

English Level 8

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

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Interaction skills: supporting and challenging stated and implied meanings

Victorian Curriculum 2.0 English · Level 8 · Literacy strand · Interacting with others · Code VC2E8LY01 · draws on elaborations .E01 .E02 .E03

What this section teaches (content description, verbatim): *Students learn to use interaction skills for identified purposes and contexts, including when supporting or challenging the stated or implied meanings of texts in discussion.*

Theory

Talk is a shared job.

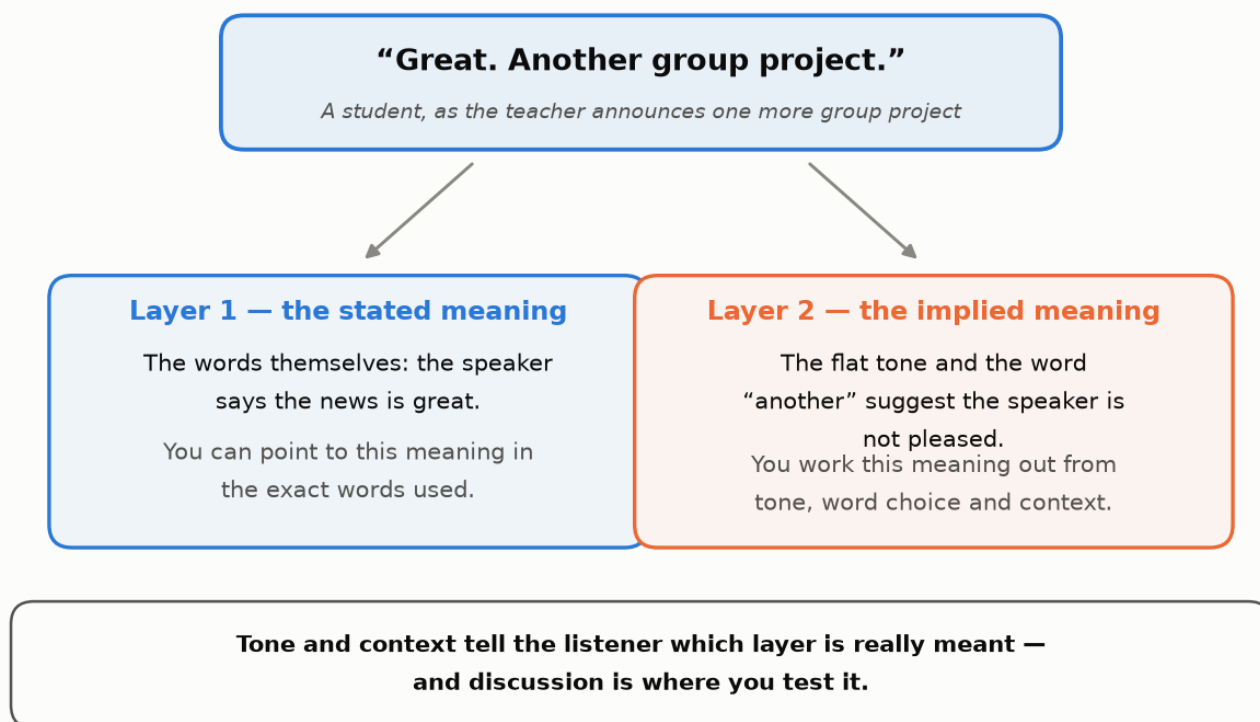
Speaking on your own is one skill. Speaking *with* others is another. When people talk together — in a pair, a group, a class — they use **interaction skills**: the speaking and listening moves that keep talk going and make it useful — taking turns, building on what others say, asking questions and disagreeing with care. This section sharpens those skills for one special job: supporting and challenging what texts say, and what they suggest.

Words we use in this section. The Victorian Curriculum uses these ideas but does not define them. This section therefore treats them as defined below, and every question here is answerable on these definitions alone. A *stated meaning* is what a text says outright — the meaning you can point to in the exact words. An *implied meaning* is what a text suggests without saying outright — the meaning you work out from the words, the tone and the context. *Tone* is the attitude a speaker's voice and word choices show towards the subject and the listeners — serious, warm, joking, cross. *Manner* is how a speaker presents themselves while speaking — pace, volume, eye contact, gesture. *Formality* is how formal a situation is, from a chat with a friend to a speech at a school assembly.

Every message carries two layers.

One message, two layers

Every message carries what it says — and what it suggests



A diagram titled “One message, two layers” showing the speech bubble “Great. Another group project.” branching to two boxes: “Layer 1 — the stated meaning” (the words themselves: the speaker says the news is great) and “Layer 2 — the implied meaning” (the flat tone and the word “another” suggest the speaker is not pleased), with a note that tone and context tell the listener which layer is really meant.

The stated layer is the words on the surface. The implied layer is what the listener works out. Often the two layers agree; sometimes they pull apart, as in the diagram — and the pull is exactly what a discussion can test. A *text* here means anything made to be read, heard or viewed: a newsletter line, a speech, a post, a letter, a film.

Supporting and challenging are both ways of treating an idea as worth thinking about.

To **support** a meaning is to build it up: agree with it, add evidence to it, extend it. To **challenge** a meaning is to test it: question it, disagree with it, offer another reading of it. You can support or challenge both layers — what a text says and what it suggests. The phrase bank below gives you moves for each, in informal and formal versions.

Supporting and challenging: a phrase bank

Six moves for discussion — each with an informal and a formal starter

SUPPORTING MOVES build up what someone said	CHALLENGING MOVES test what someone said
Build add something to the idea Informal: "Yeah, and also ..." Formal: "Building on that idea, ..."	Question ask about a word or idea being used Informal: "What do you mean by ...?" Formal: "Could you explain what you mean by ...?"
Agree with evidence back the idea using the text or the facts Informal: "That's right — it says there that ..." Formal: "I agree. The evidence for that is ..."	Offer another reading suggest a different meaning Informal: "But couldn't it also mean ...?" Formal: "Another way to read that is ..."
Restate and support say it in your own words, then back it Informal: "So you mean ... and I think you're right." Formal: "In other words, ... and I support that point."	Ask for evidence ask how we know Informal: "How do we know that?" Formal: "What evidence supports that?"
The golden rule: challenge the idea, not the person. Test ideas hard — treat people with respect.	

A two-column phrase bank titled "Supporting and challenging: a phrase bank". The left column lists three supporting moves (build; agree with evidence; restate and support) and the right column three challenging moves (question; offer another reading; ask for evidence), each move with an informal and a formal sentence starter, above a rule: challenge the idea, not the person.

The golden rule sits under the bank: **challenge the idea, not the person**. Testing an idea hard is a form of respect — it says the idea is worth thinking about. Attacking a person ends the discussion and teaches nothing.

Discussions happen in different situations, and the situation changes the rules.

Five situations where you speak and listen

As the situation changes, the purpose, the rules for taking turns and the level of formality change with it.

Situation	Who is there	Usual purpose	Formality
Pair	You and one other person	Share ideas, check understanding, plan the next step	Informal
Group	Three to six students	Work through a task or a problem together	Usually informal
Class	The whole class and the teacher	Discuss an idea as one large group; build shared understanding	More formal, guided by the teacher
School	A school audience — an assembly, a forum, a student group	Put a case to the school or report to it	Formal
Community	People beyond the school — a local meeting, a club	Speak with the community, or on its behalf	Formal

The same idea can be spoken in all five — but the words, the length and the tone must suit each setting.

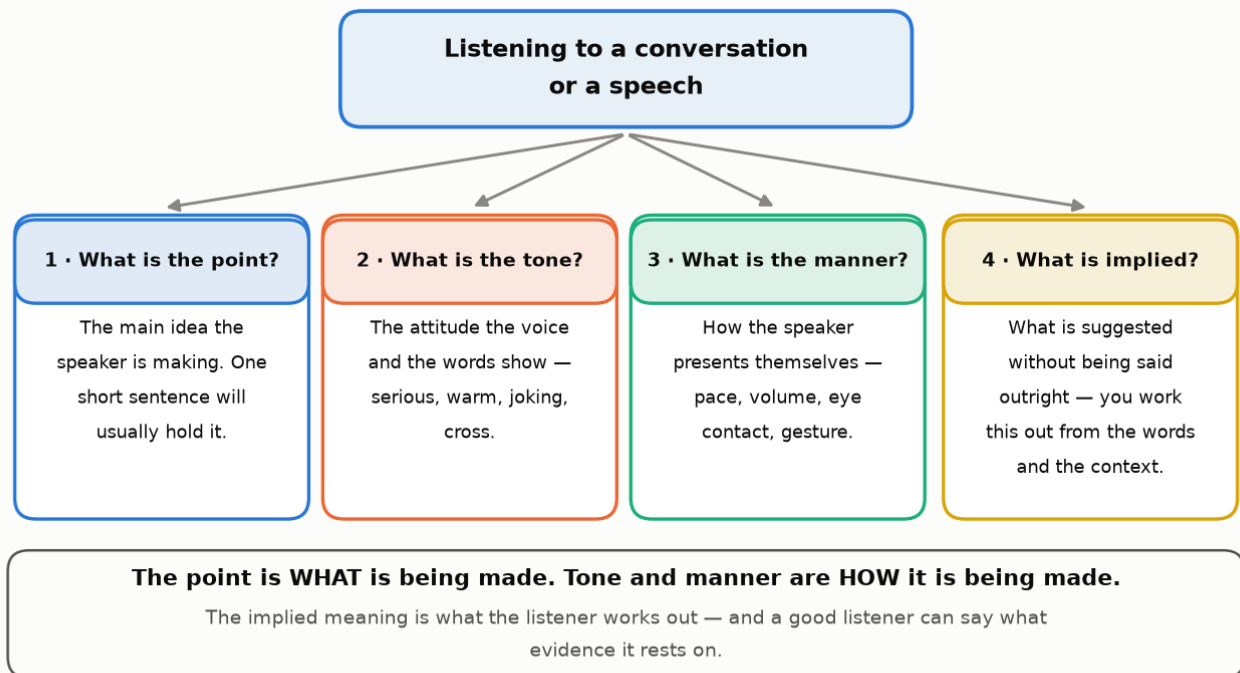
A table titled “Five situations where you speak and listen” with rows for pair, group, class, school and community situations and columns for who is there, the usual purpose, and the formality of each, noting that the same idea can be spoken in all five but the words, length and tone must suit each setting.

The same idea can be spoken in all five situations — but the words, the length of your turn and your tone must suit the setting. A **debate** is a structured form of discussion in which each side puts and tests a case; a **presentation** is one person or group speaking to an audience. Both still run on interaction skills: the speakers listen as well as speak, and the listeners’ questions are part of the event.

Listening is half the skill — and it has a frame.

Listening with four questions in mind

Hold these four questions while you listen to a conversation or a speech



A diagram titled “Listening with four questions in mind” showing a centre box, “Listening to a conversation or a speech”, branching to four question cards: what is the point?, what is the tone?, what is the manner?, and what is implied?, with a note that the point is what is being made while tone and manner are how it is being made.

Four questions do most of the listening work. The **point** is the main idea the speaker is making. The **tone** is the attitude the voice and the words show. The **manner** is how the speaker presents themselves — pace, volume, eye contact, gesture. And the **implied meaning** is what you work out that was never said outright. Tone and manner are evidence: when you explain them, you quote what you heard.

Dialogue runs on strategies.

Four strategies of dialogue

The curriculum names three — the fourth is how this book teaches challenging

1 • Speak clearly and coherently

Make your ideas hang together so others can follow you. Speak at an appropriate length: enough to explain your point — not so long that no one else gets a turn.

2 • Question stated and implied ideas

About stated ideas: “What do you mean by ...?” About implied ones: “What are you suggesting when you say ...?”

3 • Restate and summarise

“So you’re saying that ...” checks you understood before you respond. At the end, a summary gathers the main ideas in a sentence or two.

4 • Steelman before you challenge

State the other side’s idea in its strongest form first — then test it. Challenging a weak version of an idea proves nothing.

Coherent: in a way that hangs together and makes sense. A steelman: the strongest version of an idea, built by the person testing it.

A diagram titled “Four strategies of dialogue” with four cards: speak clearly and coherently at an appropriate length; question stated and implied ideas; restate and summarise; and steelman before you challenge, each card explained in one or two sentences, with definitions of “coherent” and “steelman” beneath.

Three of the four cards are the curriculum’s own strategies; the fourth is how this book teaches you to challenge. *Coherent* means hanging together so a listener can follow. A *steelman* is the strongest version of an idea, built by the very person who is about to test it. If your challenge beats the strongest form of the idea, it is a real challenge; if it only beats a weak form, it proves nothing.

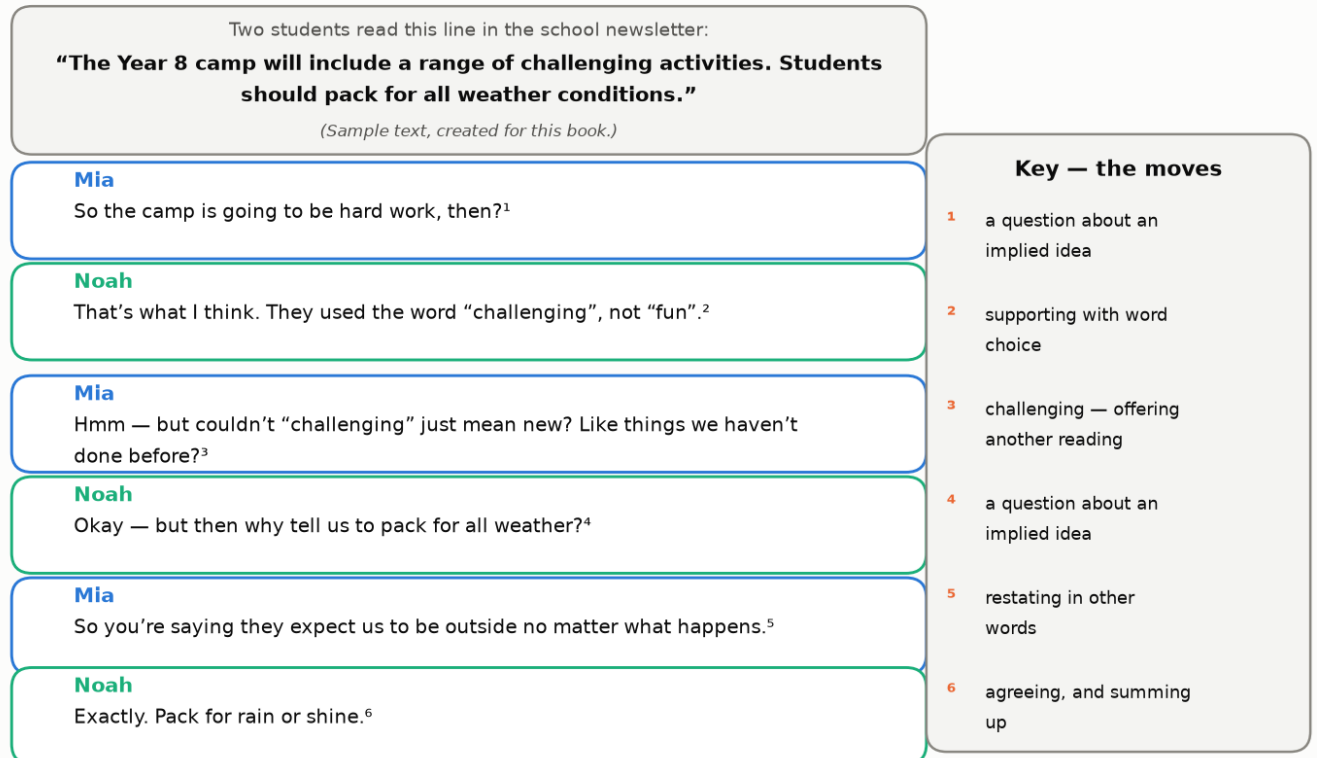
Worked examples

Example 1 — scaffolded

The sample conversation below was created for this book. Two students talk about a line from their school newsletter. Small numbers mark the moves of the discussion; the key beside the chat says what each one does.

A discussion, move by move

Two students talk about an announcement — small number marks show the moves (key on the right)



**Notice: they test the implied meanings hard — and never attack each other.
The idea is challenged; the person is not.**

A diagram titled “A discussion, move by move” showing a sample newsletter line about a Year 8 camp, then six speech bubbles between Mia and Noah with small number marks, beside a key labelling the marks as a question about an implied idea, supporting with word choice, challenging by offering another reading, a second question about an implied idea, restating in other words, and agreeing and summing up, with a note that they test the implied meanings hard and never attack each other.

Mark	Move	What it does for the discussion
1	a question about an implied idea	Mia opens by testing what the word <i>challenging</i> suggests, not by stating a fact.
2	supporting with word choice	Noah backs her reading with evidence from the text: the word that was chosen, and the word that was not.
3	challenging — offering another reading	Mia tests the first reading by putting a second one beside it.
4	a question about an implied idea	Noah brings new evidence in: the packing line.
5	restating in other words	Mia checks she has Noah’s point before the pair moves on.
6	agreeing, and summing up	Noah confirms the restating and closes with the agreed implied meaning.

Comment. Watch the shape of the talk. Every challenge arrives with a reason or another reading — never a bare “no”. Every restating checks understanding before the next move. Nobody wins; the reading of the newsletter gets sharper, and that is what a discussion is for.

Example 2 — unscaffolded

The sample speech below was created for this book. Amara, Year 8, speaks at a school forum. The forum’s topic: one change you would like at the school. She spoke without notes, facing the audience, and paused after her last line. The marked version sits in the figure beneath.

“Thanks for letting me speak. Here’s my idea: open the gym at lunchtime, for indoor games.

At the moment, when it rains, some of us sit in the corridor watching the clock. There’s nowhere to go that isn’t a classroom.

I’m not asking for anything big. A basket of balls, a few badminton nets, a sign-up sheet. Small things.

Some will say the gym is for sports teams. And they’re right — teams come first. But at lunchtime, the gym sits empty while two hundred students sit on benches.

We say this school looks after everyone. Here’s our chance to show it. Thanks.”

Listening to a speech: what the moves tell you

Amara, Year 8, speaks at a school forum. Topic: one change she would like at the school.

She spoke without notes, facing the audience, and paused after her last line. (Sample speech, created for this book.)

“Thanks for letting me speak. Here’s my idea: open the gym at lunchtime, for indoor games.”¹

“At the moment, when it rains, some of us sit in the corridor watching the clock. There’s nowhere to go that isn’t a classroom.”²

“I’m not asking for anything big. A basket of balls, a few badminton nets, a sign-up sheet. Small things.”³

“Some will say the gym is for sports teams. And they’re right — teams come first. But at lunchtime, the gym sits empty while two hundred students sit on benches.”⁴

“We say this school looks after everyone. Here’s our chance to show it. Thanks.”⁵

Key — the listening moves

- 1 the point, stated straight out
- 2 paints the problem — implies some students have nowhere they belong
- 3 keeps the ask small — a reasonable tone
- 4 meets the other side in a fair way first, then answers it
- 5 implies: the school is not doing this yet

Her point is what she asks for. Her tone is how she sounds — calm and fair, with a push at the end.

Her manner is how she presents herself — no notes, facing the room, a held pause. The implied meaning is what you work out.

A diagram titled “Listening to a speech: what the moves tell you” showing the five quoted lines of Amara’s speech in boxes with small number marks, beside a key labelling them as the point stated straight out, the problem painted (implying some students have nowhere they belong), the small ask showing a reasonable tone, meeting the other side in a fair way, and the closing line implying the school is not doing this yet, with a note distinguishing point, tone, manner and implied meaning.

A model listening analysis of the speech:

Amara's point is stated straight out in her first line: open the gym at lunchtime for indoor games. Her tone is calm and fair — she keeps the ask small (“a basket of balls, a few badminton nets”) and she meets the other side in a fair way (“teams come first”) before she answers it. Her manner backs the tone up: no notes, facing the room, a held pause after her last line. The implied meaning does the most work. “There’s nowhere to go that isn’t a classroom” suggests some students have nowhere they belong on wet days, and “here’s our chance to show it” suggests the school is not yet looking after everyone.

How the analysis works. It answers the four listening questions in order — point (what is being made), tone and manner (how it is being made), implied meaning (what the listener works out) — and every claim about tone or manner quotes the evidence it rests on.

Practice questions

Scaffolded

Q1. Sort these six starters into two columns, *supporting* and *challenging*: “Yeah, and also ...” · “What do you mean by ...?” · “The evidence for that is ...” · “Couldn’t it also mean ...?” · “So you mean ... and I think you’re right.” · “How do we know that?”

Q2. For each line, state whether the stated and implied meanings agree or pull apart: (a) “Great. Another group project,” said in a flat voice; (b) “Nice work — see you at training on Tuesday,” said warmly.

Q3. *Sample notice, created for this book.* A club notice reads: “Members are reminded that fees are due this Friday.” State the point in one sentence, and one implied meaning in a second sentence.

Q4. Rewrite this informal challenge for a formal class discussion: “Nah, that’s not what it means.” Keep the challenge; change the formality.

Q5. A classmate says: “The letter writer thinks phones have made lunch worse.” Restate that idea in your own words, exactly as you would say it before you respond.

Q6. Name the situation (pair, group, class, school or community) and the formality for each: (a) presenting to the whole school at assembly; (b) planning a task with three classmates; (c) checking an idea with the person next to you; (d) speaking at a local sports club meeting.

Un scaffolded

Q7. Return to Amara’s speech in Example 2. In three to four sentences of connected prose — no table — explain how her tone and her manner work together. Quote at least two exact phrases.

Q8. Someone claims: “Group work is always unfair, because one person ends up doing it all.” List what this claim assumes. Then test it: does the claim survive if *always* is swapped for *sometimes*? What does that tell you about the original claim?

Q9. *Sample post, created for this book.* A club captain posts: “Trial was cancelled. Some of us were ready to play.” State one stated meaning and one implied meaning. Then write one supporting move and one challenging move you could use in a discussion of the post.

Q10. Think of a view about school life that you disagree with — for example, “the school day should start earlier”. Steelman it: write its strongest form in two sentences. Then challenge that strongest form with one question or one piece of evidence.

Product task — spoken task

The sample letter below was created for this book.

Dear Principal,

We are a group of Year 8 students writing about phone use at lunchtime. We would like phones locked in lockers during lunch, and we would like the library to run a games club at the same time.

Lunch should be for talking and moving, not scrolling. Since the new seating area opened, groups have had more room — but most students sit alone with their phones.

We know some students use phones to keep in touch with family, and any rule would need to allow for that.

We would welcome a meeting to discuss a trial in Term 3.

— Year 8 Student Voice Group

Task. In a group of four or five, hold a discussion of six to eight minutes about the letter. Use the planner below. Each student, at least once: identifies one stated point and one implied meaning; supports one idea with evidence from the letter; challenges one stated or implied idea — steelman first; and restates a classmate’s idea before responding to it. The group closes with a two-sentence summary. One listener tracks the moves as they happen and reports back at the end.

Your planner for the discussion

Bring these five moves — each with a sentence starter to help you in

1

Identify

What does the letter state? What does it imply?

"The letter states that ... It also suggests that ..."

2

Support

Choose one idea you agree with. Back it with evidence from the letter.

"I support the idea that ... because the letter says ..."

3

Challenge

Choose one stated or implied idea to test. Steelman it first — build it up as strongly as you can.

"The strongest form of this idea is ... Even so, I think ... because ..."

4

Restate

Before you reply to a classmate, put their idea into your own words.

"So you're saying that ... Did I get that right?"

5

Summarise

At the end, gather the group's main ideas in two sentences.

"So far we agree that ... We still need to decide ..."

Every student speaks at least once. Listeners track the moves as they happen.

A five-step planner titled "Your planner for the discussion" with numbered steps — identify, support, challenge, restate, summarise — each step giving what to do and a sentence starter, ending with the note that every student speaks at least once and listeners track the moves.

How marks are decided. Marks go to the quality of the discussion moves — ideas identified with evidence, challenges aimed at the strongest form of the idea, restatements that check understanding — not to the conclusion the group reaches. Two groups can reach opposite views of the letter and both earn full marks if both discuss it well.

Answers

Q1. Supporting: “Yeah, and also ...”, “The evidence for that is ...”, “So you mean ... and I think you’re right.”

Challenging: “What do you mean by ...?”, “Couldn’t it also mean ...?”, “How do we know that?”

Q2. (a) Pull apart: the words say *great* while the flat voice suggests the opposite. (b) Agree: the warm voice matches the kind words.

Q3. Point: fees must be paid by Friday. Implied meaning (one of): members have been slow to pay, or the club needs the money before something planned. Any implied meaning that follows from the notice earns the mark.

Q4. Sample rewrite: “I see it another way — I don’t think that is what the text means.” The challenge stands; the casual “Nah” becomes formal wording.

Q5. Sample restating: “So you’re saying the writer believes lunch was better before phones. Did I get that right?” A restating must be in your own words and end by checking.

Q6. (a) School situation, formal. (b) Group, usually informal. (c) Pair, informal. (d) Community, formal.

Q7. Points a good response makes: the calm tone (“I’m not asking for anything big”) is matched by a controlled manner — no notes, facing the room; the fair concession to the other side (“teams come first”) shows in both; the held pause at the end gives the closing push weight. Two exact quotations, each tied to tone or manner, is the shape.

Q8. The claim assumes: group work is one thing; fairness is measured by equal work; one bad case is the rule; and no group ever shares the work. Swapping *always* for *sometimes* leaves a claim that is easily true — which shows the word *always* was doing the heavy lifting. A claim that only survives when weakened was stronger than its evidence.

Q9. Stated: the trial did not happen. Implied (one of): the captain is disappointed, or some players let the cancellation down. Supporting move sample: “That’s right — ‘some of us were ready to play’ shows the team was prepared.” Challenging move sample: “Could ‘some of us’ also be a dig at the players who weren’t ready?” Any pair of moves that fits the post earns the mark.

Q10. Responses vary. A strong one states the other side’s case at its strongest — for example, “An earlier start fits sport and family routines, and mornings are when most students focus best” — and then tests that strongest form with a question (“does that hold for students who travel long distances?”) or evidence, rather than with a weak form.

Model responses

Product task — a model record of the discussion. *Created for this book. Three students, Zoe, Ethan and Priya, discuss the letter. The moves are labelled in brackets.*

Zoe: The letter states one thing clearly: phones should be locked away during lunch. [identifies the stated point]

Ethan: And it suggests something too — that lunch has become scrolling, not talking. [identifies an implied meaning]

Priya: I support that. The letter says “most students sit alone with their phones” — that is its evidence. [supports with evidence]

Ethan: The strongest form of their case is this: if phones are away, students will talk and move more. Even so, I think the letter never shows that talking stopped *because of* phones. It might just be that the seating area suits sitting alone. [challenges, after steelmanning]

Zoe: So you’re saying the letter shows a link, not a cause? [restates]

Ethan: Exactly. [agrees]

Priya: And any rule would need to allow for the students who use phones to keep in touch with family — the letter admits that itself. [supports a point the other side makes]

Zoe: Then let’s sum up. We agree the letter’s point is clear and its worry is real; we are not sure its plan fixes the cause. [summarises]

Marker's notes. Every move in the planner appears at least once; every challenge is aimed at the strongest form of the idea it tests; the summary holds both what the group agreed and what it left open. A group that argued the other way — for the letter, against it — earns equal marks with the same moves.

Pairs with: Section 1A, how language shapes relationships and roles — the group-language side of how talk works between people.

Delivering structured spoken texts for formal and informal contexts

Victorian Curriculum 2.0 English · Level 8 · Literacy strand · Interacting with others · Code VC2E8LY02 · draws on elaborations .E01 and .E02

What this section teaches (content description, verbatim): *Students learn to deliver structured spoken texts for particular purposes and audiences to suit formal and informal contexts, using features of voice and multimodal or digital elements.*

Elaborations drawn on (verbatim): *.E01 — integrating multimodal features in a spoken presentation to support the audience’s understanding. .E02 — selecting features of voice, such as tone, volume, pitch and pace, with particular attention to the effects these may have on audience reaction and acceptance of the ideas presented.*

Achievement standard — speaking and listening (verbatim): *When speaking to an audience, students deliver structured spoken texts, selecting text types appropriate for purpose and audience, including multimodal or digital elements. They use language to suit formal and informal contexts, and appropriate features of voice.*

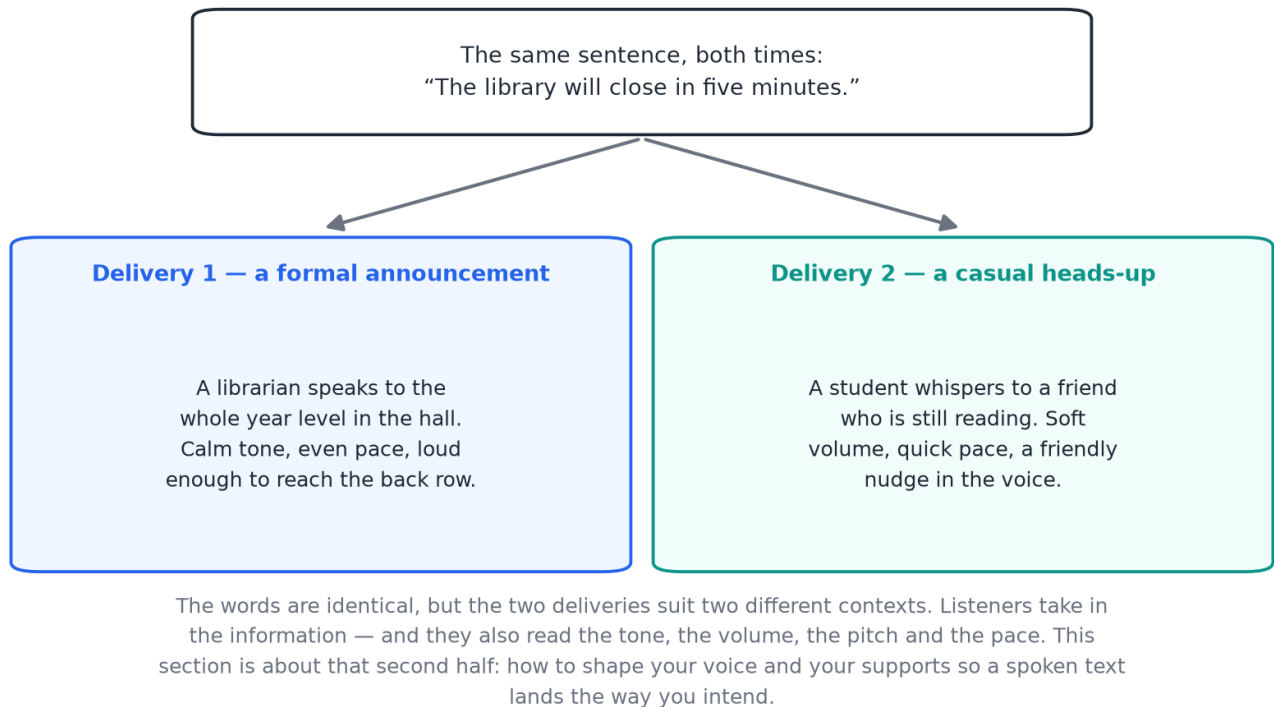
Where this sits. In Level 7 (VC2E7LY02) you delivered structured spoken texts for a specific purpose and audience using formal language. This section works the whole scale — formal *and* informal — and Level 9 (VC2E9LY02) picks up from there with different levels of formality matched to audience.

Theory

Delivery does two jobs at once.

Say the sentence “the library will close in five minutes”. Now say it two ways: as a librarian announcing it to a whole year level in the hall, and as a student passing on a quick heads-up to a friend who is still reading. The words are the same; the deliveries are not, and should not be. Listeners always take in two things at once — the information, and the voice and supports that carry it. This section is about that second half: shaping how you say something so it lands the way you intend, in a formal context and in an informal one.

One message, two parts: the words and the delivery



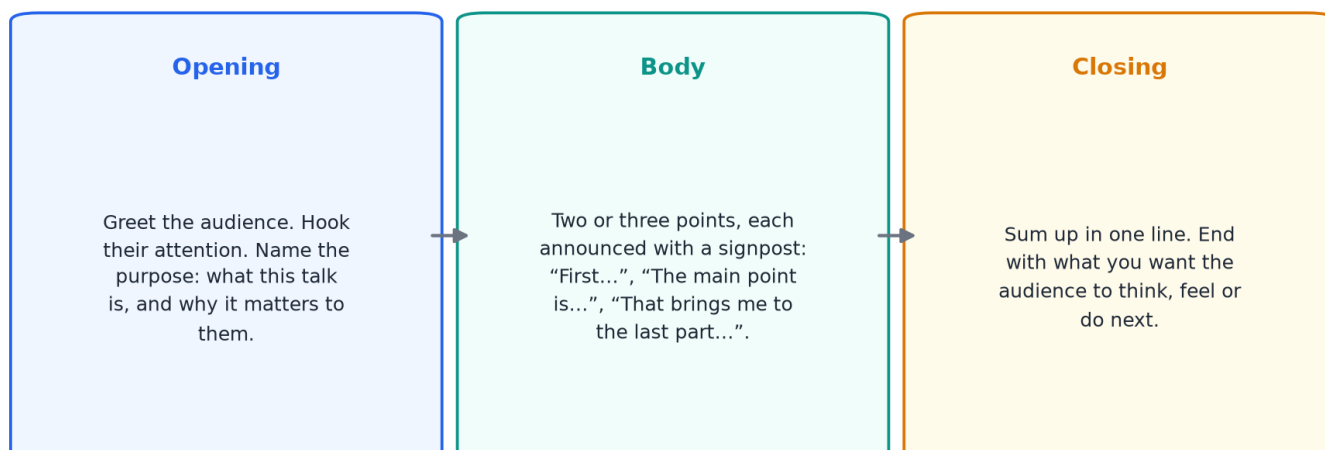
A diagram titled “One message, two parts: the words and the delivery”, showing the sentence “The library will close in five minutes” branching to two boxes: a formal announcement by a librarian with a calm tone, even pace and loud volume, and a casual heads-up whispered to a friend with a soft volume, quick pace and friendly nudge in the voice.

Words we use in this section. The curriculum uses several ideas here without defining them, so this section defines them now and uses them the same way all the way through. A **structured spoken text** is talk that is planned and organised into parts — an opening, a body and a closing — so a listener can follow it the first time. A **context** is the situation you speak in: who is listening, where, and what for. **Formal** contexts (a report to the school council) call for planned, polite, careful language; **informal** contexts (friends at lunch) allow relaxed, casual language. **Tone** is the feeling your voice carries — warm, serious, playful. **Volume** is how loud or soft you are. **Pitch** is how high or low your voice sounds. **Pace** is how fast or slow you speak. **Multimodal** means using more than speech alone to carry part of the message — a slide, a photo, a chart, a prop, a sound clip, a video, a handout — and each of these is called a **support**. A **signpost** is a short spoken phrase that shows the listener where the talk is going: “First...”, “The main point is...”. A **hook** is an opening line that wins attention in a relaxed talk. The **ask** is the request the talk is built around — the thing you want the audience to do or approve.

A spoken text is built to be heard once.

A reader can flip back a page; a listener cannot rewind you. That single fact sets the structure of every spoken text in this section: an **opening** that greets the audience and names your ask, a **body** of two or three points in a clear order, and a **closing** that sums up and repeats the ask. Because the audience gets one pass, the structure has to be easy to hear — which is what signposts are for. Words like “First...”, “Second...” and “So:” tell the listener which part of the map they are in, so nothing has to be heard twice to be understood.

A spoken text is heard once — build the shape into the words



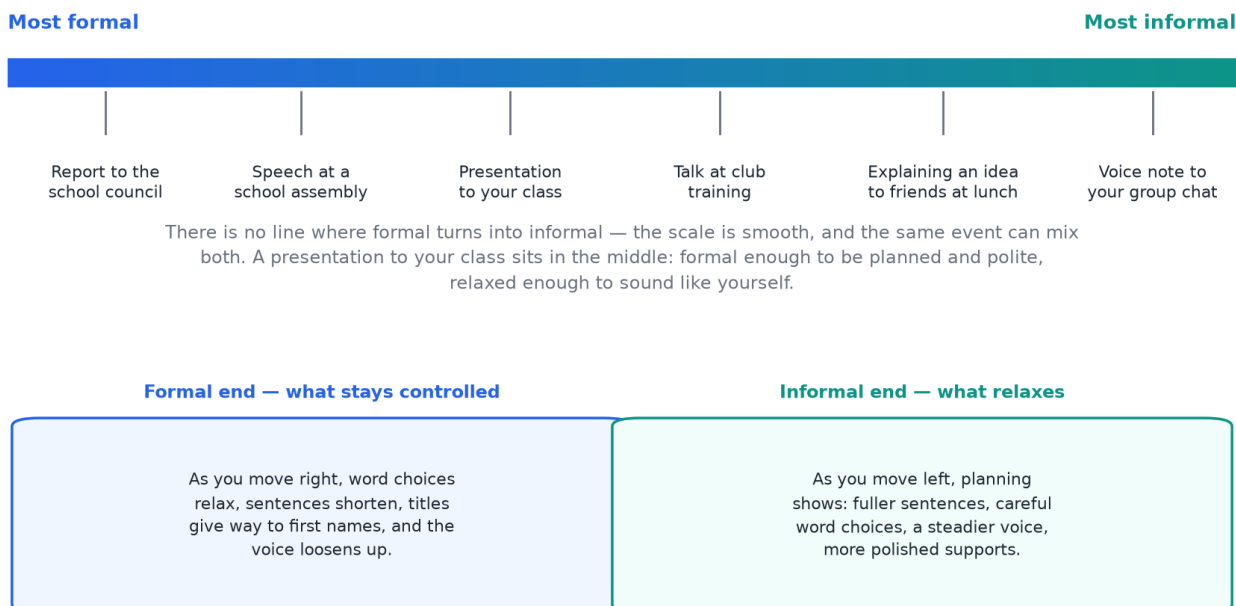
A reader can go back over a page; a listener cannot rewind you. So the shape has to be carried by the words themselves: say where you are, say where you are going next, and say when you are done.

A diagram titled "Built to be heard once" showing a spoken text in three parts — Opening (greet the audience, name your ask), Body (two or three points, each with a signpost) and Closing (sum up, repeat the ask) — with a note that a listener cannot rewind you, and example signposts "First...", "The main point is..." and "So:".

Formality is a dial, not a switch.

Formal and informal are not two boxes; they are two ends of a scale, and most real contexts sit somewhere between them. A report to the school council sits at the formal end; a voice note to your group chat sits at the informal end; a presentation to your class sits in the middle. Level 7 practised the formal end of this scale. This section runs the whole dial: as you move towards the informal end, word choices relax, sentences shorten, titles give way to first names, and the voice loosens up — and as you move back towards the formal end, planning shows again in fuller sentences, careful word choices and a steadier voice. The skill is not "being formal". It is setting the dial to match the context.

Contexts sit on a formality scale



A horizontal gradient scale titled “Contexts sit on a formality scale” running from “Most formal” to “Most informal”, with six contexts placed along it — report to the school council, speech at a school assembly, presentation to your class, talk at club training, explaining an idea to friends at lunch, voice note to your group chat — and two boxes noting what stays controlled at the formal end and what relaxes at the informal end.

Four voice features do the second job.

Tone, volume, pitch and pace are the four features of voice this section works with. Each one changes what the audience hears beyond the words: tone tells them how you feel about the idea, volume tells them how much it matters, pitch that moves keeps them with you, and pace controls what they have time to take in. The curriculum’s list is open — pausing does the same kind of work — but these four are the set you will be asked to choose between here.

The four features of voice

Feature	What it is	What it does to the audience
Tone	the feeling your voice carries — warm, serious, playful, urgent	It tells listeners how to take the words: the same sentence can sound like a joke or a warning, depending on tone.
Volume	how loud or soft you speak	Loud reaches the back row and adds force; soft pulls listeners in and can make a point feel personal.
Pitch	how high or low your voice sounds	Pitch that moves keeps attention; a voice stuck at one height sounds flat and lets minds wander.
Pace	how fast or slow the words come	Slowing down marks a point as important; speeding up suits action and excitement; rushing blurs ideas.

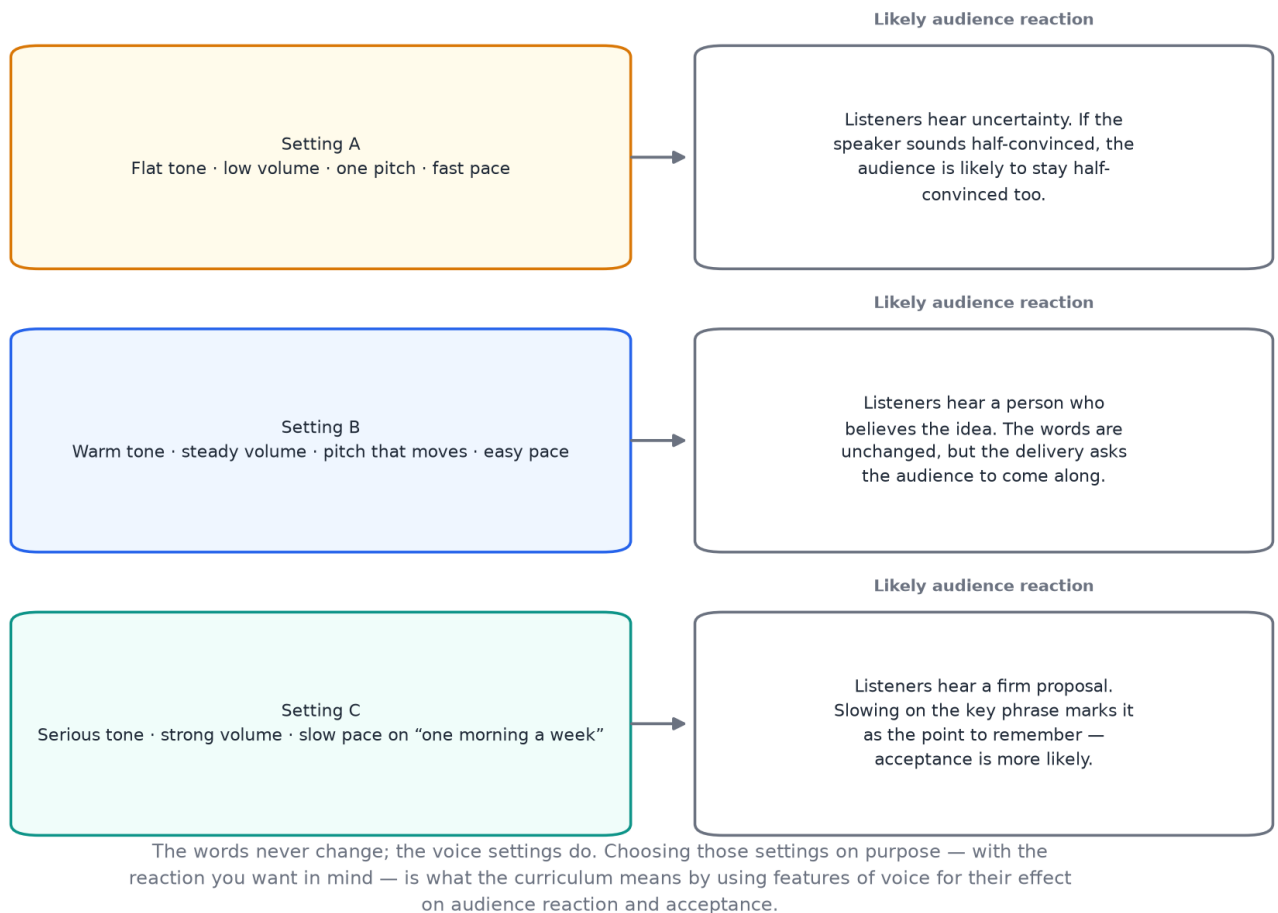
These four are the curriculum's own list — tone, volume, pitch and pace. The list is open (the curriculum says “such as”), and many speakers add pausing: silence before or after a key point gives it weight.

A table titled “Four voice features, and what each one does to an audience” with rows for tone, volume, pitch and pace; each row says what the feature is and what it does to the audience, with a footnote that the curriculum’s list is open (“such as”) and that pausing does the same kind of work.

The point of naming the features is choosing them on purpose. The same sentence, said with three different voice settings, produces three different audience reactions — uncertainty, belief, or a firm proposal to remember. Choosing the setting with the reaction you want in mind is exactly what elaboration .E02 means by “the effects these may have on audience reaction and acceptance”.

Same sentence, three voice settings

The sentence, every time: "Our class should run a breakfast club one morning a week."



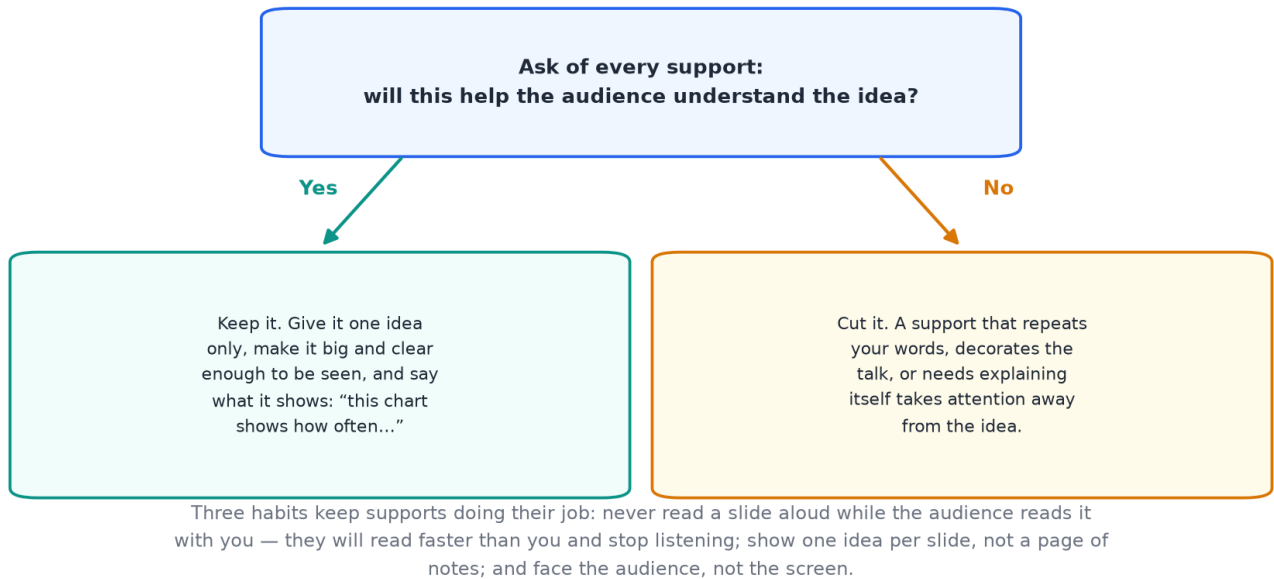
A diagram titled "Same sentence, three voice settings" showing the sentence "Our class should run a breakfast club one morning a week" delivered three ways — Setting A flat tone, low volume, one pitch, fast pace, likely heard as uncertainty; Setting B warm tone, steady volume, moving pitch, easy pace, likely heard as belief; Setting C serious tone, strong volume, slow pace on the key phrase, likely heard as a firm proposal — each with its likely audience reaction.

Supports: one test decides.

A support is anything besides your voice that carries part of the message. Supports can help an audience understand — or they can steal attention from the idea. One test sorts them: *will this help the audience understand the idea?* Yes — keep it, give it one idea only, make it big and clear enough to be seen, and say what it shows. No — cut it. And three habits keep supports doing their job: never read a slide aloud while the audience reads it with you, show one idea per slide, and face the audience, not the screen.

The one test for every support

A support is anything besides your voice that carries part of the message: a slide, a photo, a chart, a prop, a sound clip, a video, a handout, a demonstration.

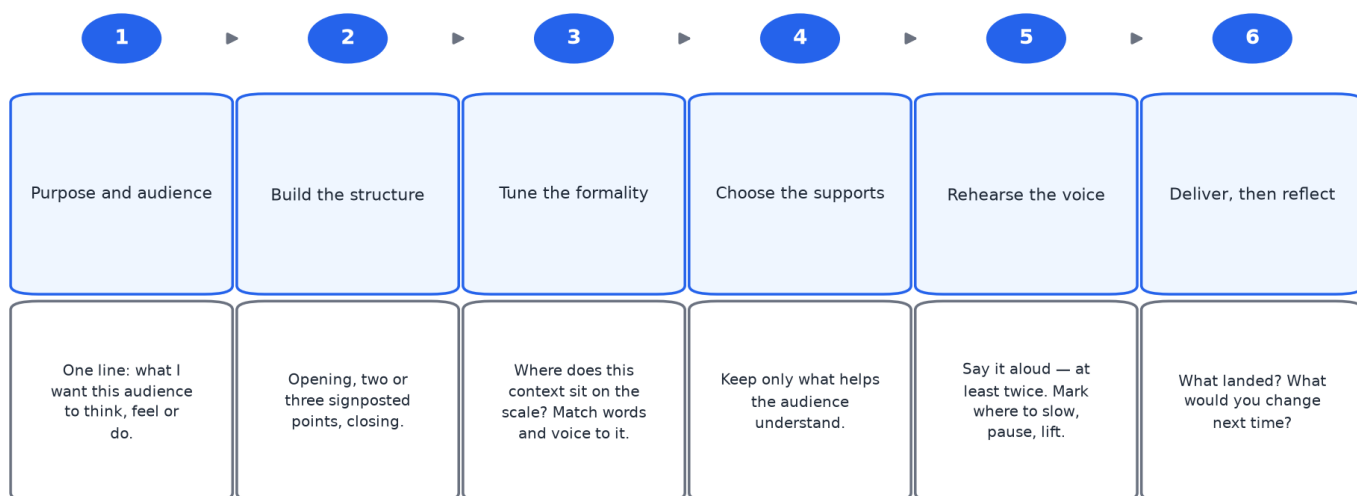


A flowchart titled "The one test for every support" listing supports (a slide, a photo, a chart, a prop, a sound clip, a video, a handout, a demonstration), leading to the test "will this help the audience understand the idea?" with a Yes branch (keep it: one idea, big and clear, say what it shows) and a No branch (cut it: repeats your words, decorates the talk, or needs explaining itself), plus three habits — never read a slide aloud, one idea per slide, face the audience.

A delivery checklist.

Everything above joins into one order of work: fix the purpose and audience, build the heard structure, tune the formality, choose the supports, rehearse the voice, then deliver and reflect. The worked examples that follow run this checklist on two model talks, and the product task at the end runs it on you.

From idea to delivery in six steps



Steps 1 to 5 happen before you stand up; step 6 happens after. The middle three — structure, formality, supports — are the planning choices this section teaches you to make on purpose instead of by luck.

A six-step checklist titled “The delivery checklist”: 1 Purpose and audience, 2 Build the heard structure, 3 Tune the formality, 4 Choose the supports, 5 Rehearse the voice, 6 Deliver, then reflect — each step with a one-line note.

Worked examples

Example 1 — scaffolded

The model talk below was written for this book. The speaker, Maya Chen, Year 8, asks the school council at Ridgeview College to approve a student community garden. Amber brackets are voice directions; blue brackets are slide cues.

Model talk — formal context: a pitch to the school council

Sample text written for this book · speaker: Maya Chen, Year 8 · context: Ridgeview College school council

OPENING

Good afternoon, members of the council. My name is Maya Chen from Year 8.
I'm here to ask for your support for a student community garden.

[Voice: steady pace, look across the room]

[Slide 1 — title and a sketch of the garden bed]

POINT 1 — SIGNPOSTED

First, why a garden? The bed beside the canteen has sat empty for two years.
A garden would turn unused space into a place where students grow food and learn how it grows.

[Voice: pause after the question — let it sit]

[Slide 2 — photo of the empty bed, one idea on screen]

POINT 2 — SIGNPOSTED

Second, how would it run? Our science classes would tend the beds as part of the living-systems unit. The canteen has agreed to use what we grow. Tools and seeds are the only cost — about two hundred dollars for the first year.

[Voice: slow down on the dollar figure; it is the number to remember]

CLOSING

So: a small cost, a dead space turned useful, and learning students keep.
We ask the council to approve a one-semester trial. Thank you for your time.

[Voice: warm and firm on the ask; pause, then thank]

What the speaker is doing

Structure is announced, not hidden

"First...", "Second...", "So:" — listeners can always say where they are.

Purpose lands in the opening

Greeting, name, and the ask — all inside the first two sentences.

Voice directions are written in

The amber lines are delivery notes: where to pause, slow down, or lift. They are chosen for the audience's reaction, not the speaker's comfort.

Slides carry what words cannot

A sketch and one photo — each shown, then referred to. No wall of notes.

The closing names the decision

A formal talk ends by telling the audience exactly what it is being asked to do: approve a one-semester trial.

Formality shows in the words

Full sentences, careful titles ("members of the council"), no slang — the distance of the setting is matched by the language.

A model talk with bracketed notes, titled "Model talk — formal context: a proposal to the school council", with the talk in four labelled parts — Opening, Point 1, Point 2, Closing — about a student community garden, with amber bracketed voice directions such as "[Voice: calm, steady, loud enough for the room]" and blue bracketed slide cues, beside a panel of six notes on what the speaker is doing.

Part of the talk	What it does for the audience	Voice and support choices
Opening — greeting, name, ask	Tells the council who is speaking and what is wanted, so they can follow everything that comes next.	Calm, steady tone; volume loud enough for the room; Slide 1 names the proposal in three words.
Point 1 — why a garden	Gives the first reason: a dead space turned useful.	Signpost "First"; pace slows on "empty for two years" so the fact lands.
Point 2 — how it would run, and the cost	Answers the questions the council will ask before they are asked; the cost is named, not hidden.	Signpost "Second"; even, serious tone; Slide 2 shows the plan as a simple list.
Closing — sum up and repeat the ask	Repeats the three reasons in one breath and names the exact ask, so the last thing heard is the thing to remember.	Pace slows on "one-semester trial"; the ask is a full, polite sentence; "Thank you for your time" closes the formal frame.

Comment. Every choice in the table passes the same two tests: does it help this audience understand, and does it suit this context? The voice directions are not decoration — slowing on the key phrase is what marks it as the point to remember.

Example 2 — unscaffolded

The model talk below was written for this book: the same speaker, the same idea, at a lunch table with friends. No slides this time — one prop.

Model talk — informal context: the same idea at lunch

Sample text written for this book · same speaker, same idea, different room · no slides this time

HOOK

Okay, listen up — you know that dead garden bed next to the canteen?
I'm pitching a plan to turn it into a veggie garden.

[Voice: quick, warm, like sharing good news]

[Prop: holds up a tray of seedlings — one object, visible to all]

THE PITCH

Think about it: we grow stuff right there, the canteen uses it, and science gets to work outside instead of reading about it.

[Voice: pitch lifts on "outside" — that is the fun part]

THE COST

All we need is a couple of hundred bucks for tools and seeds.

[Voice: easy tone — keep the number sounding small]

THE ASK

I'm taking it to council on Thursday. Who's keen to help get it started?

[Voice: leaves the question hanging; waits for hands]

What changed — and why

Same idea, different words

"Members of the council" became "listen up". Full sentences became short, spoken ones. The formality dial moved; the message did not.

The structure hides inside the flow

There is still a hook, a pitch, a cost and an ask — but no "First..." and "Second...". Friends would notice signposts and feel lectured.

One prop replaces two slides

A tray of seedlings does the slide's job: it shows what the idea looks like. In this room, one real object beats a screen.

The voice does different work

Warmth and speed show excitement; the lift on "outside" sells the fun; the easy tone keeps the cost sounding small.

The ask becomes an invitation

The council was asked to approve. Friends are asked to join. Different audience, different job for the closing.

A model talk with bracketed notes, titled "Model talk — informal context: the same idea at lunch", with the talk in four labelled parts — Hook, The pitch, The cost, The ask — about turning the dead garden bed into a veggie garden, with amber bracketed voice directions and a prop cue for a tray of seedlings, beside a panel of five notes on what changed and why.

A model analytical paragraph about the two talks:

Maya delivers one idea twice, and the delivery changes everything except the idea. In the council room the opening is "Good afternoon, members of the council" and the ask is "We ask the council to approve a one-semester trial"; at the lunch table the opening is "Okay, listen up" and the ask is "Who's keen to help get it started?". The formality dial has moved: titles and full sentences give way to first names and short, spoken ones. The structure is still there — hook, pitch, cost, ask, the diagram's informal names for opening, body and closing — but the signposts hide inside the flow, because friends would notice "First..." and feel lectured. The voice does different work too: at council, calm and steady sounds trustworthy; at lunch, warmth and speed sound like good news. And one prop — a tray of seedlings — replaces two slides, because in that room a real object beats a screen. Same idea, two settings of the dial, each set on purpose for its audience.

How the paragraph works. It names a claim (the delivery changes, the idea does not), quotes exact words from both talks as evidence, explains what each choice does for its audience, and links back to the claim in the last line. The same moves run in the product task below.

Practice questions

Scaffolded

Q1. Sort these choices under two headings, *formal* and *informal*: "Good afternoon, members of the council" · "hey, quick one" · "Thank you for your time." · "Who's keen to help?" · "about two hundred dollars" · "a couple of hundred bucks".

Q2. Match each description to the voice feature it names — *tone*, *volume*, *pitch* or *pace*: (a) how high or low your voice sounds; (b) the feeling your voice carries; (c) how fast or slow you speak; (d) how loud or soft you are.

Q3. You are saying: “Our library should stay open one night a week.” You want the audience to hear a serious, well-thought-out plan. Choose a tone, a volume and a pace for the key phrase “one night a week”, and give one reason for each choice.

Q4. These four lines are one talk in the wrong order. Put them in opening → body → closing order, and circle the signposts: (A) “So: one night a week, a small cost, and a quiet place to work.” (B) “Good evening. I’m here to ask for your support for later opening hours.” (C) “First, the need: forty students stay on campus after sport with nowhere to work.” (D) “Second, the plan: the reading room stays open until 6 pm, with one teacher on duty.”

Q5. You are giving the talk in Q4 to the school council. Apply the one test — *will this help the audience understand the idea?* — to three supports: (a) a chart of how many students stay on campus after sport; (b) a slide that repeats your closing sentence word for word while you say it; (c) clip art of a smiling book in the corner of every slide. Keep or cut each, with a one-line reason.

Q6. Rewrite this informal line for the council room, keeping the information: “All we need is a couple of hundred bucks for tools and seeds.” Then name two changes you made.

Un scaffolded

Q7. Return to the formal talk in Example 1. In three to four sentences of connected prose — no table — explain how two voice choices and one support work on the audience’s acceptance of the idea. Quote the exact words or bracketed directions.

Q8. Take the two model talks in Examples 1 and 2. Explain why the formal choices would fail at the lunch table, and why the informal choices would fail in the council room — give each side its strongest argument. Then state, in one sentence, what that shows about the idea of a “better” delivery.

Q9. Someone claims: “Speaking formally always makes a speaker more convincing.” List what this claim assumes. Then test it: does the claim survive if *always* is swapped for *sometimes*? What does that tell you about the original claim?

Q10. Choose one idea you would genuinely like to see happen at your school. Plan it for two rooms — a formal room (for example, the school council) and an informal room (for example, friends at lunch). For each room write: an opening line, two signposted points, a closing ask, one support that passes the one test, and two bracketed voice notes.

Product task — spoken delivery

This product is spoken: you plan on paper and deliver out loud, twice. The sample idea in the scaffold was created for this book.

Task. Choose one idea and deliver it in two rooms — Room A, a formal context (for example, the school council or a teacher panel), and Room B, an informal context (for example, friends at lunch). Each delivery runs about one to two minutes. Use one or two supports in total, only where they pass the one test. Hand in your written plan with the voice directions in brackets, and after each delivery write two sentences: one choice that landed, and one choice you would change.

Scaffold for the two-room task

One idea, planned once, delivered twice

1 • Purpose and audience

Decide what each room should walk away with.

Sample: Room A — the school council approves a trial. Room B — three friends volunteer to help.

2 • Build the heard structure

Greeting and hook, two signposted points, a closing that names the ask.

Sample: "First, what the club would look like. Second, what it needs to start. So here is what I'm asking for..."

3 • Tune the formality

Same idea, two settings of the dial.

Sample: titles and full sentences for the council; first names and short, spoken sentences for friends.

4 • Choose one or two supports

Keep only what helps each audience understand.

Sample: Room A — one slide showing the proposed timetable. Room B — bring the games themselves.

5 • Write the voice into your plan

Mark the delivery in brackets where it matters.

Sample: [pause after the question] · [slow down on the cost] · [lift on "every Friday"]

6 • Deliver both, then reflect

Name one choice that landed and one you would change.

Sample: "Slowing on the dollar figure worked in Room A. In Room B I talked too fast when I got excited."

The two deliveries share one plan — that is the point. Marks go to choices made on purpose for each room, not to how loud or polished anyone is.

A six-step scaffold titled "Scaffold for the two-room task — one idea, planned once, delivered twice": 1 Purpose and audience, 2 Build the heard structure, 3 Tune the formality, 4 Choose one or two supports, 5 Write the voice into your plan, 6 Deliver both, then reflect — each step with a one-line note and a sample drawn from a lunchtime board-games club.

How marks are decided. Marks go to choices made on purpose for each room — the formality set to the context, the voice chosen for its effect on the audience, the supports kept only where they help understanding — not to how loud or polished anyone is. Two students with different ideas, or different choices for the same idea, earn equal marks when both can say *why* each choice suits its room.

Pairs with: Section 4A, interacting with others — together, 4A and 4B make up the speaking and listening half of the Level 8 achievement standard.

Answers

Q1. Formal: “Good afternoon, members of the council”, “Thank you for your time.”, “about two hundred dollars”. Informal: “hey, quick one”, “Who’s keen to help?”, “a couple of hundred bucks”.

Q2. (a) pitch. (b) tone. (c) pace. (d) volume.

Q3. Sample: a serious tone, because the feeling in the voice tells the audience the idea is thought through; a strong volume, because a soft voice sounds unsure; a slow pace on “one night a week”, because slowing marks the key phrase as the point to remember. Any setting whose reasons tie the feature to its effect on the audience earns the mark.

Q4. Order: B → C → D → A. Signposts: “First”, “Second”, “So:”.

Q5. (a) Keep — the chart helps the audience see the need; one idea, clearly shown. (b) Cut — a slide that repeats your words makes the audience read ahead of you and stop listening. (c) Cut — clip art decorates the talk and carries no part of the message.

Q6. Sample rewrite: “The only cost is tools and seeds — about two hundred dollars for the first year.” Two changes: “bucks” becomes “dollars”, and the short, casual sentence becomes a full, precise one.

Q7. Points a good response makes: the calm, steady tone in the opening sounds trustworthy in a formal room; slowing on “empty for two years” and on “one-semester trial” marks those phrases as the points to remember; Slide 2 shows the plan as a simple list, so the council sees how it runs without being told twice. Each choice is tied to its effect on acceptance, with exact words quoted.

Q8. At the lunch table, “Good afternoon, members of the council” and a slow, steady delivery would sound like a lecture — friends would stop listening before the idea arrived. In the council room, “Okay, listen up” and “a couple of hundred bucks” would sound careless, and the council would not trust the plan to the person. Given its strongest argument, each style is right in its own room and wrong in the other. So there is no “better” delivery in the abstract — only fit between the choices and the context.

Q9. The claim assumes: formality is one thing; every audience wants the same thing from a speaker; “convincing” means the same in every context; and no formal speaker ever sounds stiff or distant. Swapping *always* for *sometimes* makes the claim easily true — which shows the original word *always* was doing the heavy lifting. A claim that only survives once weakened was stronger than its evidence.

Q10. Responses vary. A strong one keeps the same idea and the same structure in both rooms, moves the formality dial (greeting, word choices, sentence length), picks a support that passes the one test in each room, and writes voice notes that name the feature and the effect it is meant to have.

Model responses

Product task — two model deliveries for one idea: a lunchtime board-games club.

Room A — formal: to a teacher panel. Sample text written for this book.

“Good afternoon, Mr Alvarez, members of the panel. My name is Sam Parker from Year 8. [Voice: steady, loud enough for the room] I’m here to ask for approval to start a lunchtime board-games club in the library. [Slide 1: title — Lunchtime Board-Games Club]

First, why a games club? On wet lunchtimes, many students have nowhere to go and nothing to do. A games club gives them a calm, friendly place to be. [Voice: slow on “nowhere to go”]

Second, how would it run? The library has agreed to host us on Tuesdays and Thursdays. [Slide 2: a simple weekly timetable] I would bring ten games from home to start, and older students would teach new players. The only cost is a small box of spare parts — about fifty dollars.

So: a quiet place to belong, a plan that costs almost nothing, and students who look after it themselves. We ask the panel to approve a one-term trial. [Voice: slow on “one-term trial”] Thank you for your time.”

Room B — informal: to friends at lunch. Sample text written for this book.

“Hey, come here for a sec — you know how boring wet lunchtimes are? [Voice: quick, warm, like sharing good news] I’m starting a board-games club in the library, Tuesdays and Thursdays. [Prop: holds up a boxed board game]

Think about it: a warm room, good games, anyone can join, and no skill needed — I’ll teach you. I’m bringing ten games from home to start. [Voice: pitch lifts on “anyone can join”]

All the school needs to say is yes — one term, twice a week, fifty bucks for spare parts. [Voice: easy tone, keep the number sounding small]

I’m taking the plan to the panel on Friday. Who’s in? [Voice: leaves the question hanging; waits for hands]”

Marker’s notes. Both deliveries share one plan — the same structure, the same ask — and that is the point: the idea is planned once and delivered twice. Marks go to the fit: the greeting, word choices and sentence length set the formality to each room; the bracketed voice notes name a feature and its intended effect; each support passes the one test. A response that makes different choices — a different idea, a different support, a different voice setting — earns equal marks when the choices are made on purpose and the reasons hold.

Spelling technical and academic words consistently and accurately

Curriculum focus: VC2E8LY03 — *explore and use learnt knowledge to spell technical and academic words consistently and accurately* (draws on VC2E8LY03.E01).

Theory

In Section 2D you sorted words into three sets: everyday words, **technical words** that belong to one learning area (*fraction* in mathematics, *habitat* in science), and **academic words** that work across every subject in formal writing (*evidence*, *consequence*). This section takes the two formal sets — technical and academic words — and asks one question about them: can you spell them correctly every time, without a dictionary in front of you?

You do not start from nothing. In Level 7 you used spelling rules, base words, prefixes, suffixes, spelling patterns and word origins, including Greek and Latin roots, to learn new words. This section puts that knowledge to work on longer, harder words.

Defining the goal. The Victorian Curriculum says these words are to be spelled *consistently and accurately*, but does not define those terms. This section therefore treats them as: **accurately** — the spelling matches the accepted dictionary spelling; **consistently** — the same word is spelled the same way every time, under one convention, which for this book is Australian English. A **convention** is an agreed way of doing something that writers of a variety of English stick to. Every task in this section is answerable on that definition alone. (Operational definition, this book, 2026.)

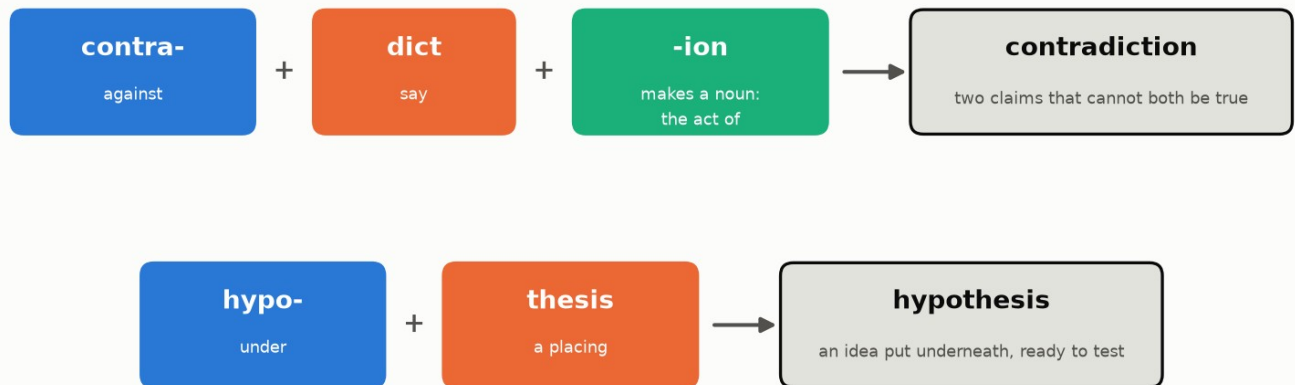
The key idea of the whole section is that long words are not long strings of letters to be memorised one letter at a time. They are **constructed** — built from parts, with each part carrying meaning. A **morpheme** is the smallest part of a word that carries meaning: a **prefix** (a part added before the base), a **base** (the core part that carries the main meaning), or a **suffix** (a part added after the base).

How complex words are constructed

Figure 1 takes two academic words apart to show what constructed means.

How complex words are built

One base gives the core meaning; the other parts change the job or the direction.



What the colours mean

■ prefix — added before the base ■ base — the core of meaning ■ suffix — added after the base

Know the parts and you can spell the whole word — and work out its meaning.

*Two constructed words taken apart: **contra** (against) plus **dict** (say) plus **ion** (makes a noun) builds **contradiction**, and **hypo** (under) plus **thesis** (a placing) builds **hypothesis**, with each morpheme labelled by its part*

Read Figure 1 from left to right. *Contradiction* is three morphemes: **contra-** (against) + **dict** (say) + **-ion** (a suffix that makes a noun). Once you know those parts, the spelling has three small jobs instead of one big memory task — and the meaning falls out of the parts too: a saying-against, a claim that clashes with another claim. *Hypothesis* works the same way: **hypo-** (under) + **thesis** (a placing) — an idea placed underneath, ready to test.

A starter bank of bases and affixes

The bases in Figure 2 appear in hundreds of technical and academic words. Each base keeps its spelling across the whole family, so learning a base once pays off in every word it appears in.

A starter bank of bases

Each base is a brick. Learn it once, and it helps you spell every word it appears in.

Base	Origin and meaning	Words built from it
struct	Latin — to build	structure, construct, infrastructure
dict	Latin — to say	contradict, predict, dictionary
graph	Greek — to write	paragraph, biography, geography
spect	Latin — to look	inspect, perspective, spectrum
port	Latin — to carry	transport, export, portable
therm	Greek — heat	thermal, thermometer, geothermal
hydro	Greek — water	hydrate, hydrogen, hydroelectric

Many more follow the same pattern: *tele-* (far), *bio-* (life), *geo-* (earth), *micro-* (small).

A starter bank of bases: struct, dict, graph, spect, port, therm and hydro, each with its Greek or Latin origin and meaning and a list of words built from it

Figure 3 does the same job for the parts that attach to bases: the prefixes that go in front and the suffixes that go behind. Note the last row: **-ise** means “to make”, and Australian English spells these verbs with an *s* — *organise*, *summarise*. That is the convention this book follows.

A starter bank of prefixes and suffixes

Prefixes steer the meaning; suffixes change the job the word does in a sentence.

Prefixes — added before the base

Affix	Job	Example words
con-, com-	together	connect, consequence, combine
re-	again	review, recycle, reuse
pre-	before	predict, preview, prevent
sub-	under	subheading, submarine, submit
contra-	against	contradict, contrary
un-, in-	not	unreliable, inaccurate, informal
inter-	between	interact, international

Suffixes — added after the base

Affix	Job	Example words
-tion, -ion	makes a noun	investigation, prediction
-ment	makes a noun	acknowledgement, movement
-ance, -ence	makes a noun	evidence, attendance
-able, -ible	can be done (makes an adjective)	reliable, recyclable, credible
-ous	makes an adjective	hazardous, numerous
-ly	makes an adverb	consequently, frequently
-ise	to make (makes a verb)	organise, summarise

You already know many of these from everyday words — they do the same job in technical words.

Two tables of affixes: common prefixes (con- or com-, re-, pre-, sub-, contra-, un- or in-, inter-) and common suffixes (-tion or -ion, -ment, -ance or -ence, -able or -ible, -ous, -ly, -ise), each with its meaning and example words

Unusual letter combinations

Word origins leave fingerprints. Many technical words were built from Greek, and Greek borrowings carry letter patterns that do not behave like everyday English (Figure 4). Knowing the pattern turns a strange spelling into an expected one.

Unusual letter combinations

Word origins leave fingerprints: these patterns mostly come from Greek and Latin.

Pattern	What to expect	Example words	Memory clue
ch says /k/	a hard k sound, not the 'church' sound	character, technology, chorus, scheme	common in words built from Greek
ph says /f/	an f sound	photosynthesis, physics, philosophy	common in words built from Greek
silent p	the p is written but not said	psychology, pneumonia, psalm	p before s or n often goes silent
y as a vowel	y carries the vowel sound	hypothesis, system, cycle, energy	no other vowel in that part of the word
qu keeps its u	qu is almost always followed by u	quadrant, equation, frequent	qu without u would look strange in English

A table of unusual letter combinations: ch saying /k/, ph saying /f/, silent p as in psychology and pneumonia, y working as a vowel as in hypothesis and system, and qu keeping its u as in quadrant and equation, each with example words and a memory clue

Joining rules: where the base meets the suffix

Most spelling mistakes in constructed words happen at the join — the spot where a suffix is added to a base. Four rules cover most joins (Figure 5).

Four joining rules for suffixes

Most spelling errors in long words happen at the join. Check the join, not just the letters.

1. Drop the silent e

If the base ends in a silent e and the suffix starts with a vowel, the e usually drops.

argue + ment → argument

create + ion → creation

2. Keep the e

Keep the e when it still earns its place — after soft c or g, or when the suffix starts with a consonant.

achieve + ment → achievement

acknowledge + ment → acknowledgement

3. Double the last letter

When a short-vowel base ends in one consonant and the suffix starts with a vowel, double that consonant.

prefer + ed → preferred

refer + al → referral

4. Change y to i

When a base ends in y and a suffix follows, the y usually becomes i.

rely + able → reliable

vary + able → variable

Exceptions exist — when in doubt, check a dictionary and add the word to your word bank.

Four joining rules with examples: drop the silent e (*argue plus ment makes argument, create plus ion makes creation*), keep the e (*achieve plus ment makes achievement, acknowledge plus ment makes acknowledgement*), double the last letter (*prefer plus ed makes preferred, refer plus al makes referral*), and change y to i (*rely plus able makes reliable, vary plus able makes variable*)

Two of the joins in Figure 5 are worth a closer look, because they look like mistakes when they are not. *Argument* drops the silent *e* of *argue*, while *achievement* and *acknowledgement* keep the *e* of *achieve* and *acknowledge* — the rule is about the silent *e*, not about any *e*. And *preferred* doubles the last letter of *prefer*, just as *referral* doubles the last letter of *refer*.

Spelling shifts inside word families

Sometimes a family member changes its letters while the sound stays close (Figure 6). Knowing the shift stops the guesswork: if you can spell *decide*, expect an *s* in *decision*; if you can spell *describe*, expect a *p* in *description*.

Spelling shifts inside word families

The sound stays close, but the letters can change. Knowing one member helps you spell the others.

One member of the family		Another member	What shifts
decide	►	decision	d becomes s
describe	►	description	b becomes p
absorb	►	absorption	b becomes p
extend	►	extension	d becomes s
prove	►	proof	v becomes f
submit	►	submission	t becomes ss

Same idea: evidence → evident, consequence → consequent — families share a spine, not always the exact letters.

A table of spelling shifts inside word families: decide to decision (d becomes s), describe to description (b becomes p), absorb to absorption (b becomes p), extend to extension (d becomes s), prove to proof (v becomes f), submit to submission (t becomes ss)

A family member you already know is a spelling check for one you are unsure of. *Evidence* and *evident*, *consequence* and *consequent* — the family shows where the tricky letter sits.

Five moves for an unfamiliar word

Everything above joins up into one short routine. When you meet a technical or academic word you are not sure of, work down the five moves in Figure 7.

Five moves for an unfamiliar word

Work down the list. Each move uses knowledge you can keep, not memory you can lose.



Five moves for spelling an unfamiliar word, in order: break the word into parts you know, check the base, apply the joining rules at each join, check the unusual letter patterns, then write it from memory and check it against a dictionary or class word list

The last move matters most for consistency. A word you have checked once and added to your word bank is a word you will spell the same way every time — which is exactly what *consistently* means.

Homophones: same sound, different spelling

Morphemes cannot help with every word. **Homophones** are words that sound the same but are spelled in a different way and carry different meanings, so the sound alone cannot tell you which spelling to use — only the meaning can (Figure 8).

One sound, two spellings, two meanings

With these pairs, the spelling carries the meaning — get the spelling wrong and the word changes.

Pair	Which is which	In a sentence
affect / effect	affect = verb (to act on something); effect = noun (the result)	The drought affected the garden. The effect was visible.
practice / practise	practice = noun; practise = verb (Australian English)	She runs a music practice. She practises every day.
licence / license	licence = noun; license = verb (Australian English)	He holds a licence. The council licensed the hall.
principle / principal	principle = a rule or belief; principal = head of a school, or main	It is a matter of principle. The principal spoke first.
advice / advise	advice = noun; advise = verb	Her advice helped. The teacher advised us to check our sources.

A table of homophone pairs with example sentences: *affect* and *effect*, *practice* and *practise*, *licence* and *license*, *principle* and *principal*, *advice* and *advise*, with the Australian English noun and verb spellings noted

Three of the pairs in Figure 8 follow an Australian English pattern worth learning: the noun ends in *c* and the verb ends in *s*. You have a *practise* session to get better at *practice*; you hold a *licence* but the police *license* you; you take *advice* but a teacher *advises* you. For *affect* and *effect*, the verb is usually *affect* (heat can affect growth) and the noun is usually *effect* (the effect of heat). For *principle* and *principal*, the *principle* is the rule or idea, while the *principal* is the person or the main one.

Worked examples

Worked example 1 — scaffolded

Task. Use the banks in Figures 2 and 3 to build each word from its parts, check the joins, and write the finished spelling.

Parts	Join check	Word
con + struct + ion	no silent <i>e</i> to drop; no doubling needed	construction
pre + dict + ion	the <i>c</i> belongs to the base <i>dict</i> — keep it	prediction
re + port	no suffix, so no join to check	report
un + pre + dict + able	two prefixes stack; <i>-able</i> joins with no change	unpredictable

Notice the habit that makes the spelling safe: the base is spelled the same way in every row it appears in — *dict* in *prediction* and *unpredictable*, *port* in *report*. You do not re-learn the base for each new word; you re-use it.

Worked example 2 — scaffolded

Task. This passage was written for this book. It contains four spelling errors in technical and academic words. Find each error, fix it, and name the knowledge you used.

The data suported the hypothesis: plants grown with more light grew faster. One consequense of this finding is that the class predition about the dark plants was wrong. The report ended with an arguement for better light in the plant room.

Error	Fix	Knowledge used
<i>suported</i>	supported	Joining rule: double the last letter when adding <i>-ed</i> , as in <i>preferred</i> (Figure 5).
<i>consequense</i>	consequence	Check the base and the family: <i>consequent</i> shows the <i>c</i> , and the suffix is <i>-ence</i> (Figure 3).
<i>predition</i>	prediction	Check the base: the base is <i>dict</i> , ending in <i>ct</i> — the <i>c</i> is part of the base, not an extra letter.
<i>arguement</i>	argument	Joining rule: drop the silent <i>e</i> of <i>argue</i> before <i>-ment</i> (Figure 5).

Each fix used a different piece of knowledge — a joining rule twice, a base check twice — and not one of them needed the word to be memorised letter by letter.

Practice questions

Scaffolded

Q1. Split each word into its morphemes, naming each part as prefix, base or suffix. Model: *contradiction* = contra (prefix) + dict (base) + ion (suffix).

- (a) predict (b) inspect (c) contradict (d) reconstruction

Q2. Use the banks in Figures 2 and 3 to build and spell a word for each meaning. Show the parts.

- (a) able to be carried (b) a saying-against: a claim that clashes with another claim (c) able to be predicted (d) the act of constructing again

Q3. Join each base to its suffix, apply the right joining rule, and write the finished word. Name the rule you used.

- (a) create + ive (b) manage + ment (c) begin + er (d) carry + ed

Q4. Choose the correctly spelled word in each pair. Each wrong option breaks a pattern from Figure 4.

- (a) sychology / psychology (b) fotosynthesis / photosynthesis
(b) korus / chorus (d) quadrent / quadrant

Q5. Figure 6 shows that letters can shift between family members. Write the noun form of each verb, applying the shift.

- (a) describe (b) absorb (c) extend (d) prove (e) submit

Q6. Choose the correct spelling for the sentence, and give the reason in one clause.

- (a) The (principle / principal) of the experiment is simple.
(b) You should (practice / practise) the method before the test.
(c) The (advice / advise) in the report was clear.
(d) Heat can (affect / effect) how fast plants grow.

Un scaffolded

Q7. This passage was written for this book. It contains five spelling errors in technical and academic words. Find and fix each one, naming the knowledge you used (a joining rule, a base or family check, an unusual letter pattern, or a homophone).

The class transfered the plants to a warmer room because they prefered faster growth. Their conclusion was that heat speeds up growth, witch the data seemed to support, although the evidense was limited to one trial.

Q8. Build and spell a word for each meaning, using a base from Figure 2 (or its footer) and any affix you need. Show the parts and check the joins.

- (a) a piece of writing about a person's life (b) a machine that measures heat
(b) the act of submitting work (d) how often something happens — the noun built from *frequent*

Q9. Each attempt below at a technical or academic word is misspelled. Write the correct spelling and explain the error in one sentence — name the rule or knowledge the writer missed.

- (a) *predictible* (b) *arguement* (c) *description* (d) *maintainance*

Q10. Write three to four sentences of formal report writing about a school garden, a water audit or a waste audit of your own choosing. Use at least six technical or academic words from this section. Then run the five moves (Figure 7) over each word you chose, and list any word you still had to check in a dictionary.

Product task — an analytic response

Task. Below are two versions of the same paragraph from a report on classroom heat, both written for this book. The facts are identical in both; only the spelling differs.

Version A This investigation examined whether classroom heat affects concentration. The evidence indicates that students focus less in rooms above 24 degrees. One consequence is a simple argument for better airflow: if the air is cooler, focus should improve. The report summarises the findings and recommends shade cloth for the west windows.

Version B This investigation examined whether classroom heat effects concentration. The evidense indicates that students focus less in rooms above 24 degrees. One consequence is a simple arguement for better airflow: if the air is cooler, focus should improve. The report summarizes the findings and recommends shade cloth for the west windows, though an earlier draft summarised the same results.

Write an analytic response of one or two paragraphs comparing the two versions. Your response must:

- identify at least **four** spelling problems in Version B, quoting the exact word each time;
- sort each problem into one of the section's four kinds — a **morpheme or base** problem, a **joining rule** problem, a **homophone** problem, or a **consistency** problem (including the Australian English convention);
- explain the fix for each, using the metalanguage of this section;
- close with two to three sentences on why accurate and consistent spelling matters in a formal report.

Before you write, run the six checks in Figure 9 over Version B — they are the same checks you should run over your own draft before handing it in.

The spelling pass — six checks before you hand it in

- 1 Circle every technical and academic word in my draft.
- 2 Break each circled word into morphemes — prefix, base, suffix.
- 3 Check each join: drop the e? keep it? double? y to i?
- 4 Check the unusual patterns: ph, ch as /k/, silent letters, y as a vowel.
- 5 Check the homophones: is this the spelling that carries the meaning I want?
- 6 Check consistency: same word, same spelling — Australian English, every time.

The spelling pass checklist: six checks to run over a draft — circle every technical and academic word, break each into morphemes, check each join, check the unusual letter patterns, check the homophones, and check consistency under Australian English

Success criteria. Your response: (1) quotes the exact words it discusses; (2) uses the metalanguage of this section — *morpheme, base, suffix, joining rule, homophone, convention*; (3) sorts each error into a kind before fixing it; (4) keeps a formal style of its own, with every word in it spelled consistently.

Answers

- Q1.** (a) predict = pre (prefix) + dict (base). (b) inspect = in (prefix) + spect (base). (c) contradict = contra (prefix) + dict (base). (d) reconstruction = re (prefix) + con (prefix) + struct (base) + ion (suffix).
- Q2.** (a) port + able = **portable**. (b) contra + dict + ion = **contradiction**. (c) pre + dict + able = **predictable**. (d) re + con + struct + ion = **reconstruction**.
- Q3.** (a) create + ive = **creative** — drop the silent *e*. (b) manage + ment = **management** — keep the *e*. (c) begin + er = **beginner** — double the last letter. (d) carry + ed = **carried** — change *y* to *i*.
- Q4.** (a) **psychology** — the *p* before *s* is written but not said. (b) **photosynthesis** — *ph* says /f/. (c) **chorus** — *ch* says /k/ in words built from Greek. (d) **quadrant** — *qu* keeps its *u*.
- Q5.** (a) describe → **description** (*b* becomes *p*). (b) absorb → **absorption** (*b* becomes *p*). (c) extend → **extension** (*d* becomes *s*). (d) prove → **proof** (*v* becomes *f*). (e) submit → **submission** (*t* becomes *ss*).
- Q6.** (a) **principle** — the rule or idea; *principal* is the person or the main one. (b) **practise** — the verb; Australian English keeps *practice* for the noun. (c) **advice** — the noun; the verb is *advise*. (d) **affect** — the verb; the noun is *effect*.
- Q7.** (a) *transferred* → **transferred** — doubling rule. (b) *prefered* → **preferred** — doubling rule. (c) *concluson* → **conclusion** — the suffix is *-ion*, and the base *conclude* shifts its *d* to *s*, as in *decide* → *decision*. (d) *witch* → **which** — homophone: *witch* is a different word with a different meaning. (e) *evidense* → **evidence** — family check: *evident* shows the *c*.
- Q8.** (a) bio + graph + y = **biography**. (b) thermo + meter = **thermometer**. (c) sub + mission = **submission** (with the *t* to *ss* shift of Figure 6). (d) frequent + cy = **frequency** (*t* shifts to *c*, as in *decide* → *decision*).
- Q9.** (a) *predictible* → **predictable** — the suffix is *-able* after the base *dict*; *-ible* is a different suffix the base does not take. (b) *arguement* → **argument** — the silent *e* of *argue* is dropped before *-ment*. (c) *descriotion* → **description** — the family shift: *b* becomes *p* between *describe* and *description*, and the base keeps its *s*. (d) *maintainance* → **maintenance** — the base changes shape before *-ance* (*maintain* becomes *mainten-*); this is a shift to learn and check, like *prove* → *proof*.

Q10. Model: *The audit provided clear evidence that most garden water was used before sunrise. One consequence of this finding is that morning watering should be reduced. The report acknowledges that the trial was short, although the data still indicate a significant pattern.* A good self-check list names each word used (*evidence, consequence, acknowledges, although, data, indicate, significant*) and records which were checked — most students will check *acknowledges* (keep the *e*) and *significant*.

Product task — model response.

Version B carries four spelling problems that Version A avoids. First, *effect* is a homophone problem: the sentence needs the verb *affects*, because heat acts on concentration, while *effect* is the noun. Second, *evidense* and *consequense* are morpheme and base problems: the families *evident* and *consequent* show that both bases carry a *c*, and the suffix of *consequence* is *-ence*. Third, *arguement* is a joining-rule problem: *argue* drops its silent *e* before *-ment*, giving *argument*. Fourth, *summarizes* against *summarised* is a consistency problem: two spellings of the one word in the one paragraph, and the *z* form breaks the Australian English *-ise* convention this book follows. Version A spells every one of these words accurately, and each word the same way every time.

Accurate and consistent spelling matters in a formal report for two reasons. It keeps the reader's attention on the argument instead of the words: a reader who notices *evidense* stops thinking about the evidence. And consistent, conventional spelling signals care; a report that cannot hold one convention for its own words is harder to trust with its facts. The six checks of Figure 9 catch all four problems before a draft is handed in.

Cross-references: Section 2D (the role and use of academic vocabulary), Section 2B (nominalisation and its effects). Sample passages, paragraphs and responses in this section are original texts written for this book.

How representations of people, places and events reflect a text's context

Victorian Curriculum 2.0 English · Level 8 · Literacy strand · Texts in context · Code VC2E8LY04 · draws on elaboration .E01

What this section teaches (content description, verbatim): *Students learn to describe how representations of people, places and events reflect the context of the text.*

Theory

Texts show versions of the world, not copies.

When a text shows you a person, a place or an event, it shows you a version of them. A photograph of a beach, a caption about a school fete, a clip of the winning goal — each one selects some things and leaves others out, and each one was put together by someone for some reason. That made version is what this section calls a representation.

Words we use in this section. The Victorian Curriculum uses the ideas of *representation* and *context* but does not define them. This section treats a *representation* as the version of a person, place or event that a text builds out of its maker's choices — and *context* as the situation in which a text was made: who made it, when, where, for whom, why, and with what tools. Every question here is answerable on those definitions alone. A *social media text* means here any post, caption, comment, profile or short video that people create and share on a social media platform — an app or site built around sharing posts, such as Instagram or TikTok.

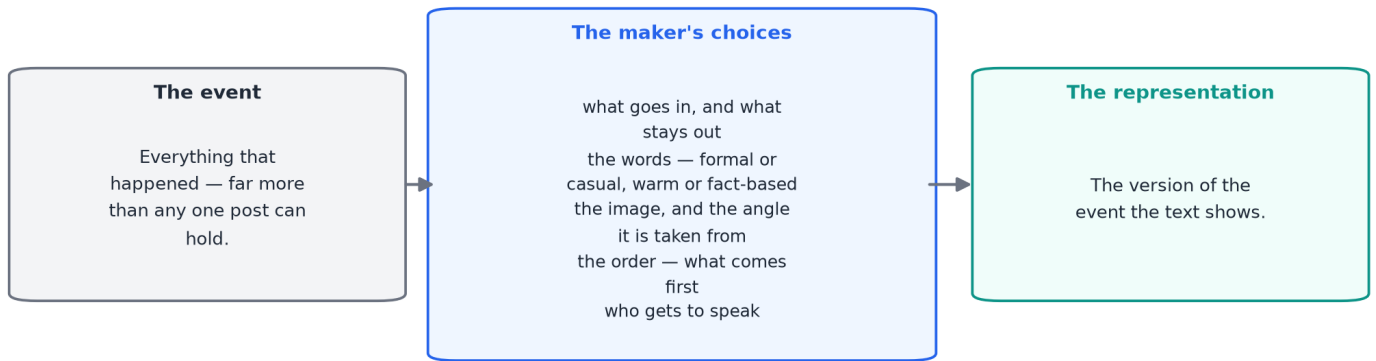
A representation is built from choices.

Nobody can fit the whole of an event into one post. The maker has to choose, and the choices are where the meaning lives:

- what goes in, and what stays out;
- the words used — formal or casual, warm or fact-based;
- the image shown, and the angle it is taken from;
- the order — what comes first, and what gets the most space;
- who gets to speak, and in what voice.

None of these choices has to be wrong. Every post leaves something out, because a frame cannot hold the whole world. But each choice carries the maker's reasons — and that is where context comes in.

A representation is built from choices



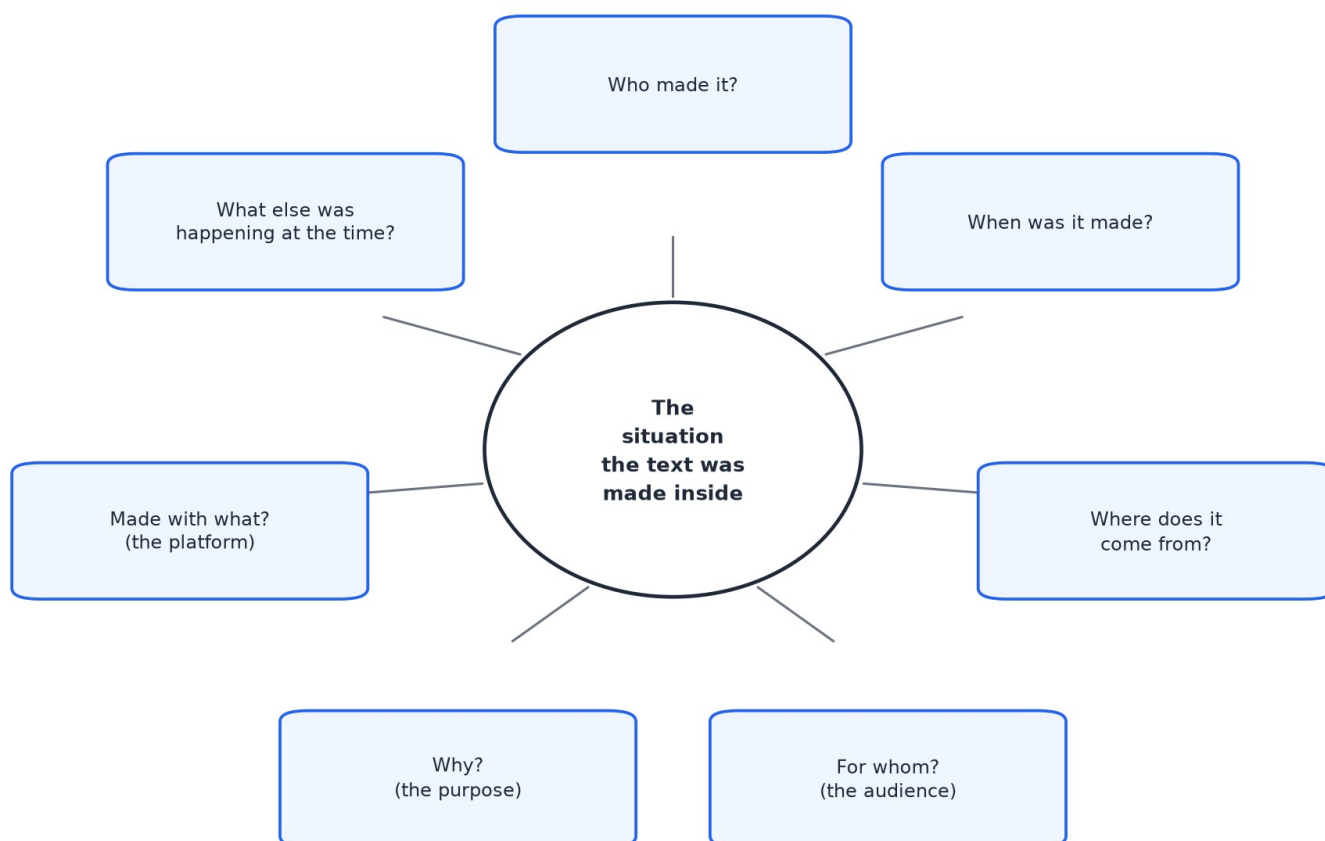
No post can hold the whole of an event, so every representation is a set of choices. The choices are where the maker's reasons live — and those reasons come from the text's context.

A flow diagram titled “A representation is built from choices”: a real event on the left passes through a middle column of maker’s choices — what goes in and what stays out, the words, the image and its angle, the order, who speaks — and becomes a representation, the version of the event the text shows.

Every text is made in a context.

Context is not one thing. It is the whole situation a text is made inside, and it has at least seven parts worth asking about: who made the text; when it was made; where it comes from; who it is for (its audience); why it was made (its purpose); what it was made with (the platform and its rules); and what else was going on at the time — the season, a local event, a shared habit.

The context of a text



Ask all seven of any text. The answers are the context the representation will reflect.

A wheel diagram titled “The context of a text” with seven labelled parts around a centre: who made it, when, where, for whom, why, made with what, and what else was happening.

Context shows through the choices.

Here is the key idea of this section. Makers choose for reasons, and their reasons come from their context — from who they are, who they are writing for, and what is happening around them. So the choices in a text carry traces of the situation that made them. A representation reflects its context the way a window reflects the room it stands in: look closely at what is shown, and you can work out a great deal about where it was made.

That works in both directions. If you know the context, you can predict some of the choices. And if you read the choices carefully, you can work backwards to the context — even when you know nothing else about the maker. Working backwards from choices to context is the main skill of this section.

Social media texts put context on the surface.

Technology changes how texts are made and read, and social media texts are one clear place to see that change. They are useful for this skill because their context is often printed right on them. A social media post usually shows:

- **who made it** — the account name and profile;
- **when** — a time stamp, often down to the minute;
- **what it was made with** — the platform’s rules shape the post. A caption (the words that sit with an image or video post) is short because the platform limits it. An image or video usually comes first. A hashtag — a word or phrase with # in front of it — joins the post to a wider conversation and signals who it is for. An emoji (a small picture used in a message to show feeling or tone) can stand where a whole sentence might go.

How platform features shape representations

The rules of the app or site leave marks on the post

Platform feature	What it asks of the representation
Short caption limit	Words must be short and hard-working. Facts are squeezed into a few punchy phrases, so every word carries weight.
The image comes first	One picture must carry the scene. The caption adds only what the image cannot show — names, times, reasons.
Hashtags	Tags join the post to a wider conversation and signal who it is for. They are audience choices, not decoration.
Time stamp	Readers can see exactly when the post went up. The hour of posting can become part of the meaning — a post made on the night does not read the same as one made a week later.

None of these features is neutral. Each one pushes the maker toward some choices and away from others.

A table titled “How platform features shape representations” with four rows: caption limits push facts into short, hard-working words; the image coming first means one picture carries the scene; hashtags join the post to a conversation and signal its audience; time stamps let the hour of posting become part of the meaning.

One event, two representations.

The fastest way to see context at work is to find two texts about the same event. The facts may agree while the versions differ — because the makers, audiences and purposes differ. Below, two posts about the same basketball final go up two minutes apart. Same night, same score; different representation.

One event, two representations

The same basketball final — two posts, two minutes apart. Sample posts created for this book.

Melton Basketball Association	Friday 20 March 2026 · 9:30 pm	jayden_hoops	Friday 20 March 2026 · 9:32 pm
[Image: The two teams line up together before the game.]		[Image: A phone photo, a little blurry, of players celebrating on court.]	
Our under-14 girls took out the winter final tonight, 42-38. Well done to both teams on a fair game, and thank you to the table officials who gave up their Friday night. Presentation night details will follow next week.		WHAT A GAME!!! u14 girls take the final 42-38!! best night ever, so proud (two fire emojis)	
#WinterFinal #MeltonBasketball		#u14girls	
Maker: the association · Audience: players, families, officials · Purpose: report, thank, inform		Maker: a young supporter · Audience: friends and followers · Purpose: share the feeling of the night	

Same facts — same night, same score. Different makers, audiences and purposes, so different versions of the one event. The context shows through the words.

Two sample posts side by side about the same basketball final: an association account posting measured thanks and the score, and a young supporter posting excitement and the same score, with notes under each showing how the maker, audience and purpose shape the version.

Real or spun? Test both sides.

It is tempting to sort posts into “real” ones by ordinary people and “spun” ones by organisations. Both halves of that split deserve a fair hearing before you accept either.

The first position, stated strongly: posts made by ordinary people can be honest records. The maker was there, took the photo themselves and wrote the words on the spot, with nobody rewriting them. The supporter’s post above — capital letters, blur and all — may say more about what the night actually felt like than any careful write-up. Sincerity is real, and it matters.

The second position, stated just as strongly: even a sincere post is still a set of choices. The maker chose the moment, the angle and the words. Everything outside the frame stayed out. A winning post does not show the other team’s walk off the court — not because the maker hid anything, but because one post holds one slice of an event. Sincere does not mean complete.

And the test runs both ways. A planned post from an organisation is not false just because it is planned — the association’s post carries the true score, the real thanks and accurate facts. Planned is not the same as false, and casual is not the same as true.

So the working question is never *Is this post real or spun?* It is: *Which choices did the maker make, and what do they reflect about the context the post was made in?* That question can always be answered with evidence from the post itself.

Four questions unlock any post.

To describe how a representation reflects its context, work through four questions in order. They are the method for every task in this section.

Four questions that unlock any post

1 — What is represented?

e.g. A person: Mia, named Volunteer of the Month by her surf club.



2 — Which choices built it?

e.g. “She never waits to be asked”; the image shows her with the team, not alone.



3 — What was the context?

e.g. A club account, writing to members, on a Sunday evening after patrol.



4 — How do the choices reflect the context?

e.g. The club holds up the kind of member it relies on — someone who steps in — and teaches the whole group what belonging means.

Work down the frame. Question 4 is the one this section trains you to answer.

A four-step analysis frame titled “Four questions that unlock any post”: 1 What is represented? 2 Which choices built it? 3 What was the context? 4 How do the choices reflect the context? Each step carries a short example drawn from a club post.

Worked examples

Example 1 — scaffolded (a person)

Sample post A, created for this book.

Sample post A — representing a person

Riverview Surf Club

Sunday 8 March 2026 · 6:40 pm

[Image: Mia wears a club cap and holds a flag on the beach, smiling. Behind her stand other club members.]

Volunteer of the Month for March is Mia Ortega, 14. Mia has been first to every Sunday patrol this season, and when two leaders were away last weekend she stepped in to help run the junior program. She never waits to be asked. That's a Riverview volunteer. The award will be presented at Friday's training.

#VolunteerOfTheMonth #RiverviewSurf

Sample post created for this book

Sample post A, created for this book: a surf club account names 14-year-old Mia Ortega as Volunteer of the Month, listing what she has done and when the award will be presented, with an image of Mia holding a flag on the beach with club members behind her.

The post represents a person — Mia. Use the four questions: what is represented (a young volunteer); which choices built it (the quoted phrases below); what was the context (a club account, writing to members, on a Sunday evening); and how do the choices reflect the context?

Choice in the post	What it represents about Mia	What it reflects about the context
“first to every Sunday patrol”	Mia as someone reliable, who turns up	A club run by volunteers: it only works if members keep turning up.
“she never waits to be asked”	Mia as someone who acts on their own	Leaders cannot be everywhere; the club prizes members who step in.
“That’s a Riverview volunteer.”	Mia as a model of what members should be	Award posts teach the whole group what belonging means — the real audience is every member.
Image: members standing behind Mia	Mia as part of the team, not above it	A club culture that puts the group first.
Posted Sunday 6:40 pm; award handed over at Friday training	The celebration fitted to the club’s week	Patrols on weekends, training on weeknights — the post follows the club’s own calendar.

Comment. A reader who has never met Mia and never visited Riverview can still work out a great deal about the club from this post: what it values, who it speaks to, how its week runs. That is the context showing through the representation.

Example 2 — unscaffolded (a place)

Sample post B, created for this book.

Sample post B — representing a place

Greenhill Community GardenSaturday 21 February 2026 · 8:05 am

[Image: Raised garden beds hold new seedlings. A red shed stands open, and people talk around a trestle table with cups.]

The gates are open! After two years of planning and working bees, the Greenhill Community Garden is ready to share. Twelve plots, a shed full of tools, and a table for morning tea. Come down to the corner of Grey Street before 11 am today for a cuppa and a look. Bring gloves if you'd like to dig in.

[#GreenhillGarden](#)

Sample post created for this book

Sample post B, created for this book: a community garden account announces its opening morning, inviting locals to come down before 11 am for a cuppa and a look, with an image of garden beds, a red shed and people talking around a trestle table.

A model analytical paragraph about this post. The colours mark the four moves: the claim, the quoted evidence, the explanation, and the link back to context.

A model paragraph: how the representation reflects the context

Claim

Quoted evidence

Explanation

Link to context

Claim

The Greenhill post represents the garden as a shared place that belongs to the people around it — and that representation reflects the post's context: a same-day invitation from a community group to its own neighbours.

Evidence (quoted)

The caption opens with “The gates are open!”, and the image shows people around a table as well as garden beds. The words include “working bees”, “cuppa” and “before 11 am today”.

Explanation

The present tense puts the reader at the gate this morning, not looking at a project from far away. The place is built as somewhere to gather, not just somewhere to dig. Those casual words fit a local audience who share the same habits.

Link back to context

Each choice points back to the same context: neighbours, inviting neighbours in.

Written about sample post B. The four coloured moves run through every strong response in this section.

A colour-coded model paragraph about sample post B: the opening claim in blue, quoted evidence in teal, explanation in dark ink, and the closing link back to context in grey, with a key for the four colours.

How the paragraph works. It opens by naming what is represented (the garden as a shared place) and the context in one breath. It then quotes exact phrases as evidence — “The gates are open!”, “working bees”, “cuppa” — and each quote is explained as a choice that reflects something about the maker, the audience or the moment. The last sentence links back to the context as a whole. The same four moves run through the product task below.

Practice questions

Scaffolded

Sample post C, created for this book, is used in several questions below.

Sample post C — representing an event

Westbank High

Friday 27 February 2026 · 3:20 pm

[Image: Students paint a large banner that reads “FETE THIS WAY”, in bright letters.]

Tomorrow's the day! The Westbank fete runs 10 am to 2 pm on the oval. Sausage sizzle, year-level stalls, and the staff tug-of-war at 1 pm. Entry is a gold coin, and every dollar goes to the new music room. See you on the oval!

#WestbankFete

#SchoolCommunity

Sample post created for this book

Sample post C, created for this book: a school account announces tomorrow’s fete on the oval, listing the sausage sizzle, year-level stalls and the staff tug-of-war, with gold-coin entry going to the new music room, and an image of students painting a banner reading FETE THIS WAY.

Q1. Look at sample post C. Sort these six features into two lists — *choices about how the fete is represented* and *clues to the post’s context*: (i) the sausage sizzle is named first; (ii) posted at 3:20 pm on the Friday before; (iii) “every dollar goes to the new music room”; (iv) the account name is the school’s; (v) the banner in the image is painted by hand; (vi) entry is “a gold coin”.

Q2. Copy this table and complete two more rows using sample post C.

Choice	What it represents about the fete	What it reflects about the context
“See you on the oval!”	The fete is friendly, and everyone is expected	The school writes to its own community — people it knows by sight.

Q3. Match each context question to its strongest clue in sample post C: *Who made it?* · *When was it made?* · *Who is it for?* · *Why was it made?* Clues: the account carries the school’s name; 3:20 pm, the afternoon before the event; the post speaks to people who will come to the oval; “every dollar goes to the new music room”.

Q4. Return to the two basketball posts in the Theory section. Copy and complete this table:

Association post	Supporter post
Maker	
Audience	
Purpose	
One word for its feeling	

Then answer in one sentence: what do the two posts agree on, and why do they still feel so different?

Q5. Sample post C is written by the school for families. Rewrite its information as a message from the student council to students (three to four sentences). Keep the facts; change the voice. Then name one choice you changed, and say why the new context asked for it.

Q6. A platform shapes what a post can do. Copy and complete this table, using sample post C or one of your own choosing. The first row is done.

Platform feature	What it asks of the representation
Short caption limit	Facts are packed into short, hard-working phrases — “Tomorrow’s the day!” does the work of a paragraph.
The image comes first	
Hashtags	
Time stamp	

Unscaffolded

Q7. Describe a post you have actually seen this week (you do not need to name the account). In three to four sentences, explain one way its representation reflects the context it was made in — who made it, for whom, and why then.

Q8. Choose one place you know — a park, a court, a shop, a bus stop. Write two short posts about it: one from an organisation (the council, the club, the store) and one from a young person who uses the place. Under each, write one sentence naming the context that shaped it.

Q9. Consider this claim: “Posts by ordinary people show things as they really are, and posts by organisations spin them.” List what each half assumes. Then test both halves against the two basketball posts: does either survive? (Hint: swap the two posts over and see whether the claim still works.)

Q10. Using sample post C, write a paragraph of four to five sentences answering: *how does the representation of the fete reflect the context in which the post was made?* Quote at least two exact phrases.

Product task — analytic response

Sample post D, created for this book.

Sample post D — the product-task text

Coastbeat Festival

Saturday 7 March 2026 · 9:40 pm

[Image: A stage lit up at night. A crowd watches from the front; volunteers in yellow shirts stand at the edges of the frame.]

That's a wrap on Coastbeat 2026. 1,200 people, 14 student bands, and a beach left clean. Huge thanks to the 60 volunteers in the yellow shirts — you ran the gates, the stage, and the cleanup at the end. Bands: your photos go up on Monday. Volunteers: afternoon tea is on us on Sunday 15 March. You built this festival.

#Coastbeat2026 #YouthMusic

Sample post created for this book

Sample post D, created for this book: a festival account closes out a youth music festival on the beach — 1,200 people, 14 student bands, a beach left clean — thanks its 60 volunteers in yellow shirts by listing their jobs and inviting them back, with an image of the lit stage at night and volunteers at its edges.

Task. Write an analytic response of two to three points (200–300 words) answering: *How does the representation of the festival and its volunteers in post D reflect the context in which the post was made?* Build each point with the four moves below.

Scaffold for your analytic response

1 — Name the choice

The volunteers are counted and listed by their jobs.



2 — Quote the evidence

"the 60 volunteers in the yellow shirts — you ran the gates, the stage, and the cleanup at the end"



3 — Name the context factor

The post was made by the festival team, within hours of the event, for the people who made it run.



4 — Explain the reflection

Counting the helpers and listing their work shows a festival that runs on unpaid help — and the people in charge, who know they must thank that help to keep it.

One point = one trip down the scaffold. Two or three points make your response.

A four-step scaffold titled "Scaffold for your analytic response": name the choice, quote the evidence, name the context factor, explain the reflection — each box holding a one-line worked example drawn from the festival post.

How marks are decided. Marks go to the quality of your reasoning — choices named, evidence quoted exactly, the reflection explained — not to the reading you reach. Two students can argue different readings of the festival post (for example, a thank-you first and an advertisement second, or the other way around) and both earn full marks if both reason well.

Pairs with: Section 5A — analysing perspectives. Section 4D is the reading spine for 5A's work on how texts present points of view: here you read the context out of the representation; there you analyse how language features and sources build a perspective.

Answers

Q1. Choices about representation: (i) the sausage sizzle named first, (iii) the music-room purpose line, (v) the hand-painted banner, (vi) the gold-coin entry — all shape how the fete is shown. Clues to context: (ii) the posting time (the afternoon before, when families plan a weekend), (iv) the school’s own account name. (The gold coin works both ways: it is a choice about the fete, and it is also a clue to an Australian community-event culture. If you argued that, well argued.)

Q2. Sample rows. “Sausage sizzle, year-level stalls, and the staff tug-of-war” — the fete is represented as food, student ownership and staff fun; reflects a school community that mixes eating, student work and humour. “Tomorrow’s the day!” — the fete is represented as near and exciting; reflects a post made to lift attendance on the last school day before the event. Any choice with a matching pair of columns earns the mark.

Q3. Who made it? — the account carries the school’s name. When was it made? — 3:20 pm the afternoon before. Who is it for? — people being spoken to as regulars who will come to the oval (“See you on the oval!”). Why was it made? — “every dollar goes to the new music room”: to draw a crowd and raise money for the school.

Q4. Association: maker is the basketball association; audience is players, families and officials; purpose is to report the result, thank helpers and give news; feeling — measured, proud, official. Supporter: maker is a young fan; audience is friends and followers; purpose is to share excitement; feeling — excited, loud, personal. They agree on the facts (the same score, the same result). They feel different because maker, audience and purpose differ — the context shapes the voice even when the event does not change.

Q5. Sample rewrite: “Fete’s tomorrow, 10 to 2 on the oval. Sausage sizzle, our year-level stalls, and staff tug-of-war at 1 — come watch your teachers lose. Gold coin entry, and it all goes to the new music room.” One changed choice: “come watch your teachers lose” replaces the neutral “staff tug-of-war” — students are being invited to laugh with their own year level, so the voice can be playful in a way the school’s post cannot.

Q6. Sample answers. The image comes first: one picture must carry the scene, so the painted banner does the visual work the caption cannot. Hashtags: the post signals its community (#SchoolCommunity) so people searching the school’s conversation can find it. Time stamp: the Friday-afternoon stamp tells readers the news is fresh and the event is tomorrow, which adds urgency to “Tomorrow’s the day!”.

Q7. Responses vary. A strong one names the maker’s situation (who they are, who they follow or speak for), the audience, and one reason the post went up when it did — and ties one visible choice to one of those facts.

Q8. Responses vary. The organisation post will usually thank, invite or announce, with a fuller, calmer voice; the young person’s post will usually show a moment, with a faster, more personal voice. The follow-up sentence must name a real context factor (audience, purpose, platform, moment) — not just “because they write in different ways”.

Q9. The first half assumes ordinary people have no reason to shape what they show, that being present is the same as showing everything, and that sincerity equals completeness. The second half assumes organisations never say anything true, and that planning equals hiding. Tested on the basketball posts: the supporter’s post is sincere but still selects (the blur, the one angle, no losing team); the association’s post is planned but accurate (the true score, real thanks). Swapped, the claim still fails both ways. Each half collapses; the better question is the section’s one — which choices were made, and what do they reflect about the context?

Q10. Sample shape: a first sentence naming the representation (the fete as a community day out that funds the school); two or three sentences quoting exact phrases (“gold coin”, “every dollar goes to the new music room”, “See you on the oval!”) and explaining each as a choice that reflects the school’s audience, purpose and Australian community-event culture; a final sentence linking back to the context. Any response with two exact quotes and a true link earns the mark.

Model responses

Product task — one full model response.

The Coastbeat post represents the festival as something the community built for itself, and the representation reflects a context in which the festival team is thanking the people who made the day work, while the event is still fresh.

First, the post measures the day in community terms. It counts “1,200 people, 14 student bands”, and it adds “a beach left clean” — a detail that only matters because the festival stands on a beach, and because care for the place is part of what the festival team wants the day to stand for. These choices reflect a context in which the team is reporting to local families and supporters: the numbers say the event is worth backing again, and the clean beach says it can be trusted.

Second, the post gives the volunteers the largest share of the credit. They are counted (“the 60 volunteers in the yellow shirts”), named by their jobs — “you ran the gates, the stage, and the cleanup at the end” — and invited back: “afternoon tea is on us on Sunday 15 March”. This reflects the festival’s reliance on unpaid help. A post made within hours of the gates closing, by the people in charge, has one urgent job: make sure the helpers feel seen, so they return next year.

Together, these choices represent Coastbeat not as a show put on for a crowd but as shared work, and the representation carries the marks of its context — the same night, the team’s voice, and a community they want to keep.

Marker’s notes. Every point runs name the choice → quote the evidence → name the context factor → explain the reflection; every quotation is exact; every explanation says what the choice reflects about the maker, the audience or the moment. A response arguing a different reading — for example, that the post is mainly an advertisement for next year’s festival, with the thanks as part of the selling — earns equal marks with the same reasoning moves.
