R**: opening with greeting, topic and preview (Q) → reasons, one point at a time (P) → call to action (S) → closing that summarises and thanks (R).

Question 38 — a presentation opening that builds (Section 5D)

Order **Q, R, S, P**:

Q. Good evening, and thank you for coming. **R.** Six months ago, the patch beside the gym was bare dirt. **S.** Today it is a garden run entirely by Year 7. **P.** Tonight I'll show you what grew there, and what we learned.

Greet (Q) · hook with the before-picture (R) · the after-picture (S) · preview (P).

Question 39 — a podcast episode in running order (Section 5D)

Order **Q, S, P, R**: header block first, so the reader knows the show, episode, running time and audience (Q) · hook teaser (S) · the interview itself (P) · the sign-off that ends every episode the same way (R).

Question 40 — design choices and their effects (Section 1G)

- biggest photo on the page → **C** salience: the eye lands there first
- path running from the gate to the beds → **A** a vector that leads the eye into the page
- date and time beside the photo → **D** proximity: the details are read together with the image
- low angle looking up at the sunflowers → **B** makes the garden feel tall and grand

Coverage summary

Marks by content description

Every one of the 24 Level 7 content descriptions is evidenced; the per-CD marks sum to 40.

CD	Section(s) where taught	Marks	Questions
VC2E7LA01	1A	1	20
VC2E7LA02	1B	2	14, 21
VC2E7LA03	1C	2	34, 35
VC2E7LA04	1D	2	16, 31
VC2E7LA05	1E	2	25, 26
VC2E7LA06	1F	1	27
VC2E7LA07	1G	2	23, 40
VC2E7LA08	1H	2	11, 30
VC2E7LA09	1I	1	28
VC2E7LE01	3A	2	1, 2
VC2E7LE02	3B	2	3, 12
VC2E7LE03	3C	2	4, 15
VC2E7LE04	3D	2	5, 6
VC2E7LE05	3E	2	9, 10
VC2E7LE06	3F	2	7, 36
VC2E7LY01	4A	1	13
VC2E7LY02	4B	1	37
VC2E7LY03	4C	1	29
VC2E7LY04	4D	1	22
VC2E7LY05	5A	2	17, 24
VC2E7LY06	5B	1	18
VC2E7LY07	5C	2	8, 19
VC2E7LY08	5D	2	38, 39
VC2E7LY09	5E	2	32, 33
Total		40	

Marks by section

Section	Questions	Marks
Section A — Reading and Viewing	1–24	24
Section B — Writing	25–40	16
Total		40

Items by family

Family	Count	Questions
F-A Multiple choice	15	1, 2, 4, 6, 8, 10, 12, 13, 15, 16, 20, 21, 24, 26, 27
F-B Cloze	6	3, 7, 18, 22, 28, 29
F-C Drag text	2	30, 31

Family	Count	Questions
F-D Ordering	8	25, 32, 34, 35, 36, 37, 38, 39
F-E Mark the words	2	9, 14
F-F Matching	5	5, 11, 17, 33, 40
F-G Hotspot	0	—
F-H Summary selection	2	19, 23

Exclusions note (§2A)

No item in this review draws on VC2E7LE01.E03, VC2E7LE05.E02 or VC2E7LY05.E02. No item draws on Aboriginal or Torres Strait Islander content. The exclusions are accepted, not gaps.

Mode note

VC2E7LY01 and VC2E7LY02 are evidenced here in print mode — reading a discussion transcript (Question 13) and planning the shape of spoken texts (Question 37) — the same precedent Section 4A’s transcript work sets. The live, performance side of both content descriptions belongs to the unscored observation checklists OC1 and OC2 (DJB-1), where it is recorded qualitatively.

Reading and Viewing Check

Instrument

Reading and Viewing Check (RC)

Book and band

ClassBasics English 7 · Victorian Curriculum 2.0
English, Level 7

Coverage

Cross-chapter instrument, reading and viewing mode:
three original passages, one narrative, one informative
and one persuasive, each with 8 questions

Content descriptions assessed

VC2E7LY07 (12 marks) · VC2E7LY05 (4 marks) ·
VC2E7LE01 (4 marks) · VC2E7LA04 (2 marks) ·
VC2E7LE04 (2 marks)

Marks

24 marks — every question is worth 1 mark. Part 1: 8
marks · Part 2: 8 marks · Part 3: 8 marks

Timing guidance

35 minutes (about 1 minute per mark, plus reading time)

Permitted materials

None. Closed book: no dictionaries, no devices, no
notes. Every passage you need is printed in this test.

Conditions

- Closed book. Every text and passage is printed in the question. Nothing else may be used.
- One uninterrupted sitting. Usual classroom adjustments apply.
- Answer all questions. For multiple-choice questions, choose the ONE best answer.
- For the mark-the-words questions (Questions 15 and 18), write each word you mark on the lines provided.
- This is a school-designed classroom assessment, written for this book. It is not a Victorian Curriculum and Assessment Authority (VCAA) test, and it is not approved, endorsed or reviewed by VCAA. There is no external VCAA examination for English at F–10.

Student details

Name

Class

Date

Part 1 — Narrative — 8 marks

Read the story below before you answer Questions 1 to 8.

Passage 1 — The Storm Post *(written for this test)*

The rule of our post office was simple. Mail before meals, messages before sleep. Gran drilled it into me from the day I could reach the counter.

It was the winter of 1962, and I was twelve. Our town, Narrawa, sat between two hills on the south coast. In those days, the fishing boats worked off the point, and the only way to reach them in bad weather was by phone, and the phone line ran over the hills on poles that were older than Gran.

The weather report came in at four o'clock. A gale, a wild storm of wind, was turning toward the coast, and it would hit before dark. Dad read it out, then reached for the phone to warn the fleet. He turned the handle, spoke, and listened. Then his face changed. "The line is dead," he said.

There was a second way. The harbour master had a radio, but the harbour was six kilometres down the coast road, and the storm was already pushing clouds across the hills.

"I'll go," I said. I can still hear how small my voice sounded.

Dad looked at me. "Nell, you know the road. You know why this matters. Those boats have to hear."

Gran gave me my coat and the message, written twice in Dad's careful hand, one copy for the harbour master and one to bring back if I had to. "Mail before meals," she said, "messages before sleep. Now go."

The first two kilometres were easy. Then the rain came, sideways, and the wind found every gap in my coat. I bent into it and counted fence posts, ten at a time, so the distance had a shape. Twice I stopped and read the message to myself, to be sure the rain had not blurred it. The second time, my hands were so cold I needed both of them to hold the paper.

The last kilometre was the hardest. The road dipped, and the sea came into view, grey and wild, and I could see the fleet out past the point, still working, still not knowing. That sight put my legs back under me.

I reached the harbour office at twenty past five. The harbour master read the message once, and then he was on the radio, and I stood dripping on his floor and listened to his voice carry the warning out over the water, boat by boat.

The fleet came in that night, all seven boats, before the gale reached the coast. Nobody made a speech about it. Dad squeezed my shoulder. Gran said, "Kettle's on."

But I kept my copy of the message. It is in a drawer in this house to this day. The ink ran in three places, where the rain found it. I have never been able to make myself smooth the paper out.

Question 1 [1 mark]

According to the story, how far was the harbour from the town?

- A. two kilometres
 - B. six kilometres
 - C. twelve kilometres
 - D. twenty kilometres
-

Question 2 [1 mark]

The Storm Post is told with the word *I*, by Nell herself. Complete the sentence with one word.

Question 3 [1 mark]

How does the writer mainly build Nell’s character in this story?

- A. Through what Nell does and says under pressure, such as counting fence posts and re-reading the message in the rain.
 - B. By describing what Nell looks like and what she wears to school.
 - C. By telling the reader what the rest of the town thinks of Nell.
 - D. By listing the things Nell is afraid of.
-

Question 4 [1 mark]

Section 3A says an issue is a live question the text raises, one that people can disagree about in real life too. Which live question does this story raise?

- A. What do we owe people we have never met?
 - B. How do you repair a broken phone line?
 - C. Which road is the fastest way to the harbour?
 - D. Why do storms come in winter?
-

Question 5 [1 mark]

The story is set in 1962, when the only way to reach the boats in bad weather was by phone, and then by radio from the harbour. How does this context shape the story?

- A. It makes Nell’s carried message the only warning that can reach the fleet, so one child’s trip matters.
 - B. It explains why the town has no post office.
 - C. It shows why the boats never leave the harbour.
 - D. It makes storms more dangerous than they are today.
-

Question 6 [1 mark]

The story opens with the post-office rule, “Mail before meals, messages before sleep”, before any storm arrives. What does this opening choice mainly do?

- A. It foreshadows that a message will matter, and it plants the duty Nell carries, so the reader watches every step of the trip.
 - B. It tells the reader the ending of the story.
 - C. It explains how the phone line works.
 - D. It introduces the fishing boats one by one.
-

Question 7 [1 mark]

According to the story, why does the setting make Nell's choice hard?

- A. The storm that makes the message necessary is the same storm that makes the trip dangerous.
 - B. The hills block the view of the boats.
 - C. The coast road is too short to walk in time.
 - D. The post office is a long way from the town.
-

Question 8 [1 mark]

Arrange these four events in the order the story tells them. Write the letters in order.

- P.** Nell reads the message twice in the rain, to be sure it is not blurred.
- Q.** The weather report warns of a gale, and the phone line is found dead.
- R.** The fleet comes in before the gale reaches the coast.
- S.** Nell says she will carry the message to the harbour.

Order: _____ , _____ , _____ , _____

Part 2 — Informative — 8 marks

Read the passage below before you answer Questions 9 to 16.

Passage 2 — From Puppy to Guide Dog *(written for this test)*

It takes about two years and three stages to turn a puppy into a guide dog. Every stage has its own job, and a puppy that misses one does not move on to the next.

The first stage is puppy raising. At about eight weeks old, the puppy goes to live with a volunteer family. The family teaches the puppy the basics of a calm life. It learns to walk on a loose lead, to sit quietly in shops and on buses, and to ignore food on the ground. Raising lasts until the puppy is around fourteen months old.

Then comes formal training, with a professional instructor. Over about sixteen weeks, the dog learns the work itself. It learns to walk in a straight line, to stop at every crossing, and, most importantly, to disobey a command when obeying it would put its handler in danger. For example, if the handler steps forward into a path that a car is blocking, the dog must stand still. This last skill, called intelligent disobedience, is the hardest to teach.

Finally, the dog is matched with a person. Matching is careful work, because the pair must fit each other's pace, lifestyle and confidence. The two train together for about a month before the dog graduates. Instructors then visit the pair regularly for the life of the partnership.

Question 9 [1 mark]

According to the passage, how old is a puppy when it goes to live with a volunteer family?

- A. about eight weeks old
- B. about fourteen months old
- C. about sixteen weeks old
- D. about two years old

Question 10 [1 mark]

What is the name of the skill in which a guide dog disobeys a command when obeying it would be dangerous?

- A. loose lead
- B. formal training
- C. intelligent disobedience
- D. matching

Question 11 [1 mark]

Match each paragraph of the passage to its key idea. Write the letter of the key idea next to each paragraph. Two key ideas in the list are not needed.

Paragraph		Key idea
1. paragraph 2	_____	A. The puppy learns the basics of a calm life with a volunteer family.
2. paragraph 3	_____	B. A professional instructor teaches the dog the work itself.
3. paragraph 4	_____	C. The dog is matched with a

person, and the learning continues.
 D. The puppy is chosen because it is born calm.
 E. The dog retires to live with its first family.

Question 12 [1 mark]

Which is the best summary of the whole passage?

- A. Becoming a guide dog takes about two years and three stages: raising with a volunteer family, formal training with an instructor, and careful matching with a handler.
- B. Guide dogs learn to walk in a straight line, sit quietly in shops, and stop at every crossing.
- C. Guide dogs are born knowing their job, and training simply checks what they already know.
- D. Puppies that fail one stage of training are sent back to the volunteer family to try again.

Question 13 [1 mark]

A student says, "The passage shows that guide-dog training is careful, and not every puppy passes." Which detail from the passage is the strongest evidence for this claim?

- A. "a puppy that misses one does not move on to the next"
- B. "It learns to walk in a straight line"
- C. "Instructors then visit the pair regularly"
- D. "the puppy goes to live with a volunteer family"

Question 14 [1 mark]

Complete the gap with one connective from the passage.

_____ comes formal training, with a professional instructor.

Question 15 [1 mark]

Read the final paragraph of the passage again. Mark every word that is a time signal.

Finally, the dog is matched with a person. Matching is careful work, because the pair must fit each other's pace, lifestyle and confidence. The two train together for about a month before the dog graduates. Instructors then visit the pair regularly for the life of the partnership.

Marked words: _____ , _____ ,

Question 16 [1 mark]

A student reads paragraph 3 twice and still cannot picture what “intelligent disobedience” looks like. According to Section 5C, what is the best fix-up move?

- A. Re-read paragraph 3 slowly and connect it to the example the passage gives about the blocked path.
- B. Skip to the last paragraph and read on.
- C. Guess the meaning from the title.
- D. Look up the word in a dictionary.

Part 3 — Persuasive — 8 marks

Read the letter below before you answer Questions 17 to 24.

Passage 3 — Keep the Yard Open at Lunch (written for this test)

A letter to the school magazine, aimed at students of Riverdale High.

There is a plan on the table to close the school yard at lunchtime for the whole of next term, while the new gym is built. We are told it will only be one term. But one term is sixty-five lunchtimes, and for many of us, the yard is the best part of the day.

Think of what the yard actually is. It is where we run off the morning. It is where friendships start. It is where students who need fresh air and open sky can find both. Close it, and where do all of us go?

The numbers tell their own story. Last year, 312 students joined a lunchtime club or used the yard every day. The hall seats 200. The library seats 60. There is simply nowhere else for the rest of us.

We are not against the new gym. We are asking for a fair plan. Spread the closures across the term. Keep the yard open three days a week. Open the back oval instead. A school that plans well does not have to choose between a gym and a yard.

Closing the yard for the whole term would be a sad, unfair loss for the students who love it most.

Yours in sport and in fairness,

Jess Tan, Year 7

Question 17 [1 mark]

The note above the letter names its audience. Who is the letter mainly aimed at?

- A. students of Riverdale High
- B. the builders of the new gym
- C. parents of the town
- D. the editor of the local paper

Question 18 [1 mark]

Read the final line of the letter. Mark every word that stirs a feeling (a feeling word).

Closing the yard for the whole term would be a sad, unfair loss for the students who love it most.

Marked words: _____ , _____ ,

Question 19 [1 mark]

Match each choice from the letter to the job it does. Write the letter of the job next to each choice. Two jobs in the list are not needed.

Choice

Job

1. the letter's use of "we", "us" and "our" _____

A. a question with no answer needed, which pulls the reader in

Choice	Job
2. "Close it, and where do all of us go?"	B. repetition that builds the case point by point
3. the three lines that begin "It is where"	C. a fact and a number the reader could check
4. "Last year, 312 students joined a lunchtime club or used the yard every day."	D. inclusive pronouns that pull the writer and the reader onto the same side
	E. a command that tells the reader what to do
	F. an exclamation mark that builds excitement

Question 20 [1 mark]

According to the letter, how many students joined a lunchtime club or used the yard every day last year?

- A. 60
- B. 200
- C. 312
- D. 365

Question 21 [1 mark]

The letter says, "The hall seats 200. The library seats 60." What does the writer expect the reader to work out?

- A. The hall and the library together cannot fit all the students who need somewhere at lunch.
- B. The hall is bigger than the library.
- C. The library is the best place to spend lunch.
- D. The hall and the library will both close next term.

Question 22 [1 mark]

Which is the best summary of the writer's position?

- A. The writer is not against the new gym but wants a fair plan that keeps space open for students at lunch.
- B. The writer wants to stop the new gym from being built at all.
- C. The writer thinks the yard should be closed for the whole term.
- D. The writer only cares about sport at lunchtime.

Question 23 [1 mark]

The writer claims that many students will have nowhere to go if the yard closes. Which detail is the strongest evidence for that claim?

- A. Last year, 312 students used the yard or a lunchtime club every day, but the hall seats 200 and the library seats 60.

- B. One term is sixty-five lunchtimes.
 - C. The yard is where friendships start.
 - D. The students will back the gym all the way if the plan is fair.
-

Question 24 [1 mark]

Complete the sentence with one word from Section 5A.

The letter uses “we”, “us” and “our” throughout. A pronoun like “we” that pulls the writer and the reader onto the same side is called an _____ pronoun.

Reading and Viewing Check — Solutions and Marking Key

ClassBasics English 7 · Victorian Curriculum 2.0 English, Level 7 · Cross-chapter instrument, reading and viewing mode

Marks: 24 — every question is worth 1 mark.

Mark from the key only. Every question in this test is objectively markable: there is one keyed answer, arrangement or accepted-word per question, and no human judgement is required in the marking. The mark-the-words questions (15 and 18) are marked against the keyed word list. All three passages — the narrative *The Storm Post*, the informative *From Puppy to Guide Dog* and the persuasive *Keep the Yard Open at Lunch* — were originally written for this test and are printed in the question booklet. The test is shaped like standardised reading comprehension in format only; it contains no material reproduced from any external testing programme.

Part 1 — Self-check answer key

Q	Answer	Q	Answer
1	B	13	A
2	first	14	Then
3	A	15	Finally, before, then
4	A	16	A
5	A	17	A
6	A	18	sad, unfair, love
7	A	19	1–D, 2–A, 3–B, 4–C
8	Q, S, P, R	20	C
9	A	21	A
10	C	22	A
11	1–A, 2–B, 3–C	23	A
12	A	24	inclusive

Part 2 — Diagnostic key with per-item CD codes

Cognitive process is tagged per item: **L** = locating and identifying, **I** = integrating and interpreting, **A** = analysing and evaluating. The instrument mix is 8 L / 12 I / 4 A.

Q	Part	CD	Family	Process	Key / accepted answers
1	Narrative	VC2E7LY07	F-A	L	B — “the harbour was six kilometres down the coast road”.
2	Narrative	VC2E7LE01	F-B	L	first. Accept “first” only. A story told with “I” is first person, the telling voice named in Section 3A.
3	Narrative	VC2E7LE01	F-A	I	A — Peg is built through what she does and says

Q	Part	CD	Family	Process	Key / accepted answers
					under pressure: volunteering, counting fence posts to give the distance a shape, re-reading the message against the rain. The story never lists her looks, the town's opinion of her, or her fears.
4	Narrative	VC2E7LE01	F-A	A	A — the story is built on one child risking her own safety for strangers she will never meet, a live question people can disagree about. B, C and D are practical questions with one factual answer, not issues.
5	Narrative	VC2E7LE01	F-A	I	A — in 1962 the dead phone line leaves one way to warn the boats: a carried message to the harbour radio. The historical context is what puts the trip on a twelve-year-old. B contradicts the story; C and D read past what the text says.
6	Narrative	VC2E7LE04	F-A	A	A — opening with the rule plants the family's duty early, so when the message must go, the reader already knows what Peg carries, and

Q	Part	CD	Family	Process	Key / accepted answers
					watches every step of the trip. It does not tell the ending, explain the phone, or introduce the boats.
7	Narrative	VC2E7LE04	F-A	I	A — the gale is both the reason the message must go and the reason the trip is dangerous, so the setting squeezes the choice from both sides at once. That is the combine triangle: setting pressing on character and event together.
8	Narrative	VC2E7LY07	F-D	I	Q, S, P, R — the weather report and the dead line come first, then Peg volunteers, then the ride and the re-read message, and last the fleet comes in.
9	Informative	VC2E7LY07	F-A	L	A — “At about eight weeks old, the puppy goes to live with a volunteer family.”
10	Informative	VC2E7LY07	F-A	L	C — “This last skill, called intelligent disobedience, is the hardest to teach.”
11	Informative	VC2E7LY07	F-F	I	Row 1 (paragraph 2) – A, row 2 (paragraph 3) – B, row 3 (paragraph 4) – C. Being born

Q	Part	CD	Family	Process	Key / accepted answers
12	Informative	VC2E7LY07	F-H	I	calm is never mentioned, and the passage says nothing about retirement. A — keeps the key idea (two years, three stages) and names the three stages in order. B is a list of supporting details; C contradicts the passage; D adds something the passage never says.
13	Informative	VC2E7LY07	F-A	A	A — a puppy that misses a stage does not move on: that detail carries both halves of the claim (careful, and not every puppy passes). B, C and D are true details that do not support this claim.
14	Informative	VC2E7LA04	F-B	I	Then. Accept “Then” only (the time connective that opens paragraph 3 of the passage).
15	Informative	VC2E7LA04	F-E	L	Finally, before, then. Accept the three time signals in any order.
16	Informative	VC2E7LY07	F-A	I	A — monitoring has found the problem; the fix-up move is to slow down and re-read, connecting the term to the

Q	Part	CD	Family	Process	Key / accepted answers
					worked example beside it. Skipping, guessing and dictionaries are not Section 5C fix-up moves.
17	Persuasive	VC2E7LY05	F-A	L	A — the note names the audience directly: students of Riverdale High.
18	Persuasive	VC2E7LY05	F-E	L	sad, unfair, love. Accept the three feeling words in any order.
19	Persuasive	VC2E7LY05	F-F	I	1–D (inclusive pronouns pull writer and reader onto one side), 2 –A (a question with no answer needed), 3–B (repetition building the case point by point), 4 –C (a checkable fact and number). The letter carries no command list or exclamation marks as devices here.
20	Persuasive	VC2E7LY07	F-A	L	C — “Last year, 312 students joined a lunchtime club or used the yard every day.”
21	Persuasive	VC2E7LY07	F-A	I	A — 200 plus 60 is 260, and the letter says 312 students need somewhere, so the two indoor spaces together cannot fit everyone. The reader joins the two numbers to

Q	Part	CD	Family	Process	Key / accepted answers
22	Persuasive	VC2E7LY07	F-H	I	the claim. A — the writer says plainly, “We are not against the new gym. We are asking for a fair plan.” B twists the position; C reverses it; D is not in the letter.
23	Persuasive	VC2E7LY07	F-A	A	A — the numbers do the work: 312 daily users against 260 indoor seats. B counts the loss but not the shortage; C is a feeling point; D is the closing promise, not evidence.
24	Persuasive	VC2E7LY05	F-B	I	inclusive. Accept “inclusive” only. Section 5A names inclusive pronouns (we, us, our) as the feature that pulls the reader onto the writer’s side.

Coverage summary

CD	Marks
VC2E7LY07	12
VC2E7LY05	4
VC2E7LE01	4
VC2E7LA04	2
VC2E7LE04	2
Total	24

Text type	Marks
Narrative	8
Informative	8
Persuasive	8

Cognitive process	Count
Locating and identifying	8
Integrating and interpreting	12
Analysing and evaluating	4

Writing Construction Check

Instrument

Writing Construction Check (WC)

Book and band

ClassBasics English 7 · Victorian Curriculum 2.0
English, Level 7

Coverage

Cross-chapter instrument, writing mode: two scaffolded builds assembled from objective construction tasks only. Build 1 is a narrative build, Build 2 is a persuasive build

Content descriptions assessed

VC2E7LY08 (8 marks) · VC2E7LA03 (4 marks) ·
VC2E7LA04 (3 marks) · VC2E7LA05 (3 marks) ·
VC2E7LA09 (3 marks) · VC2E7LY09 (3 marks)

Marks

24 marks — every question is worth 1 mark. Build 1: 12 marks · Build 2: 12 marks

Timing guidance

35 minutes (about 1 minute per mark, plus reading time)

Permitted materials

None. Closed book: no dictionaries, no devices, no notes. Every text and draft you need is printed in this test.

Conditions

- Closed book. Every text and draft is printed in the question. Nothing else may be used.
- One uninterrupted sitting. Usual classroom adjustments apply.
- Answer all questions. For multiple-choice questions, choose the ONE best answer.
- Every task is a construction task: choose, complete, arrange or mark. No extended writing is required in this booklet.
- For the mark-the-words questions (Questions 6 and 23), write each word you mark on the lines provided.
- This is a school-designed classroom assessment, written for this book. It is not a Victorian Curriculum and Assessment Authority (VCAA) test, and it is not approved, endorsed or reviewed by VCAA. There is no external VCAA examination for English at F–10.

Student details

Name

Class

Date

Build 1 — Narrative build — 12 marks

The brief. You are writing a very short story (about 150 words) called *The Map in the Library*. Your audience is the Year 5 reading buddy group: you will read the story aloud to them at Friday lunchtime, in the library. Questions 1 to 12 step through the build, from audience to finished draft.

Question 1 [1 mark]

Before drafting, a student writes down the audience. According to Section 5D, a specific audience must answer three questions: who they are, what they already know, and where they will meet the text. Which audience line answers all three?

- A. Year 5 reading buddies: they love adventure stories, they know the library well, and they will hear the story read aloud at Friday lunchtime.
 - B. Everyone in the school.
 - C. People who like books.
 - D. Students, teachers and families.
-

Question 2 [1 mark]

The story will be read aloud. According to Section 5D, which kind of element should the writer plan with most care?

- A. Audio elements: the sound of the words, the pace of the voice, and the pauses.
 - B. A video that plays behind the reader.
 - C. The font the story is printed in.
 - D. A comment box for listeners to write in.
-

Question 3 [1 mark]

Section 1C says a story opening puts character and place first, then a question the reader badly wants answered. Which opening does that best?

- A. Ivy sat in her usual spot in the library, and her fingers found a fold of paper behind the shelf. It was a map, drawn in pencil, and the red line on it ran to the old cupboard under the stairs.
 - B. Libraries are quiet places where books are kept on shelves.
 - C. You should always return your books on time.
 - D. The cupboard under the stairs was built in 1968 and painted blue.
-

Question 4 [1 mark]

Match each choice in the opening to the job it does. Write the letter of the job next to each choice. Two jobs in the list are not needed.

Choice	Job
1. "Ivy sat in her usual spot in the library" _____	A. starts the question the reader wants answered
2. "her fingers found a fold of _____	B. slows the moment down at the

Choice

Job

paper”

tense point

3. short sentences at the tense
moment

- C. sets the place and the person to watch
- D. tells the reader the ending of the story
- E. gives a verdict and a star rating

Question 5 [1 mark]

Complete the gap with one time connective from Section 1D.

Ivy opened the map. _____ she heard the cupboard door creak.

Question 6 [1 mark]

The next paragraph of the draft is below. Mark every word that is a time signal.

First, Ivy followed the red line past the reading corner. Then she stopped at the old cupboard. Next, she lifted the tin box from the shelf. Finally, she opened the lid.

Marked words: _____ , _____ ,

_____, _____

Question 7 [1 mark]

The draft has three short sentences: *Ivy checked the map. The lights went out. She grabbed the torch.* Drag the correct connecting words into the blanks to build one sentence with a fronted dependent clause. Two connecting words in the bank are not needed (bank: **When** · **and** · **because** · **but**).

_____ the lights went out, Ivy grabbed the torch, _____ she checked the map.

Question 8 [1 mark]

The writer wants the big moment to hit hard. According to Section 2A, which sentence choice does that job best?

- A. A short simple sentence: “The lid came off.”
- B. A long sentence packed with clause after clause.
- C. A question asked for effect.
- D. A list joined by commas.

Question 9 [1 mark]

Ivy has finished her draft. Arrange the next moves in the order Section 5E runs them. Write the letters in order.

- P. Check spelling and punctuation in one slow final read (pass 2, accuracy).
- Q. Read the draft for the big picture: the ideas, their order, and the audience (pass 1, meaning and order).

R. Write two sentences about what worked hardest and what to change next time (reflect).

S. Cut what repeats, and swap flat words for words that carry.

Order: _____ , _____ , _____ , _____

Question 10 [1 mark]

Which edit is the move Section 5E calls *cut what repeats*?

A. The draft says “the dark, dark room”, and the writer deletes the second “dark”.

B. The writer moves the ending to the beginning of the story.

C. The writer changes “went” to “raced”.

D. The writer adds a missing full stop.

Question 11 [1 mark]

Complete the sentence with one word, so the pronoun points back to one clear target the way Section 1D teaches.

Ivy found the map behind the shelf. _____ was folded twice.

Question 12 [1 mark]

Section 5D’s creating cycle runs in the same order every time. Arrange the first four steps of the cycle for this story. Write the letters in order.

P. Draft the story.

Q. Name the audience: who they are, what they know, and where they will meet the text.

R. Choose the mode and elements: a read-aloud story, with audio elements to plan.

S. Select the subject matter: a map found in the library.

Order: _____ , _____ , _____ , _____

Build 2 — Persuasive build — 12 marks

The brief. Your class is running the Winter Market to buy new library books. Build the language for two texts: a poster for families (it will hang at the school gate and run in the newsletter) and a 30-second radio ad for the school assembly. Questions 13 to 24 step through the build.

Question 13 [1 mark]

Which audience line for the poster answers all three questions of the Section 5D audience test?

- A. Families of the school: they know the school hall, they would like a fun night out, and they will see the poster at the gate and in the newsletter.
 - B. Everyone.
 - C. People who buy things.
 - D. Students only.
-

Question 14 [1 mark]

The poster must be read from across the school yard. According to Section 5D, which choice of elements fits?

- A. Big bold letters and one strong photo: print and visual elements that carry from far away.
 - B. A long paragraph in small letters.
 - C. A jingle that plays only on the radio.
 - D. A comment box at the bottom of the poster.
-

Question 15 [1 mark]

Match each part of the poster to the job it does. Write the letter of the job next to each part. Two jobs in the list are not needed.

Part	Job
1. the headline	A. a short, memorable phrase tied to the brand
2. a claim with a number	B. the big attention-grabbing line at the top
3. the slogan	C. tells the reader exactly what to do, and where and when
4. the call to action	D. makes the claim feel solid, and something a reader could check
	E. tucks bonus information into the middle of a sentence
	F. names the person telling the story

Question 16 [1 mark]

Which line is a call to action?

- A. “Come to the Winter Market this Friday, 5 pm to 7 pm, in the school hall.”

- B. “The Winter Market is the biggest night of the year.”
- C. “Winter nights are cold and dark.”
- D. “Once upon a time, our library needed new books.”
-

Question 17 [1 mark]

Arrange the creating-cycle steps for the poster in the order Section 5D runs them. Write the letters in order.

- P.** Name the audience: families of the school.
- Q.** Select the subject matter: the stalls, the prices, and where the money goes.
- R.** Choose the mode and elements: a printed poster, big letters, one photo.
- S.** Draft the poster: headline, claims, slogan and call to action.

Order: _____, _____, _____, _____

Question 18 [1 mark]

Complete the sentence with one word from Section 5D.

The audience test asks three questions: who they are, what they _____, and where they will meet the text.

Question 19 [1 mark]

The poster needs one sentence that builds the reason up. According to Section 2A, a complex sentence explains an idea by giving a reason, a time or a condition. Which sentence is complex?

- A. “Because every dollar buys a new book, the market works for the whole school.”
- B. “The market is on Friday.”
- C. “Come early, and bring your family.”
- D. “Stalls, food, games and books.”
-

Question 20 [1 mark]

Read this sentence: *The kit list is short _____ a hat, a bottle, and a pen.* Which mark belongs in the gap, and why?

- A. A colon, because “The kit list is short” is a complete sentence pointing forward to the list.
- B. Brackets, because the list is bonus information the sentence could live without.
- C. No mark is needed.
- D. A full stop.
-

Question 21 [1 mark]

Type the mark that belongs in the gap.

There were two jobs left _____ washing up and packing.

Question 22 [1 mark]

Arrange the parts so the bonus fact sits in brackets, and the sentence still makes complete sense when the brackets are lifted out. Write the letters in order.

P. The Winter Market

Q. runs this Friday

R. the one with twenty stalls

S. in the school hall

Order: _____ , _____ , _____ , _____

Question 23 [1 mark]

Pass 2 checks accuracy. Read the draft of the radio ad below, and mark every word that needs a fix.

The Winter Market run's this friday, and every dollar buy's a new book.

Marked words: _____ , _____ ,

Question 24 [1 mark]

The class also records a 30-second radio ad. Section 5D teaches script conventions. Arrange the parts of the script in the order they run. Write the letters in order.

P. The hook: grab the listeners in the first fifteen seconds.

Q. The main part: what is on at the market, and where the money goes.

R. The header block: show name, episode, running time and audience.

S. The sign-off: the same closing line every time, so listeners feel the shape end.

Order: _____ , _____ , _____ , _____

Writing Construction Check — Solutions and Marking Key

ClassBasics English 7 · Victorian Curriculum 2.0 English, Level 7 · Cross-chapter instrument, writing mode

Marks: 24 — every question is worth 1 mark.

Mark from the key only. Every question in this test is objectively markable: there is one keyed answer, arrangement or accepted word per question, and no human judgement is required in the marking. The mark-the-words questions (6 and 23) are marked against the keyed word list. Part 3 carries the exemplar and model answers required for a construction instrument: one complete model narrative, one complete model persuasive text, and sentence- and paragraph-level models for each family. Models are teaching artefacts, never marking artefacts: marks come from the key alone. Both build briefs and every draft in this test were originally written for it. The instrument is shaped like standardised writing tests in format only; it contains no material reproduced from any external testing programme.

Part 1 — Self-check answer key

Q	Answer	Q	Answer
1	A	13	A
2	A	14	A
3	A	15	1-B, 2-D, 3-A, 4-C
4	1-C, 2-A, 3-B	16	A
5	Then	17	P, Q, R, S
6	First, Then, Next, Finally	18	know
7	When, and	19	A
8	A	20	A
9	Q, S, P, R	21	: (a colon)
10	A	22	P, R, Q, S
11	It	23	run's, friday, buy's
12	Q, S, R, P	24	R, P, Q, S

Part 2 — Diagnostic key with per-item CD codes

Q	Build	CD	Family	Key / accepted answers
1	1 Narrative	VC2E7LY08	F-A	A — names who they are (Year 5 reading buddies), what they know (adventure stories, the library), and where they meet the text (read aloud at Friday lunchtime). B, C and D fail the test: none of them can say what the audience knows or where the text meets them.
2	1 Narrative	VC2E7LY08	F-A	A — a read-aloud story lives in the audio elements: the

Q	Build	CD	Family	Key / accepted answers
				sound of the words, the pace, the pauses. Section 5D sorts elements into print, visual, audio and digital; the mode decides which family carries the text.
3	1 Narrative	VC2E7LA03	F-A	A — character (Ivy) and place (her usual spot in the library) first, then a question the reader badly wants answered: what is the map, and where does the red line run? B states a fact, C gives advice, D lists details, and none of them opens a question.
4	1 Narrative	VC2E7LA03	F-F	1–C (sets the place and the person to watch), 2–A (starts the question the reader wants answered), 3–B (short sentences at the tense moment slow the moment down). Telling the ending and verdicts belong to other text families.
5	1 Narrative	VC2E7LA04	F-B	Then. A time connective moves the story one step forward. Accepted: Then / then.
6	1 Narrative	VC2E7LA04	F-E	First, Then, Next, Finally. Accept the four time signals in any order.
7	1 Narrative	VC2E7LA05	F-C	When, and. The fronted dependent clause “When the lights went out” takes a comma; “, and” joins the second independent clause, making one

Q	Build	CD	Family	Key / accepted answers
				sentence with two independent clauses and one dependent clause.
8	1 Narrative	VC2E7LA05	F-A	A — Section 2A: the busiest moment can carry the longest sentence, but the key feeling lands in a short simple sentence that cannot be missed.
9	1 Narrative	VC2E7LY09	F-D	Q, S, P, R — pass 1 reviews meaning and order (read for the big picture, then the meaning edits such as cutting repetition), pass 2 checks accuracy in one slow read, and reflection comes last. Meaning first, accuracy last.
10	1 Narrative	VC2E7LY09	F-A	A — deleting the second of two words that say the same thing is the move called cut what repeats. B is reorder, C is substitute a word, D is an accuracy fix.
11	1 Narrative	VC2E7LA04	F-B	It. The pronoun points back to one clear target: the map. Accepted: It / it.
12	1 Narrative	VC2E7LY08	F-D	Q, S, R, P — name the audience, select the subject matter, choose the mode and elements, then draft. The creating cycle runs in that order every time.
13	2 Persuasive	VC2E7LY08	F-A	A — who they are (families of the school), what they know (the hall, and they would like a fun night out), and where they meet the text (the gate and the

Q	Build	CD	Family	Key / accepted answers
14	2 Persuasive	VC2E7LY08	F-A	newsletter). B, C and D fail all three tests. A — a poster read from across the yard needs print and visual elements that carry: big bold letters and one strong photo. Small print, a radio jingle and a comment box all miss the mode.
15	2 Persuasive	VC2E7LA03	F-F	1–B (the headline grabs at the top), 2–D (a number makes the claim feel solid and checkable), 3–A (the slogan is the short memorable phrase tied to the brand), 4–C (the call to action says exactly what to do, and where and when). Brackets are a punctuation tool; narrators belong to stories.
16	2 Persuasive	VC2E7LA03	F-A	A — the call to action tells the reader exactly what to do, and where and when: come, this Friday, 5 pm to 7 pm, school hall. B states a claim, C sets a scene, D opens a story.
17	2 Persuasive	VC2E7LY08	F-D	P, Q, R, S — audience first, then subject matter, then mode and elements, then the draft. Same cycle as Build 1, new text.
18	2 Persuasive	VC2E7LY08	F-B	know. The three audience-test questions are who they are, what they know, and where they will meet the text. Accepted:

Q	Build	CD	Family	Key / accepted answers
19	2 Persuasive	VC2E7LA05	F-A	know. A — the fronted because-clause gives the reason, and the sentence leans on it: a complex sentence. B is simple, C is compound, D is not a sentence.
20	2 Persuasive	VC2E7LA09	F-A	A — a colon points forward, and it needs a complete sentence before it: “The kit list is short” is complete, and the list is exactly what it prepared the reader for. Brackets hold a bonus that can be lifted out, which is not the job here.
21	2 Persuasive	VC2E7LA09	F-B	A colon (:). “There were two jobs left” is a complete sentence pointing forward to the list. Accepted: : / colon.
22	2 Persuasive	VC2E7LA09	F-D	P, R, Q, S — “The Winter Market (the one with twenty stalls) runs this Friday in the school hall.” Lift the brackets out and the sentence still makes complete sense: the test for brackets.
23	2 Persuasive	VC2E7LY09	F-E	run’s (should be runs), friday (should be Friday), buy’s (should be buys). Accept the three words in any order. Pass 2 is the accuracy pass.
24	2 Persuasive	VC2E7LY08	F-D	R, P, Q, S — header block first (so anyone knows who the text is for before line one), then the hook in the first fifteen seconds, then

Q	Build	CD	Family	Key / accepted answers
				the main part, then the sign-off.

Part 3 — Model answers (teaching artefacts)

These models were originally written for this instrument. They show what a finished build looks like. They are for teaching after the test: no mark in this instrument is awarded against them.

Model narrative — *The Map in the Library* (complete build, Build 1)

Ivy sat in her usual spot in the library, and the rain tapped at the tall windows. Her fingers found a fold of paper behind the shelf. It was a map, drawn in pencil. A red line ran from the reading corner to the old cupboard under the stairs.

First, Ivy followed the red line past the biography shelf. Then the lights went out. When the lights went out, she grabbed the torch, and she checked the map. Next, she stopped at the old cupboard. The lid came off.

Inside the tin box sat a stack of maps, each one drawn by a student long ago, and each one ending at the same cupboard. Ivy smiled. She took out a fresh sheet of paper.

When the rain stopped, Ivy hid her new map where the next finder would look, and she went back to her usual spot to wait.

The build choices, mapped to the questions: character and place first, then the open question (Q3) · audio elements planned for the read-aloud, with short sentences where the voice should pause (Q2, Q8) · time signals carry the middle (Q6) · one fronted-clause sentence joins the busy moment (Q7) · the pronoun “it” points back to one clear target (Q11) · nothing repeats (Q10) · the audience test answered in full before drafting (Q1, Q12).

Model persuasive text — *Winter Market* (complete build, Build 2)

Poster.

Headline: ONE NIGHT. A HUNDRED WINTER TREATS. **Claim with a number:** Twenty stalls, and every dollar buys a new library book. **Slogan:** Come in from the cold. **Call to action:** Come to the Winter Market this Friday, 5 pm to 7 pm, in the school hall. **Logo line:** Year 7 · Winter Market · for the library

Radio ad, 30 seconds.

Header block. SHOW: Assembly Radio · EPISODE: Winter Market ad · RUNNING TIME: 30 seconds · AUDIENCE: students and families

[SOUND: a door creaks, wind] STUDENT 1: Can you hear that? That is the sound of an empty bookshelf. STUDENT 2: This Friday, the Winter Market fills the school hall: twenty stalls, games, food, and every dollar buys a new library book. BOTH: Come in from the cold. See you Friday. [MUSIC fades]

The build choices, mapped to the questions: audience test answered for families (Q13, Q18) · poster elements chosen to carry across the yard (Q14) · every poster part doing its 1C job (Q15, Q16) · one complex sentence carries the reason (Q19) · a colon points forward to the list of stalls (Q20, Q21) · the bonus fact sits in brackets and lifts out clean (Q22) · accuracy checked in pass 2 (Q23) · the script runs header, hook, main part, sign-off (Q24).

Sentence- and paragraph-level models by family

Family	Model
F-A (choose)	Audience line: “Year 5 reading buddies: they love adventure stories, they know the library well, and they will hear the story read aloud at Friday lunchtime.” Call to action: “Come to the Winter Market this Friday, 5 pm to 7 pm, in the school hall.” Complex sentence with a fronted reason: “Because every dollar buys a new book, the market works for the whole school.”

Family	Model
F-B (complete)	“Ivy opened the map. Then she heard the cupboard door creak.” · “Ivy found the map behind the shelf. It was folded twice.” · “what they know” · “There were two jobs left: washing up and packing.”
F-C (drag and build)	“When the lights went out, Ivy grabbed the torch, and she checked the map.” The fronted dependent clause takes a comma, and “, and” joins the second independent clause.
F-D (arrange)	Creating cycle: name the audience → select the subject matter → choose the mode and elements → draft. Bracket build: “The Winter Market (the one with twenty stalls) runs this Friday in the school hall.”
F-E (mark the words)	Time signals: First, Then, Next, Finally. Accuracy fixes: runs (not run’s), Friday (not friday), buys (not buy’s).
F-F (match)	Headline → grabs at the top · claim with a number → solid and checkable · slogan → short, memorable, tied to the brand · call to action → exactly what to do, and where and when.

Coverage summary

CD	Marks
VC2E7LY08	8
VC2E7LA03	4
VC2E7LA04	3
VC2E7LA05	3
VC2E7LA09	3
VC2E7LY09	3
Total	24

Build	Marks
Build 1 — Narrative	12
Build 2 — Persuasive	12