

English Level 8

Chapter 5 — Literacy: analysing and creating texts

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Analysing perspectives: language features, quotations and sources

Curriculum trace — Victorian Curriculum 2.0 English (VCAA), Level 8. This section owns **VC2E8LY05**: “analyse and evaluate the ways that language features represent perspectives on an issue, event, situation, individual or group, and the ways that quotations and sources are used and repurposed in a text”. Strand: Literacy; sub-strand: Analysing, interpreting and evaluating. Draws on elaboration **VC2E8LY05.E01**: “evaluating an author’s use of language features to present an opinion about those features” and **VC2E8LY05.E02**: “evaluating the use of sources and quotations and presenting an opinion about how an author has supported an idea”. The level’s Reading and Viewing standard says students “explore opinions about texts through explorations of how literary devices and language features ... influence the reader’s response to represented values”. At Level 9, VC2E9LY05 picks this up as language features that clearly represent values, beliefs and attitudes.

About the sources in this section. Every statistic, survey, quotation and text inside this section — including the two opinion pieces and the social media post — was written for this book and is labelled (**sample data**), (**sample source**) or (**sample text**). They exist so you can practise taking texts apart. In your own writing, use sources you can name, date and check.

Theory

1. What a perspective is, and what it means to analyse one

Defining the term. The Victorian Curriculum uses the word *perspective* but does not define it. This section therefore treats a **perspective** as the position a text takes on an issue, event, situation, individual or group, built out of the writer’s language choices. Other definitions exist and are not interchangeable with this one. Every task in this section is answerable on this definition alone.

Two words inside that definition: an **issue** is a question people can reasonably disagree about, and a **position** is the side of the issue a text supports. A **language feature** is one of the choices a writer makes — a word with a particular feeling, a kind of sentence, a kind of evidence — that shapes what the reader thinks and feels.

You have already met the raw machinery: a writer chooses language features to shape meaning and to suit an audience and a purpose. This section asks the next question. When those choices add up to a position on an issue, how do you take the position apart, and how do you weigh it? Section 4D looked at how a text’s representations reflect the context it was made in; this section works the same texts from the other side, by reading the language features that carry the position.

These skills also travel outside English. A Humanities or Science investigation in this same school year will hand you sources and quotes and expect you to weigh them. This section is where the weighing is taught.

2. The toolkit: language features that carry a perspective

The figure below names seven features this section works with. Each one is defined in the table, and the examples all come from the two sample texts you will meet at the end of the theory.

Language features that carry a perspective

Each one is defined here; the examples come from this section's two sample texts

Feature	What it is	Where you can see it
Emotive words	Words chosen for the feelings they carry as well as their plain meaning	"sit empty", "finally meet"
Connotation	The ideas and feelings a word carries alongside its plain meaning	"a living classroom"
Inclusive pronouns	we, our, us — they put the writer and the reader on the same side	"We say it is time ...", "what we build"
Modality	How strongly a writer states something, from might and could to must and always	"The answer is simple.", "should"
Rhetorical question	A question asked for effect, not for an answer	"Why should skateboarding get space at all?"
Rule of three	Three words or phrases placed together so they land with weight	"nowhere to ride, nowhere to meet and nowhere to move"
Choice of evidence	What a text brings in as proof — and what it leaves out	The survey, the coach — and "others"

Table of seven language features that carry a perspective, each defined, with an example from this section's sample texts

One of the examples in the table, "a living classroom", is a **metaphor** — a comparison that says one thing *is* another, without using *like* or *as*.

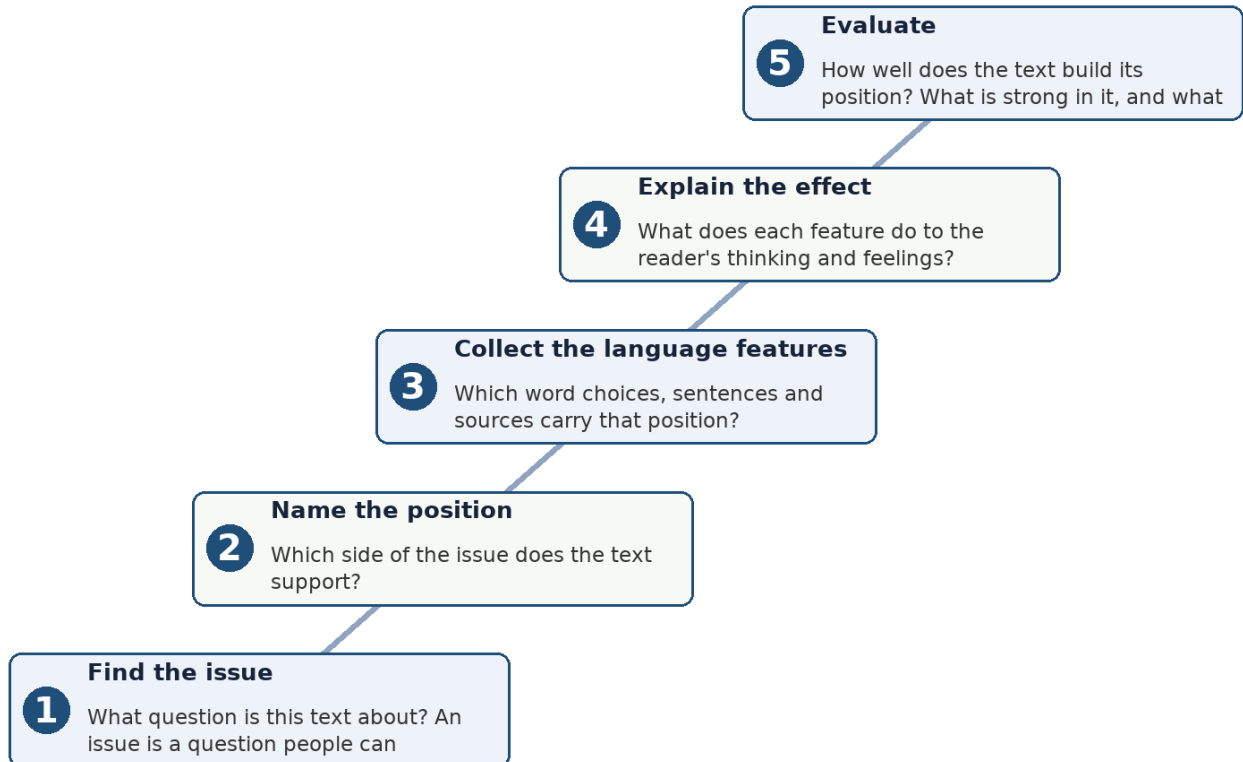
No text uses every feature, and no feature works alone. A perspective is carried by the whole pattern of choices — which is why the analysis asks for the pattern, not a single shiny quote.

3. The five-step ladder

Analysing a perspective is a climb, not a guess. Work the steps in order: each step gives the next one something to stand on.

The five steps of analysing a perspective

Climb from the bottom: each step stands on the one below



Ladder diagram of the five steps of analysing a perspective, rising from find the issue at the bottom to evaluate at the top

Steps 1 to 4 find and explain. Step 5 — evaluate — is the step that makes it analysis instead of a list. To evaluate means to judge how well the text builds its position: what is strong in it, what is weak, and what a careful reader should notice about both. A good evaluation names the strongest move *and* the weakest move, even when you agree with the text.

4. Sources and quotations: what they do in a text

A **source** is where a text gets its evidence — a named person, a report, a survey, a record. A **quotation** is the exact words of a source, kept word for word inside quotation marks. Quotations usually arrive with a **signal phrase** — a short lead-in that names who is speaking — and they need a **follow-up**: the writer's own words afterwards, saying what the quote shows. Section 1D taught you how to work quotations into your *own* paragraphs; this section puts you on the reading side, weighing someone else's.

When a text quotes a person, run the quotation check:

The quotation check

Four questions to ask when a text quotes someone

Ask this	Why it matters
Are the exact words kept inside quotation marks?	Changing the words, even a little, changes what the speaker said.
Is the speaker named, and how do they know?	A named speaker can be checked. Their job or experience shows what they are in a position to know.
Does the quote really say what the text claims it says?	Texts can make one quote carry more than it meant. Read the quote alone, then read it inside the text.
Does the writer follow up with their own words?	A quote left alone cannot argue for itself. The follow-up shows what the writer thinks it proves.

Table of the four questions of the quotation check, with why each question matters

When a text leans on a source, run the source check:

The source check

Four questions to ask when a text leans on a source

Ask this	Why it matters
Is the source named?	A named source — a person, a report, a survey — can be found and checked. An unnamed one cannot.
Is it from someone in a position to know?	A coach knows training. A resident of forty years knows the street. Ask what the source is placed to know, and what they are not.
Could you check it yourself?	A real source has a name, a date and a place you could go looking for.
Does the evidence actually support the idea?	Numbers and quotes can be true and still not prove the claim. Check the fit between the evidence and the idea it is asked to carry.

Table of the four questions of the source check, with why each question matters

The last question of the source check is the one students skip most often, and it is the most important. A fact can be true and still fail to support the idea it is asked to carry. Always check the fit between the evidence and the idea.

5. One source, two uses

Both of this section's sample texts quote the same survey, word for word: *"The council's 2026 community survey found that 71 per cent of residents want more shared public space on the yard"* (sample data). Then each text adds a step of its own.

One source, two uses

The same words, doing different work in two texts

The shared source line, quoted word for word in both texts: “The council’s 2026 community survey found that 71 per cent of residents want more shared public space on the yard” (sample data).

Text A’s use

- Places the line after its case for a skate park.
- Then adds: “A skate park is shared public space.”
- The line is asked to support one specific plan.

Text B’s use

- Places the line before its description of the garden.
- Then adds: “A garden is exactly that.”
- The line is asked to support a different specific plan.

Both texts borrow the same words to carry different plans. The survey names “shared public space” — not skate parks and not gardens. Each text adds the last step itself.

Diagram of one shared survey source line quoted in both sample texts, with how each text uses it and what both texts add to it

This is the heart of the section. A source can honestly support more than one idea — the survey line genuinely points at both plans, because both are shared public space. But a source can never settle a question it was not asked. Each text quietly adds the last step itself, and the reader is left to notice the gap between what the survey says and what the text wants it to say.

6. When a quotation is repurposed

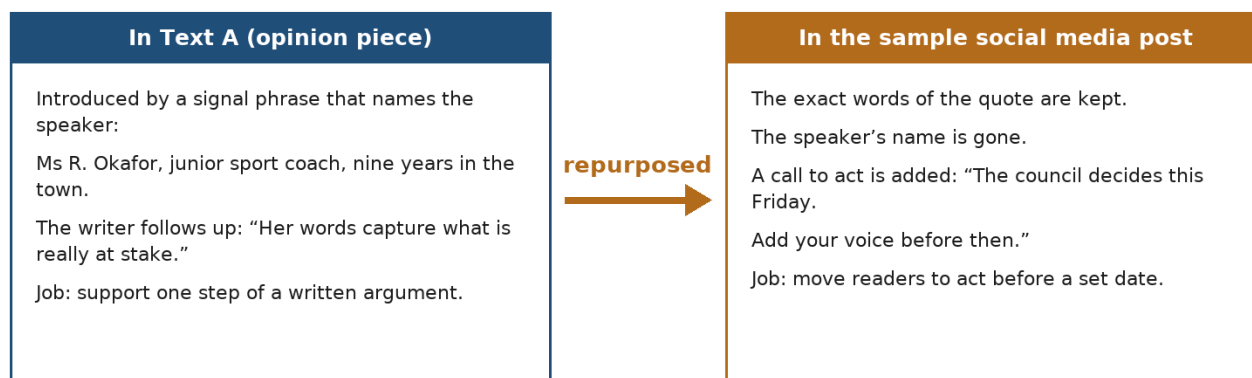
Repurpose is the curriculum’s word for a quotation or source being used again in a new text, for a new purpose. When a quote moves, something is kept and something changes — and both are worth naming. Here is a sample post that lifts a line from Text A:

HAVE YOUR SAY: SKATE PARK FOR THE YARD “A skate park is not a toy. It is a place where young people learn to set a goal, fall over and get back up.” The council decides this Friday. Add your voice before then. *(sample post)*

When a quote is repurposed

The same words, moving into a new text and a new job

"A skate park is not a toy. It is a place where young people learn to set a goal, fall over and get back up."



Three questions for any repurposed quote:

1. What is kept exactly as it was?
2. What is added, cut or moved?
3. Does the new use still fit what the words meant where they began?

Diagram showing one quotation moving from the opinion piece, where the speaker is named and followed up, into a social media post, where the speaker's name is gone and a call to act is added

The post keeps the exact words, drops the speaker's name, and adds a date and a call to act. None of that is dishonest by itself — but a repurposed quote should always be checked against the text it came from, because a quote that changes jobs can quietly change meaning too.

7. The five moves of an analytic paragraph

When you write up your analysis, each step of the ladder becomes a move in a paragraph.

The five moves of an analytic paragraph

One move per step of the ladder — each fragment is an example, not a formula

1. Claim about the perspective	"Text A presents the yard as a space that young people have lost."
2. Feature and quotation	"Its rule of three — 'nowhere to ride, nowhere to meet and nowhere to move' — ..."
3. Effect on the reader	"... stacks three absences, so the reader feels the gap before any number is named."
4. Weigh the source	"The coach is named and has nine years on the ground, but the survey line is pushed further than its words go."
5. Judgement	"The text builds its case most strongly on voice and a named expert, not on the numbers."

Table of the five moves of an analytic paragraph — claim, feature and quotation, effect, weighing the source, and judgement — each with an example fragment

One note before the texts. Both of them argue their side well, and both have a weak spot. When you evaluate either one, what is marked is the quality of your reasoning, never the conclusion you reach. Two students can pick opposite texts and both write full-mark paragraphs — if each one names real features, quotes exactly, weighs the sources honestly and gives a judgement with reasons.

8. The two texts you will work with

Both texts are about the same issue: a sample town's old railway yard is about to be cleared, and the town is choosing what to build there. Each text is written for this book as a sample; every person and figure inside it is a sample too.

Give us the yard: the case for a skate park

Opinion · sample text written for this book

The old railway yard has sat empty for five years. The fences have gone up, weeds grow through the cracks, and every day hundreds of students walk past it on the way to school. We say it is time to put that space to work. Build a skate park.

Why should skateboarding get space at all? The answer is simple. Young people in this town have nowhere to ride, nowhere to meet and nowhere to move after school. A skate park gives them all three: a safe, lit, well-built place to belong.

This is not just our view. Ms R. Okafor, who has coached junior sport in this town for nine years, said, "A skate park is not a toy. It is a place where young people learn to set a goal, fall over and get back up" (sample source). Her words capture what is really at stake.

The council's own 2026 community survey found that 71 per cent of residents want more shared public space on the yard (sample data). A skate park is shared public space, open to every rider, every scooter and every family watching from the bench.

The fences will come down either way. The only question is what we build behind them.

Text A, a sample opinion piece titled Give us the yard: the case for a skate park, arguing that the old railway yard should become a skate park

A garden could grow more than vegetables

Opinion · sample text written for this book

The old railway yard is one of the few open spaces left in the heart of our town. When the fences come down, we get one chance to decide what grows there. We believe that chance should become a community garden.

A garden is quiet, but it does a lot of work. It gives residents a place to dig, plant and share food. It gives older people a reason to step outside, and it gives children a living classroom a short walk from the main street.

The council's 2026 community survey found that 71 per cent of residents want more shared public space on the yard (sample data). A garden is exactly that: shared ground where anyone can take part, whatever their age.

Mr T. Nguyen, who has lived next to the yard for forty years, said, "I have watched this yard sit empty for most of my life. A garden would turn it into a place where neighbours finally meet" (sample source). Forty years of watching gives those words weight.

Others feel the same. Gardens have been shown to calm people down and bring neighbours closer together.

A skate park would give some students somewhere to go. A community garden would give the whole town somewhere to belong.

Text B, a sample opinion piece titled A garden could grow more than vegetables, arguing that the old railway yard should become a community garden

Keep both texts in front of you for the worked examples and the practice questions. A comparison table to finish the theory:

Two texts, one issue — side by side

Each text is strongest in one place and weakest in another — that is what makes them worth weighing

	Text A — skate park	Text B — community garden
Position	The yard should become a skate park.	The yard should become a community garden.
Strongest language moves	Rule of three; rhetorical question with a firm answer; inclusive "we".	Metaphor ("a living classroom"); rule of three ("dig, plant and share food"); parallel closing line.
Named quotation	Ms R. Okafor — junior sport coach, nine years in the town.	Mr T. Nguyen — resident beside the yard for forty years.
Use of the survey	Claims a skate park is the "shared public space" residents asked for.	Claims a garden is "exactly that" shared space.
Weakest move	Borrows more from the survey than its words say.	"Gardens have been shown to ..." names no source at all.

Table comparing the two sample texts side by side: position, strongest language moves, named quotation, use of the survey and weakest move

Worked examples

Example 1 — scaffolded

Read Text A above, then follow the table as it climbs the ladder one step at a time.

Ladder step	What you find in Text A	Why it matters
1. Find the issue	What should be built on the old railway yard?	An issue is a question two reasonable people can disagree about. Text A's issue is shared with Text B — that is what makes the pair worth comparing.
2. Name the position	The yard should become a skate park, stated plainly and early: "Build a skate park."	Naming the position first keeps the rest of the analysis honest — every feature you collect has to connect back to it.
3. Collect the language features	A rhetorical question with a firm answer; a rule of three ("nowhere to ride, nowhere to meet and nowhere to move"); inclusive pronouns (<i>we</i> , <i>our</i> , <i>us</i>); a named quotation with a signal phrase and a follow-up; the survey line; a firm closing.	Collect before you explain. A full list stops you from hanging the whole analysis on one shiny quote.
4. Explain the effect	The rhetorical question lets the writer raise the other side's doubt and answer it in one breath. The rule of three stacks three gaps, so the reader feels the absence before a single number appears. The <i>we</i> puts the reader on the writer's side. The closing makes saying no feel like wasting a chance.	The effect is the feature's job: not <i>what</i> it is, but <i>what it does</i> to the reader's thinking and feelings.
5. Evaluate	Strongest moves: the coach is named, with nine years on the ground, and her words are followed up; the rule of three makes the gap feel real. Weakest move: the survey line. The survey asked about "shared public space", not about skate parks, so the text borrows more from it than its words say.	A fair evaluation names the strongest <i>and</i> the weakest move — even in a text you agree with.

Example 2 — unscaffolded

Now take Text B and run the same checks yourself, working on the source and quotation side of the ladder (elaboration .E02). Without any table to help you:

1. run the quotation check on Mr Nguyen's words,
2. run the source check on the line "Gardens have been shown to calm people down and bring neighbours closer together",
3. decide how closely the survey line fits Text B's idea, and
4. write a short evaluation (about 120–150 words) of how well Text B's sources and quotations support its idea.

Work out your own answer first, then check it against the fully-worked solution at the end of this section.

Practice questions

Scaffolded

Q1. Issue, position, features. In Text A: (a) state the issue; (b) state the position; (c) copy two inclusive pronouns; (d) explain what the rule of three “nowhere to ride, nowhere to meet and nowhere to move” does to the reader.

Q2. The quotation check. In Text A, the writer quotes Ms R. Okafor. (a) Copy the signal phrase. (b) Copy the follow-up sentence. (c) What puts her in a position to know? (d) Does the quotation support the text’s idea? Explain in one sentence.

Q3. Reading Text B’s features. In Text B: (a) find two words chosen for their feeling; (b) find one metaphor and say what it compares; (c) explain what the closing pair of sentences does to the reader.

Q4. The source check. Run the source check on Text B’s line “Gardens have been shown to calm people down and bring neighbours closer together.” Answer each of the four questions, then name what is missing from this source.

Q5. One source, two uses. Copy the survey line as each text uses it, including the sentence each text adds after it. Which text’s use sits closer to the survey’s exact words? Give your reasons either way.

Q6. The repurposed quote. Compare the sample post with Text A. (a) What is kept exactly? (b) Name two things that change. (c) Does the new use change what the words mean? Explain.

Un scaffolded

Q7. Choose two language features in Text A *other than* the rule of three. In three or four sentences, explain what each one does to the reader’s response.

Q8. In 120–150 words, evaluate how Text A’s quotation and sources support its idea. Run both checks, and finish with a judgement that names the text’s strongest and weakest support.

Q9. The sample post drops Ms Okafor’s name and adds a call to act. In four or five sentences, weigh what the post gains and what it loses by making those two changes. Reasoned answers on either side can earn full marks.

Q10. Text B closes: “A skate park would give some students somewhere to go.” In three or four sentences, give Text A’s strongest reply to that line.

Product task — analytic response

Part A. Choose Text A or Text B. Write an analytic paragraph of 150–200 words evaluating how the text uses language features to present its perspective, and how well its quotations and sources support its idea. Use the five moves from the theory, in order.

Part B. In two or three sentences after your paragraph, name your strongest move and the hardest weighing call you had to make, and say how you made it.

Part C. Now write three or four sentences giving the *other* text’s strongest reply to your paragraph.

Marking guide. What is marked is the quality of the reasoning, not the conclusion reached — two students who pick opposite texts can both earn full marks. The marks sit on: (1) features named with their effect on the reader; (2) exact quoting, worked into your own sentences; (3) the sources weighed honestly — the strong and the weak; (4) a judgement given with reasons.

Answers

Use these to check your reading; full models follow.

Q1. (a) What should be built on the old railway yard? (b) It should become a skate park. (c) Any two of *we*, *our*, *us* (e.g. “We say”, “our view”). (d) It stacks three gaps so the reader feels the absence before any number is given. **Q2.** (a) “Ms R. Okafor, who has coached junior sport in this town for nine years, said”. (b) “Her words capture what is really at stake.” (c) Nine years coaching junior sport in the town. (d) Yes — it gives the idea a named voice with experience behind it. **Q3.** (a) Any two feeling-words, e.g. “quiet”, “finally”, “belong”. (b) “A living classroom” — it compares the garden to a classroom without using *like* or *as*. (c) It lines the two plans up side by side and makes the garden sound bigger and fairer. **Q4.** Not named; no one is in a position to know; nothing gives a date or place to check; the fit is never tested. Missing: a named, checkable source. **Q5.** Reasoned answers either way; the point is to name the gap: the survey names a want (“shared public space”), not a design, and each text adds the last step itself. **Q6.** (a) The exact words of the quote. (b) Any two of: the speaker’s name and job are dropped; a heading is added; a date and a call to act are added. (c) Reasoned answers either way: the words still mean what they meant, but they now work as a call to act instead of one step in an argument.

Product task. Models for both texts are in the fully-worked solutions.

Fully-worked solutions

Example 2 — model evaluation of Text B’s sources and quotations.

Text B leans on three supports, and they are not equally strong. The survey line is quoted word for word, and a community garden is reasonably the “shared public space” residents asked for, so that use sits close to the source — although the survey still does not say *garden*. Mr T. Nguyen is named, and forty years beside the yard puts him in a strong position to know what its emptiness has cost the street; the text also follows his words with its own weighing, “Forty years of watching gives those words weight.” The weak point is the line “Gardens have been shown to calm people down”: nobody is named, nothing is dated, and “shown” hides who showed it, so a reader must take that one on trust. Overall, Text B supports its idea best with a named witness and a close use of the survey, and worst with the evidence it never names.

Q7 — model. The rhetorical question “Why should skateboarding get space at all?” lets the writer raise the other side’s doubt and answer it at once, which makes the position look hard to beat. The closing “The only question is what we build behind them” shuts the door on *whether* anything should be built, so a reader who agrees with the first half is carried to the end.

Q8 — model evaluation of Text A’s quotation and sources.

Text A’s support is strong where it has a face and weak where it has only numbers. Ms R. Okafor passes every question of the quotation check: her words are kept exactly, she is named, nine years of coaching puts her in a position to know, and the writer follows the quote with a sentence of its own. The survey line is true as quoted, but it reports a wish for “shared public space”, and a skate park is only one kind of that — the text adds the last step itself. There is also nothing that grants the garden side its strongest point. So the text argues best through a named, followed-up voice, and leans more than it should on a survey that never named a plan.

Q9 — model weighing. Keeping the exact words is the post’s honest part: the quote still means what it meant in Text A. Dropping the name costs the reader the chance to check who said it and why they know, so the words float free of their speaker. The call to act gives the post its point: a post that only argued would stop at the argument. So the post gains speed and loses standing — a fair trade for a poster, a poor one for anyone deciding what to believe.

Q10 — model strongest reply for Text A. “Some students” is not an insult; it is a start. Every shared space in town began by serving some people first, and a skate park built for riders is still open ground for every family on the bench beside it. The garden side asks the yard to serve the whole town on day one; the skate park side only asks it to stop serving nobody.

Product task, Part A — model paragraph on Text A.

Text A presents the railway yard as a chance the town is about to waste, and builds its perspective out of absence and voice. Its rule of three — “nowhere to ride, nowhere to meet and nowhere to move” — stacks three gaps, so the reader feels what is missing before a single fact arrives. Inclusive *we* and *our* put the reader on the writer’s side before the argument has even started. For evidence, the text’s strongest card is the named coach, quoted exactly and followed up, whose nine years on the ground give the idea a face. Its weakest is the survey line: the survey asked about “shared public space”, not skate parks, so the text borrows more from the numbers than their words say. On balance, Text A builds its case most strongly on voice and felt absence, and asks the reader to lend it the last step.

Product task, Part A — model paragraph on Text B.

Text B presents the yard as the town’s last open space, and builds its perspective out of calm, shared images. The metaphor “a living classroom” turns a garden into teaching without using a single school word, and the rule of three — “dig, plant and share food” — makes the garden feel like work people do together. The closing contrast, “somewhere to go” against “somewhere to belong”, makes the skate park sound small and the garden sound like home. For support, the named resident carries real weight: forty years beside the yard is a position to know. The weak spot is the line “Gardens have been shown to calm people down”, which names no source at all and asks to be taken on trust. On balance, Text B argues best through image and a named witness, and worst through the evidence it never names.

Product task, Part B — model reflection. My strongest move was the effect sentence for the rule of three, because I could say exactly what the reader feels and when. My hardest weighing call was the survey line: it is true as quoted, yet it does less than the text asks of it, so I named it as borrowing more than its words say, and said that plainly.

Product task, Part C — model strongest reply from Text B to the Text A paragraph. The paragraph says the text borrows more than the survey’s words give it — but the same charge lands on Text B, whose “exactly that” claims a fit no survey can prove. A paragraph that notices borrowing in one text must notice it in both, and once both are caught adding the last step, the survey decides nothing and the real question is still which space the town wants to grow.

How authors organise ideas to develop and shape meaning

Chapter 5 · Literacy: analysing and creating texts

Strand · Sub-strand

Content description

Literacy · Analysing, interpreting and evaluating

VC2E8LY06 — Students learn to: *analyse how authors organise ideas to develop and shape meaning* (Victorian Curriculum F–10 Version 2.0, English, Level 8, VCAA).

Elaboration links

.E01 identifying the structure of ideas in a range of texts · .E02 examining texts that structure ideas according to proposition and support, cause and effect, and compare and contrast, and determining their effectiveness · .E03 exploring texts that attempt to solve problems in a particular way, organising information by considering strengths as well as problems that arise from a particular approach · .E04 analysing how the organisation of a webpage shapes its meaning. These are VCAA’s advisory examples only; the content description above is what this section teaches.

Modes

Reading and Viewing — analysing how ideas are organised in print and digital texts, including webpages · Writing — organising ideas on purpose in your own texts.

Two texts can carry the same facts and leave a reader feeling different things. The difference is often not what the texts say, but how they are built. This section teaches you to see that building — the order of the ideas, the way they are grouped, the words that tie them together — and to judge how well it works.

Theory

1. What “organising ideas” means here

A note on the term. The Victorian Curriculum uses the word *organisation* in this content description but does not define it. This section therefore treats a text’s **organisation** as *the order its ideas come in, the way they are grouped, and the words that tie them together*. Every task in this section is answerable on that definition alone. Other definitions exist, but this is the one this section works with.

You have met two ways of ordering ideas before: **time order** (what happened first, next and last) and **grouping** (sorting things into kinds). This section keeps both of those and adds three more patterns. Then it asks the bigger question — the one Level 8 adds: *does the organisation work?*

Why does organisation matter at all? Because a reader meets your ideas one at a time, in the order you choose. Meet an idea early and it colours everything after it. Meet it last and it reads like a conclusion. The same idea can do different jobs in different places — so where an author puts an idea is part of what the idea means.

2. The four patterns of this section

Most texts you read at Level 8 lean on one of four patterns of organisation. Learn the four, and you can walk into almost any text and find its skeleton.

Four ways authors organise ideas

Each pattern is a different route through the same kind of job: moving a reader's mind.

Pattern	How the ideas move	Signal words	Sample starter (written for this book)
Proposition and support	one idea is stated, then reasons and evidence back it up	because · for these reasons · the evidence shows	<i>Our school should put water refill stations near the oval and the canteen.</i>
Cause and effect	one event leads to the next — causes can come first, or effects can	because · so · as a result · led to	<i>No rain fell for eight weeks, and the oval grass dried out.</i>
Compare and contrast	two things are held side by side — what is alike and what is not	both · unlike · while · on the other hand	<i>Students here arrive in one of two ways: by bike or by bus.</i>
Problem-solving	a problem is named, strengths and problems of an approach are weighed, then a way forward is proposed	strengths · problems · however · the way forward	<i>Our school trialled a phone-free rule. Here is what one term taught us.</i>

The same topic could wear any of these patterns. Choosing between them is one of an author's biggest moves.

The problem-solving row is shaded differently because it weighs both sides before it decides.

Table of the four idea-organisation patterns with how the ideas move, signal words and a sample starter for each

Two terms in that table need defining before we use them:

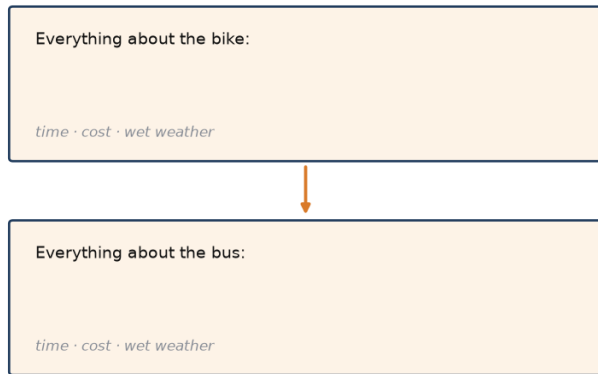
- A **proposition** is the claim a text wants you to accept — its “I say that...” sentence. Everything else in a proposition-and-support text is there to back it up.
- A **connective** is a word or phrase that ties one idea to the next — *because, so, however, for these reasons*. Connectives are the signposts of organisation: they tell you what job the next idea is doing.

The **signal words** column is your spotters' kit. When a text keeps saying *because* and *as a result*, it is probably running a cause-and-effect chain. When it keeps saying *unlike* and *on the other hand*, it is holding two things side by side.

Two of the patterns carry a choice inside them. Compare and contrast can be organised **block** — everything about one side finished before the other begins — or **point by point** — both sides held together at every step.

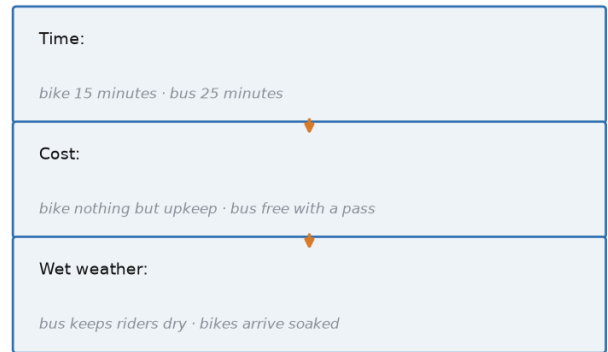
Compare and contrast: two ways to organise

Block — finish one side, then the other



The reader holds one whole picture, then meets the second.

Point by point — hold both sides together



Both sides sit together at every step, so the reader compares as they read.

Block suits a short, simple comparison. Point by point keeps the two sides touching all the way through.

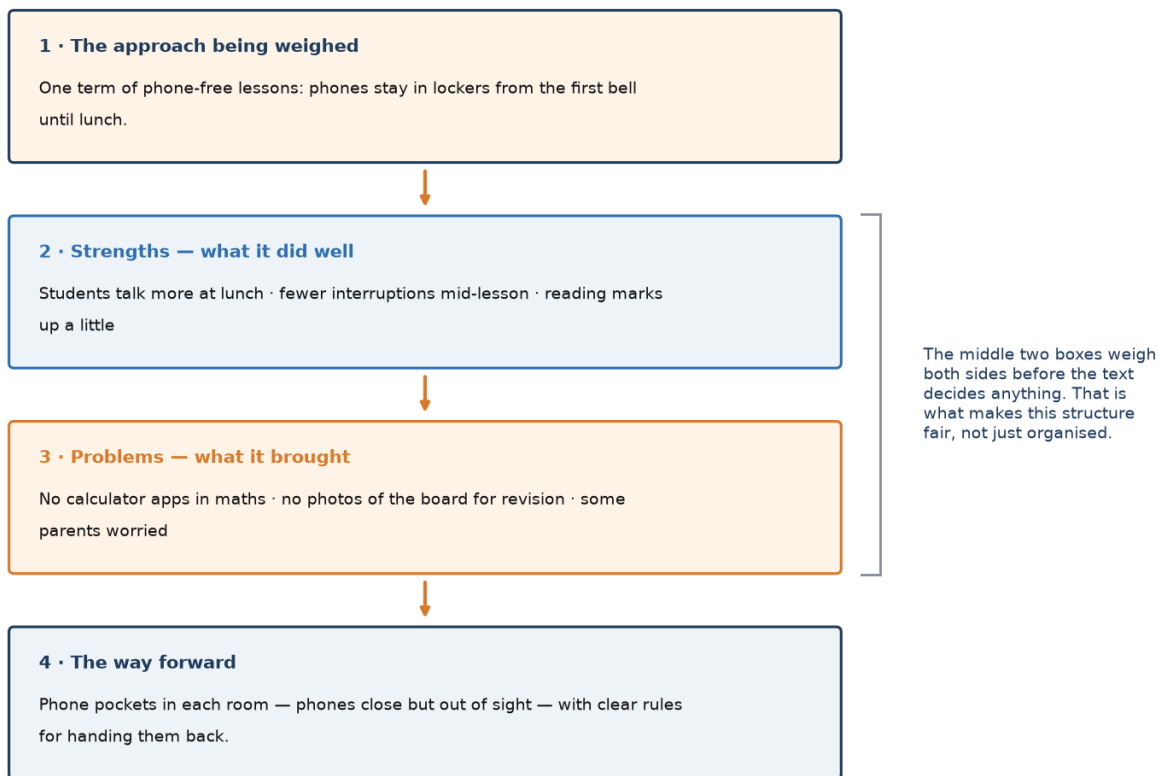
Both are good organisation. The author's job is to pick the one that suits the purpose.

Compare and contrast organised two ways: block order, with one side finished before the other, and point-by-point order, with both sides held together at every step

Problem-solving has a shape worth naming on its own: the approach is stated, its strengths are weighed, its problems are weighed, and only then comes the way forward. The middle two boxes do the weighing — if one side is missing, the structure is not weighing, it is pushing.

A problem-solving structure: weigh both sides, then decide

Model text written for this book: a school looking back on one term of its phone-free rule.



Problem-solving structure of the phone-free model text: the approach stated, strengths weighed, problems weighed, then the way forward

3. Order is meaning

Look at the same four facts arranged two different ways.

Same facts, two orders — two different journeys

Nothing is added or removed. Only the order changes — and with it, what the reader feels.

Order 1 — cause first



The reader watches events unfold, step by step. The close at the end feels like a conclusion.

Order 2 — effect first



The reader meets the problem first, then reads on hunting for the reason. The close at the start raises a question.

This is why authors choose an order on purpose: it shapes what the reader meets, and when.

The same four idea cards arranged in two different orders, cause-first and effect-first, with a note on how each order reads

Nothing has been added or removed. Only the order has changed — and with it, the reader’s journey. Order 1 reads like a story unfolding. Order 2 reads like a question being answered: the closure lands first, and everything after it reads as an explanation. **Choosing an order is choosing what the reader feels, and when.** This is how organisation *shapes* meaning, which is exactly what the content description asks you to analyse.

4. Judging effectiveness

Naming the pattern is only step 1. Level 8 also asks you to determine **effectiveness** — and in this section, a text’s organisation is *effective* when it helps the text do its job for its readers. That is the definition this section works with: effective means *does the job it was organised for*.

Two honest notes before the steps. First, “effective” is a judgement, not a fact: two careful readers can disagree about an order, and both can be right if their reasons hold. Second, more than one order can work — cause-first is not “wrong” and effect-first is not “right”. The task is to say what an order *does*, and whether that serves the text’s purpose and its readers.

Five steps to judge the effectiveness of a text's organisation

The judgement in step 5 is the one that counts — and it needs reasons, not just a feeling.



Five-step flow for judging the effectiveness of a text's organisation: name the pattern, list the parts, test the joins, ask what the order does, judge with reasons

Step 3 deserves a closer look, because it is where weak organisation shows. A join is strong when the two ideas really belong together: *the ground cracked, so the oval closed* — the second follows from the first. A join is weak when the connective is doing all the work: *the chairs are green, so the library should stay open late* — the word *so* is there, but the ideas are not tied. Spotting that difference is analysing, not just labelling.

5. Organisation on a webpage

A webpage makes its organisation visible. The menu, the headings, the boxes and the buttons are all placement choices, and each one shapes what the page means to the person scrolling it.

How a webpage's organisation shapes its meaning

Wireframe of a sample page written and drawn for this book. The numbers mark the order a reader meets the parts.

The wireframe shows a webpage layout with five numbered annotations explaining the order a reader encounters different parts:

- 1.** The menu lists what the authors think matters — and in what order.
- 2.** The stand comes first, before any reasons. The reader knows the point of the page at once.
- 3.** Three short reasons sit high, so they are read before the ask.
- 4.** The ask waits until the reader has been given reasons. Move it higher and the page asks before it explains.
- 5.** Names and a date show who stands behind the page.

Swap two boxes and the page means something different: a page that asks before it explains reads pushy; this one builds reasons first.

Wireframe of a sample campaign webpage with a numbered reading path and a note beside each part explaining what its placement does to the page's meaning

Three habits for reading a webpage's organisation:

- 1. Read the order, top to bottom.** What you meet first is what the authors want you to hold first. A page that opens with its stand is telling you the point before the reasons.
- 2. Watch where the ask sits.** If a page asks you to sign, buy or join before giving reasons, the organisation is pushing. If the reasons come first, the organisation is building.
- 3. Read the menu and the small print.** The menu lists what the authors think matters, in their order. The names and date at the bottom say who stands behind the page.

Swap two boxes on a page and the page means something different. That is the whole lesson of this section, wearing a digital shirt.

Worked examples

Example 1 — map a proposition-and-support paragraph (scaffolded)

Model text (sample, written for this book):

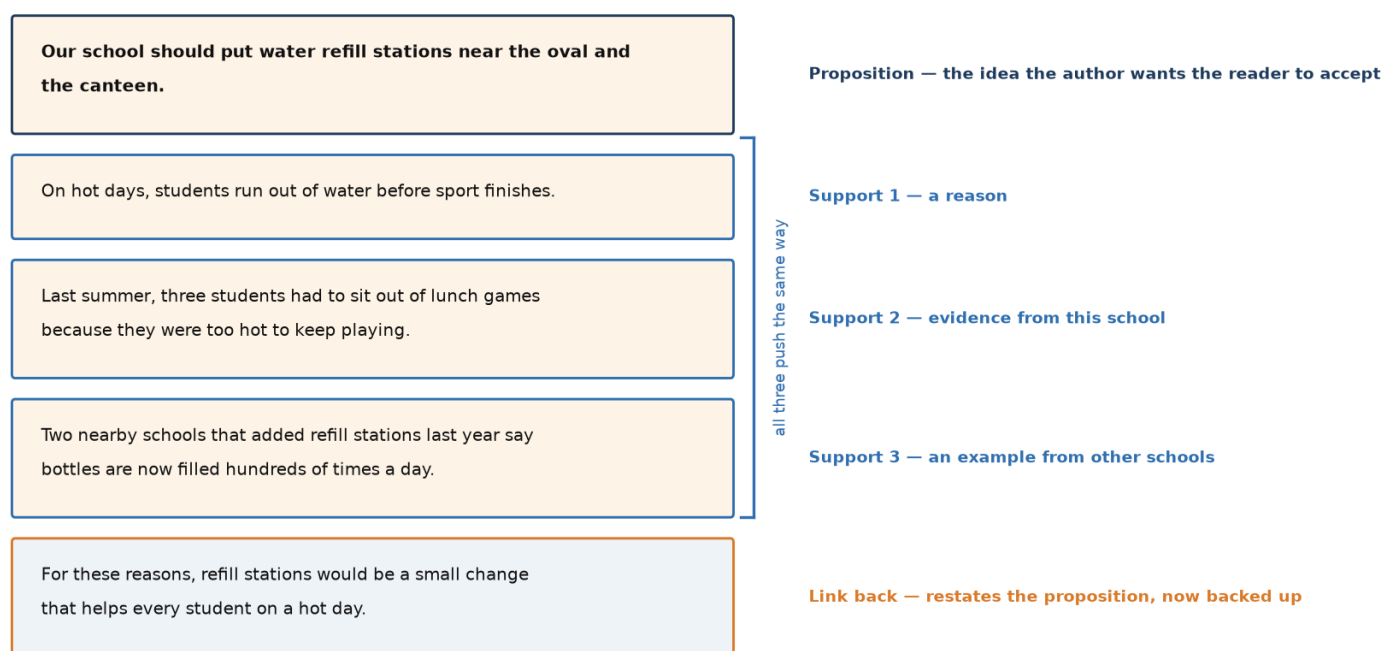
Our school should put water refill stations near the oval and the canteen. On hot days, students run out of water before sport finishes. Last summer, three students had to sit out of lunch games because they were too hot to keep playing. Two nearby schools that added refill stations last year say bottles are now filled hundreds of times a day. For these reasons, refill stations would be a small change that helps every student on a hot day.

Find the structure, step by step:

Step	Working	Comment
1. Find the proposition.	<i>Our school should put water refill stations near the oval and the canteen.</i>	The “I say that...” sentence. Every other sentence backs it up.
2. Label each support.	Sentence 2: a reason (why it is needed). Sentence 3: evidence (something that happened at this school). Sentence 4: an example (what happened at other schools).	Three different kinds of backing make the proposition harder to shake.
3. Find the link back.	<i>For these reasons...</i>	A connective that ties all the supports back to the proposition at the end.
4. Test the joins.	Each support, on its own, points at the same claim.	No sentence wanders off; every one pushes the same way.
5. Judge it.	The organisation works: claim first, three kinds of backing, then a link back.	A reader who doubts the claim gets three different answers to “why?”

Inside a proposition-and-support paragraph

Model text written for this book. Each sentence has one job.



Labelled anatomy of the model paragraph: proposition, three supports (reason, evidence, example) grouped by a bracket, and the link back

Example 2 — follow a cause-and-effect chain, then flip it (scaffolded)

Model text (sample, written for this book), in cause-first order:

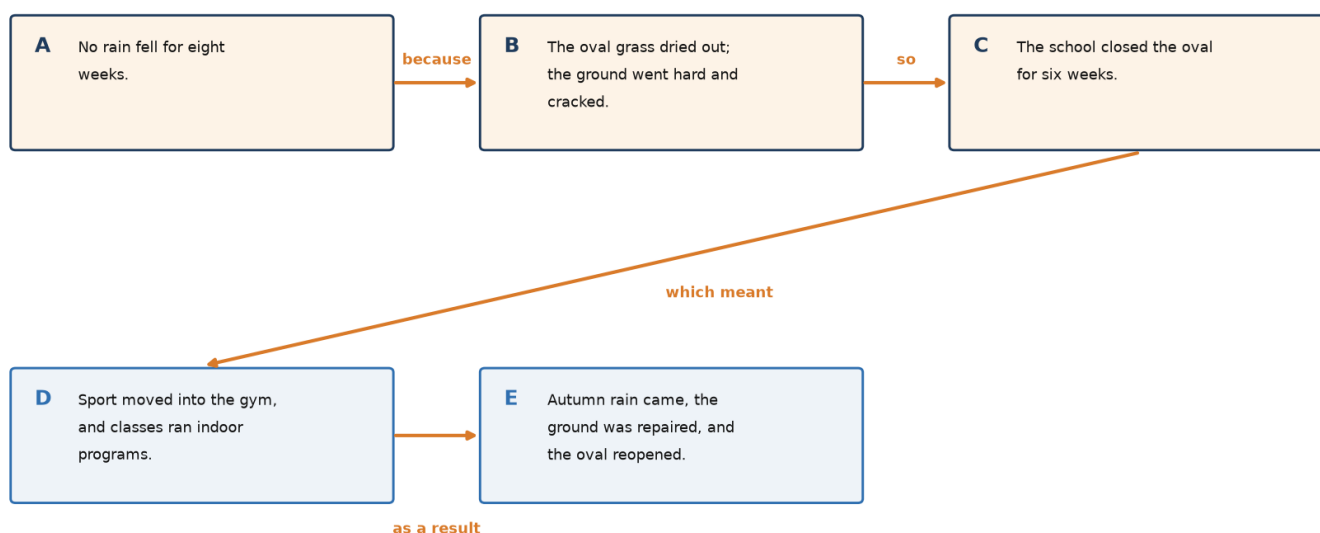
No rain fell for eight weeks, and the oval grass dried out. The ground went hard and cracked, so the school closed the oval for six weeks. As a result, sport moved into the gym, and classes ran indoor programs. After that, autumn rain came, the ground was repaired, and the oval reopened.

Step	Working	Comment
1. Find the chain.	no rain → grass dried and ground	Each fact is the reason for the next.

Step	Working	Comment
	cracked → oval closed → sport indoors → rain, repair, reopen	
2. Circle the signals.	<i>and</i> (first join), <i>so</i> , <i>as a result</i> , <i>after that</i>	Four joins, each handing the story onward.
3. Judge this order.	Cause-first reads like the story unfolding; the reopening lands last, like an ending.	It suits a report that wants the reader to follow events.
4. Flip the order.	<i>The oval was closed for six weeks. Why? No rain had fallen for eight weeks...</i>	Effect-first puts the big fact up front as a question; the rest reads as the answer.
5. Compare the journeys.	Same facts, two different jobs: one tells, the other explains.	Neither order is wrong — they suit different purposes.

A cause-and-effect chain: why the oval closed

Five facts from the model text, in cause-first order. The arrows carry the signal word for each join.



Read left to right, top row first: each fact is the reason for the next. That is the chain an author builds.

Cause-and-effect chain of the oval closure: five idea cards joined by arrows, each arrow carrying the signal word of the join

Practice tasks

Scaffolded

Q1. Match each opening sentence to the pattern it is starting.

Opening	Pattern
a. <i>Our canteen should offer a free fruit bowl every day — and here is why.</i>	i. cause and effect
b. <i>The creek rose fast on Friday; by Saturday the bike path was under water.</i>	ii. compare and contrast
c. <i>Morning sport and lunch sport sound alike, but they work in very different ways.</i>	iii. problem-solving
d. <i>Our walking-bus trial worked well in some ways and badly in others, so here is our fix.</i>	iv. proposition and support

Q2. In the model text of Example 1: **(a)** quote the proposition; **(b)** name the kind of support in each of sentences 2, 3 and 4; **(c)** quote the connective that links back at the end.

Q3. In each pair of ideas below, find the connective and say which idea is the cause and which is the effect. **a.** *The ground went hard and cracked, so the school closed the oval.* **b.** *Because no rain fell for eight weeks, the oval grass dried out.*

Q4. Read this passage (sample, written for this book).

The school tried two ways to raise money this term: a book sale and a bake sale. The book sale ran for a week in the library. Students donated old books, teachers priced them, and the sale raised \$180. The bake sale ran for one lunchtime. Parents baked at home, Year 7 students sold the cakes, and the sale raised \$430.

(a) Is this compare and contrast organised **block** (one side finished, then the other) or **point by point** (both sides held together at every step)? How can you tell? **(b)** Name one connective the author could add to signal the switch from one sale to the other.

Q5. Read this passage (sample, written for this book).

This term, our school tried a phone-free rule: phones stay in lockers from the first bell until lunch. After one term, we can weigh what the rule did well and what problems it brought. Strengths first. Students talk more at lunch. Teachers report fewer breaks in lessons. And reading marks went up a little. But problems showed up too. Some students lost the calculator apps they use in maths. Others could not photograph the board to study at home. And some parents worried about reaching their children. The way forward is not to go back. Our student group puts forward phone pockets in each room — phones close but out of sight — with clear rules for when teachers hand them back.

(a) Which of the four patterns is this? **(b)** List two strengths and two problems the text names. **(c)** Quote the words that move the text from the problems to the way forward.

Q6. Look at the webpage wireframe in the Theory part. **(a)** What does a reader meet first after the menu? **(b)** Why do the three reasons sit *above* the “Add your name” box? **(c)** What does the order of the menu items tell you about what the authors think matters?

Un scaffolded

Q7. These four idea cards are mixed up: *Sport moves indoors* · *Eight weeks with no rain* · *The oval closes for six weeks* · *The oval goes hard and cracked*. Build them into **(a)** a cause-first order and **(b)** an effect-first order. For each order, write one sentence saying how the reader’s journey feels.

Q8. Read this paragraph (sample, written for this book).

The library should stay open until five o'clock. Many students have no quiet place to work at home. The library chairs are green. And the bus for late students leaves at five-fifteen, so nobody would be left behind.

(a) Name the pattern. **(b)** One of the supports does not push the same way as the others — find it and say why it fails. **(c)** With that support still in place, is the organisation effective? Judge it with a reason.

Q9. Plan a problem-solving paragraph about a trial your school could run (for example: a walking bus, a quiet yard, a waste-free lunch). Write four labelled points — **the approach, two strengths, two problems, the way forward** — then write the first two sentences of the paragraph itself.

Q10. Two pages carry the same campaign about the old fig tree. Page X opens with the “Add your name” box and puts the reasons below it. Page Y gives the reasons first and ends with the box. Which page is better organised for **(a)** readers who already agree with the campaign, and **(b)** readers who are not sure? Give a reason for each choice.

Product task — an analytic response

Write an analytic response of 6–8 sentences about the phone-free passage in **Q5**. Your response must:

- name the pattern the passage uses;
- say what each part of the passage is doing (the opening, the strengths, the problems, the close);
- quote two connectives or links that tie the ideas together;
- explain what the order does for the reader — strengths first, problems second, way forward last;
- judge the effectiveness of the organisation, with reasons.

Use this frame if you want one:

The passage organises its ideas by The strengths come first, which leads the reader to The problems follow, and that The way forward lands last, so it reads as For this purpose and audience, the organisation is effective because

Before you hand it in, check it against the list:

Before you hand in your analytic response

Check	Question to ask
Pattern named	Have I said which pattern the text uses?
Parts listed	Have I said what each part of the text is doing?
Signals quoted	Have I quoted the connecting words that tie ideas together?
Order explained	Have I said what the reader meets first, and why the author chose that?
Judgement made	Have I said how well the organisation works — with reasons?
Other side weighed	If I say it works well, have I said what a different order might have done?

Every check met? Your response has analysed the organisation — not just retold the text.

Checklist for the analytic response: pattern named, parts listed, signals quoted, order explained, judgement made, other side weighed

Where to next: Section 5C turns reading habits like these into a toolkit of comprehension strategies, and Section 5D is where you build texts of your own with choices like the ones this section examined.

Answers

Q1. a → iv (proposition and support — a claim, then “here is why”); b → i (cause and effect — the creek rising leads to the path flooding); c → ii (compare and contrast — “sound alike, but”); d → iii (problem-solving — a trial weighed, then a fix).

Q2. (a) *Our school should put water refill stations near the oval and the canteen.* (b) Sentence 2: a reason; sentence 3: evidence from this school; sentence 4: an example from other schools. (c) *For these reasons.*

Q3. a. Connective: *so*. Cause: the ground went hard and cracked. Effect: the school closed the oval. b. Connective: *because*. Cause: no rain fell for eight weeks. Effect: the oval grass dried out.

Q4. (a) Block. Everything about the book sale is finished (ran, donated, priced, \$180) before the bake sale begins; a point-by-point order would have talked about both sales under each heading, such as time, helpers and money. (b) Sample: *on the other hand, while, unlike the book sale.*

Q5. (a) Problem-solving (an approach weighed by strengths and problems, then a way forward). (b) Strengths, any two of: students talk more at lunch; fewer breaks in lessons; reading marks up. Problems, any two of: lost calculator apps; no photos of the board; parents worried. (c) *The way forward is not to go back.*

Q6. (a) The stand — the headline and the one-line point of the page. (b) So the reader is given reasons before being asked to act; the ask lands on a reader who already knows why. (c) The menu lists the campaign’s own priorities in order: the case for the tree, then the plan, then the ask.

Q7. (a) Cause-first: Eight weeks with no rain → the oval goes hard and cracked → the oval closes → sport moves indoors. It reads like a story unfolding. (b) Effect-first: The oval closes → eight weeks with no rain → the oval goes hard and cracked → sport moves indoors. It reads like a question being answered: the big fact lands first and the rest explains it.

Q8. (a) Proposition and support. (b) *The library chairs are green* — the colour of the chairs gives no reason to keep the library open late; it does not push the same way as the other supports. (c) Sample judgement: not fully effective — three of the four sentences back the proposition, but the green-chairs sentence makes the reader stop and wonder what the point is, so the backing feels shakier than it needs to. (A judgement the other way also earns full marks if it gives a reason.)

Q9. Answers will vary. Check for: a named approach; two strengths and two problems that genuinely belong to that approach; a way forward that answers the problems, not just repeats the approach; and two opening sentences that state the approach before weighing it.

Q10. Sample answers. (a) Page X — readers who already agree do not need building up; the ask up top lets them act at once. (b) Page Y — readers who are not sure need reasons before they are asked to act; reasons first builds the case, so the ask at the end lands on a reader who has been given a why.

Product task — sample response. *The passage organises its ideas with a problem-solving structure: it names the phone-free rule, weighs its strengths, then its problems, and closes with a way forward. The opening sentence states the approach, so the reader always knows what is being weighed. The strengths come first, which makes the rule sound fair-minded before the problems arrive; the problems follow with “But problems showed up too”, a link that tells the reader the weighing has turned. The way forward lands last, so it reads as an answer to both lists, not just one side. Two joins do real work: “Strengths first” signs the first list, and “The way forward is not to go back” ties the close to everything before it. For a school audience that includes doubters, the organisation is effective: it shows both sides before it asks anyone to agree, so the proposal reads as thought-through rather than pushed.*

Comprehension strategies for interpreting and evaluating ideas

Chapter 5 · Literacy: analysing and creating texts

Strand · Sub-strand

Content description

Literacy · Analysing, interpreting and evaluating

VC2E8LY07 — Students learn to: *use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring, questioning and inferring to interpret and evaluate ideas in texts* (Victorian Curriculum F–10 Version 2.0, English, Level 8, VCAA).

Elaboration links

.E01 reflecting on content by connecting and comparing information across and between texts · .E02 determining and applying criteria for evaluating the content of a website, for example criteria for content and website purpose and its effectiveness · .E03 analysing the selection and composition of an image in a text and evaluating its effect on the credibility of the story. These are VCAA’s advisory examples only; the content description above is what this section teaches.

Modes

Reading and Viewing — interpreting and evaluating texts, websites and images · Writing — writing findings, evaluations and a viewing response · Speaking and Listening — testing your judgements out loud, with reasons.

You have used the seven comprehension strategies before, to analyse and summarise what a text says. This section keeps the same seven strategies and asks more of them: not just *what does the text say?* but *what does it mean?* and *how well does it hold up?* That last pair of questions is the work of interpreting and evaluating.

The idea

1. The seven strategies, one job each. Every strategy in this section is one you already know. What changes is the job they are asked to do.

- **Visualising** — building the picture in your head as you read.
- **Predicting** — guessing what might come next, then checking as you read on.
- **Connecting** — joining the text to what you know, and to other texts.
- **Summarising** — putting the point of a text into a few of your own words.
- **Monitoring** — noticing when you stop understanding, and going back to fix it.
- **Questioning** — asking the text questions as you read.
- **Inferring** — working out what a text means but does not say outright.

The seven strategies — and the question each adds when you evaluate

The first two columns help you understand a text. The third column turns each strategy onto the text itself.

Strategy	What you do as you read	The question evaluation adds
Visualising	Build a picture in your head of what the text describes.	Does the picture this text paints match what is really so?
Predicting	Use what you have read to guess what comes next.	What does the writer want me to expect — and why that?
Connecting	Link the text to other texts, to yourself and to the world.	What do other texts say about this — and where do they disagree?
Summarising	Strip the text back to its main ideas.	Once the extra parts are gone, does the main idea still stand?
Monitoring	Notice when meaning breaks down, then stop and fix it.	Do I have enough proof to accept this, or should I check first?
Questioning	Ask questions of the text as you read.	Whose voice is here — and whose voice is missing?
Inferring	Work out what the text means but does not say directly.	What is the writer hinting at — and is that hint fair?

Seven strategies, one set — aimed here at interpreting and evaluating, not just understanding.

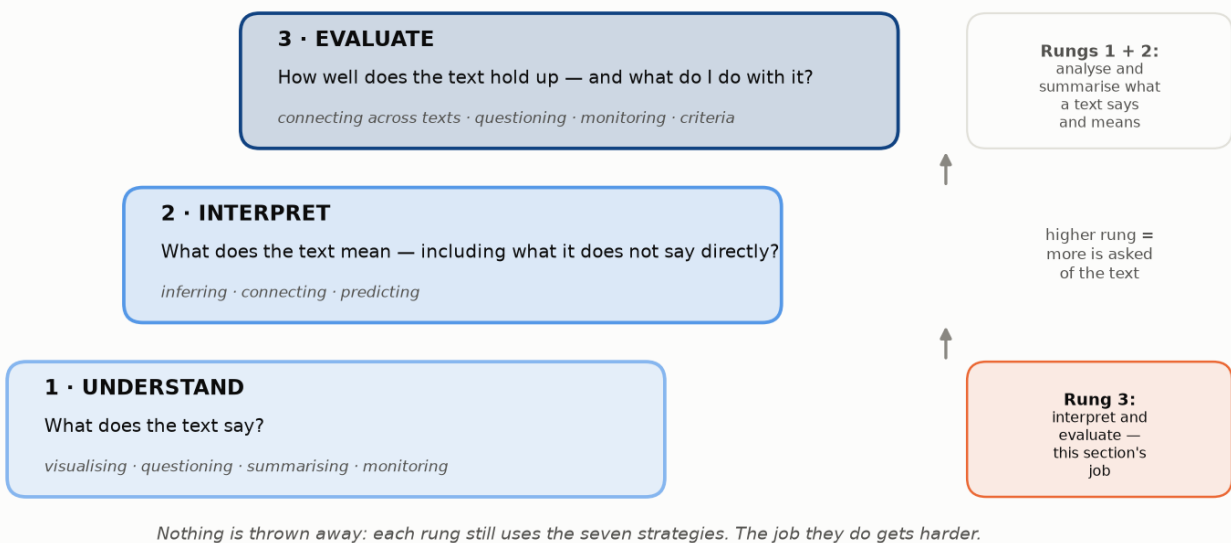
Table of the seven comprehension strategies, what each one does as you read, and the question evaluation adds

2. Interpret and evaluate — this section's job.

A note on the terms. The Victorian Curriculum uses the terms *interpret*, *evaluate* and *criteria* but does not define them. This section therefore treats **interpret** as *work out what a text means, including what it suggests but does not say*; **evaluate** as *judge how well a text does its job, against criteria you can name*; and **criteria** (one: a **criterion**) as *the standards you judge against — the checked list of questions you ask*. Every task in this section is answerable on those definitions alone. Other textbooks draw the lines in other places; in this section, use the definitions above.

3. Three rungs. Reading a text well is a climb with three rungs. The strategies do not change between rungs — the question they serve changes.

From understanding to evaluating — the same strategies climb higher



Three-rung ladder from understand to interpret to evaluate, with a note on what each higher rung asks of the reader

Rung 1 is the rung you are sure of: say what the text says. Rung 2 is this section's first job: say what the text means. Rung 3 is the second job: judge how well the text holds up, and decide what you will do with it. A reader on rung 3 still summarises, still connects, still questions — but now those strategies serve a judgement.

4. What evaluation actually asks. Evaluation is not “did I like it?” The questions a rung-3 reader asks are strategy questions with the weight turned up:

- **Questioning** → *Does the evidence hold the claim up, or is the claim standing alone?*
- **Connecting** → *Does this match what other texts say — and if it does not, who should I believe, and why?*
- **Monitoring** → *Wait — does that add up? Did I just agree with something I never checked?*
- **Inferring** → *What is this text leaving unsaid — and who benefits if I do not ask?*

Worked examples

Example 1 — connect and compare two texts about the same event (scaffolded)

This is elaboration .E01 in action: reflecting on content by connecting and comparing information across and between texts. Two original sample texts, written for this book, report the same beach and the same volunteer group, the Coast Crew.

Text A — a letter to the local paper

Six months ago I joined my first Coast Crew cleanup at Ridgeway Beach. Our team filled eleven bags that morning. Last Saturday I went back, and our team filled four. The beach looks better. Birds are back near the rocks, and my nan says it looks like the beach she remembers from her youth. Some people say a group of volunteers cannot change a beach. I have watched it change. Our cleanups are working.

Priya S., Year 8

(Sample text written for this book.)

Text B — a news report in the same paper

Litter at Ridgeway Beach has fallen by a third in twelve months, a council report says. The report says the Coast Crew cleanups and new signs at the entrance helped. It also says the bins at the entrance overflow on

hot weekends. Council officer Sam Torres said more bins would cost money the council has not set aside this year. “The cleanups are helping,” Mr Torres said. “But the bins are a problem we have not yet paid to fix.”

(Sample text written for this book.)

One event, two texts — connect and compare

Both texts are about the cleanups at Ridgeway Beach. Reading them side by side is where evaluation starts.

CONNECT — what both texts agree on:

litter at the beach is down · the volunteer cleanups are helping

TEXT A — "Our cleanups are working"

opinion: a letter to the paper

A letter from Priya S., a Year 8 student.

Her first Coast Crew cleanup was six months ago: eleven bags filled. Last Saturday her group filled only four. The beach looks better; birds are back near the rocks; her nan says it looks like it did in her youth. Closing line: our cleanups are working.

(sample text written for this book)

TEXT B — "Litter down, bins overflowing"

information: a news report

A news report in the same local paper.

A council report says beach litter fell by a third in a year. It credits the cleanups and new signs. It also says the bins at the entrance overflow on hot weekends. Officer Sam Torres: more bins would cost money the council has not set aside this year.

(sample text written for this book)

COMPARE — what each text alone brings:

Text A: one story, feelings, no numbers · Text B: numbers, costs, both sides

Different purposes choose different facts. That is not a mistake — it is what you weigh up.

One event, drawn from the same Saturday — the two texts still do not carry the same story.

Two sample texts about the same beach cleanups, with a band showing what both texts agree on and a band showing what each text alone brings

Read the two texts side by side, step by step:

Step	Strategy at work	Working
1. Summarise each text in one line.	summarising	Text A: a volunteer says the cleanups are working. Text B: a report says litter is down, but the bins overflow.
2. Connect the texts to each other.	connecting	Same beach, same cleanups, same weeks. Two texts about one event can check each other.
3. Compare what each text carries.	connecting, questioning	Text A brings one person's story and feelings. Text B brings numbers, a cost, and a second voice. Questioning asks the follow-up: what is each text leaving out?
4. Infer the why.	inferring	The texts differ because their jobs differ: a letter argues, a report

Step	Strategy at work	Working
5. Evaluate across the pair.	evaluating	informs. Different jobs choose different facts. Neither text is lying — each is doing its job. Read alone, each text gives half a story. Read together, each one can be judged — and that judgement is the evaluation.

Notice the shape of the move. Connecting puts the two texts in one frame; comparing reads the differences; inferring explains the differences; and only then does evaluating have something to stand on. **Evaluation that skips the first four steps is just opinion.**

Example 2 — judge a website against criteria you can name (scaffolded)

This is elaboration .E02: determining and applying criteria for evaluating the content of a website. The word doing the work is *criteria* — a judgement is only as good as the standards it is made against, so the criteria come first.

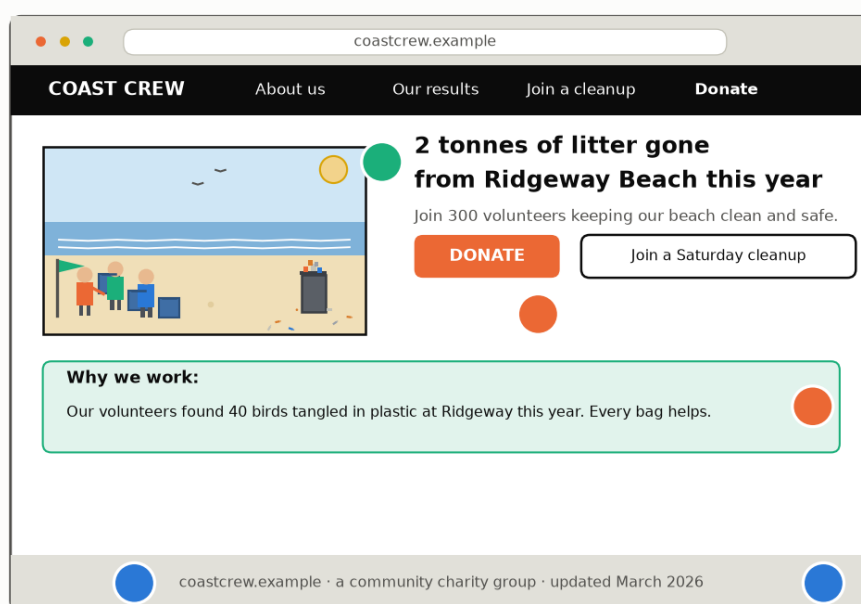
Six criteria for judging a website		
A criterion is a standard you judge against. Work down the list; write one finding per row.		
Criterion	The question to ask	Clues to look for
Purpose	Why does this site exist — to inform, to persuade, to sell, or a mix?	Buttons and asks · ads · feeling words · what you are pushed to do
Author	Who made the site, and how do they know about this?	An About page · real names · a way to contact them
Evidence	Are the big claims backed by something you can check?	Numbers with a named source · links · quotes you can follow up
Recency	When was it written or updated? Does that age matter for this topic?	Dates · "updated ..." · "last checked ..."
Balance	Does it show only one side — and does that side carry the evidence?	Other voices · links out · limits the site admits
Fit	Knowing all this, is it useful for your task?	Your task: to learn, to quote, or to act — match the site to it
No site passes every row perfectly. The finding is the pattern — then decide how to use the site.		

Table of six criteria for judging a website, each with the question to ask and the clues to look for

Now apply all six to a sample website, written and drawn for this book. The Coast Crew is the volunteer group from Texts A and B; this is their homepage.

A sample website to judge: the Coast Crew homepage

Website written and drawn for this book. It is not a real site — but it is built like one, so you can practise the criteria on it.



- PURPOSE** Two buttons ask for money and helpers. Is this site here to inform, to persuade — or both?
- RECENCY** "Updated March 2026". For a beach story that changes month to month, is that new enough?
- AUTHOR** The footer says a community charity group. Can you find names? A way to contact them?
- BALANCE** The site shows its own side only. Where could you find another view of the same beach?
- EVIDENCE** "2 tonnes" and "300 volunteers" — no source is given. Where could you check those numbers?

A sample website homepage with five numbered check-points, matched to a key that names the criterion each one tests

Work down the list, one finding per criterion:

Criterion	What the site shows	Finding
Purpose	A DONATE button and a join button on every screen	The site informs <i>and</i> persuades at once. That is allowed — as long as the reader notices it.
Author	"a community charity group" in the footer; no names, no contact page shown	We know <i>who</i> in a general way, not <i>which people</i> . Check the About page before trusting details.
Evidence	"2 tonnes", "300 volunteers", "40 birds" — no source named	The numbers may be true, but nothing on the page lets us check them. A number with no source is a claim, not evidence.
Recency	"updated March 2026"	For a beach story that changes with the seasons, that date is getting old. Fine for background; too old for this weekend's state of the beach.
Balance	One side only — the group's own	Expected from a charity. Pair the site with the council report in Text B before calling it the whole story.
Fit	It depends on your task	To quote hard facts: not yet. To learn what the group does and why: yes.

Argue the site's side at its strongest first. A fair evaluation is not a takedown. The strongest reading of this site is a good one: it is a group that names itself, it updates its page, and its big claim (litter is down) points the same way as the council report in Text B. Say that strength first — *then* let the criteria do their work: no sources, no names, one side. None of that makes the group liars. It tells you **how to use the site**: as one voice in the story, not the whole story.

One rule for every site. The same criteria apply to a site you cheer for and a site you argue with. Liking a site is not the same as trusting it — and distrusting a site is not the same as checking it.

Then take the same six criteria to a real site you can check yourself: **Behind the News** (abc.net.au/btn), the ABC's news page for young readers. It is built to inform rather than to sell, its stories carry dates, and its maker is named on every page. Run the criteria there and watch how different the findings look — that difference is what the criteria are for.

Reading images: selection, composition and credibility

Elaboration .E03 moves the same evaluation skills from words to pictures: analysing the selection and composition of an image in a text, and evaluating its effect on the credibility of the story. Images need their own working words, so here they are, defined at first use:

- **Selection** — what the frame lets in, and what it leaves out. Every image is a choice.
- **Composition** — how the parts of an image are arranged: where things sit, how close the view is, what is big, what is bright.
- **Salience** — the part your eye lands on first.
- **Caption** — the words under an image; they steer the reading.
- **Credibility** — how far a story deserves to be believed. An image can lift a story's credibility or lower it.

What you can name in an image

Six words for talking about how an image is built — each arrow points at what the word names.

"Our beach, ready for summer." Photo: Coast Crew

Selection

what the frame lets in — and what it leaves out

Colour and light

bright spots pull the eye: sun, pale sand, the bags

Placement

where each part sits: centre or edge, high or low

Distance

how close the camera is — a wide shot, or a close-up

Salience

the part your eye lands on first (here: the raised bag)

Caption

the words under an image — they steer the reading

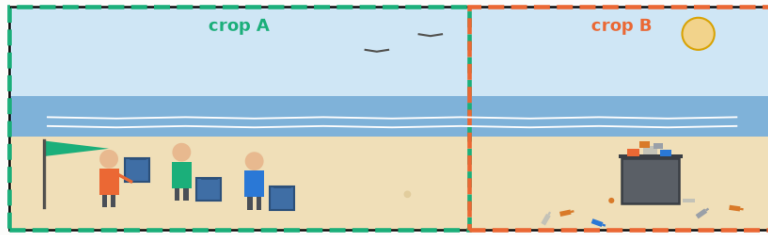
The beach scene labelled with the words of image analysis: selection, colour and light, placement, distance, salience and caption

Now the lesson that makes the words matter. The scene above was drawn once for this book. The two panels below are crops of that one scene — real parts of it, not inventions.

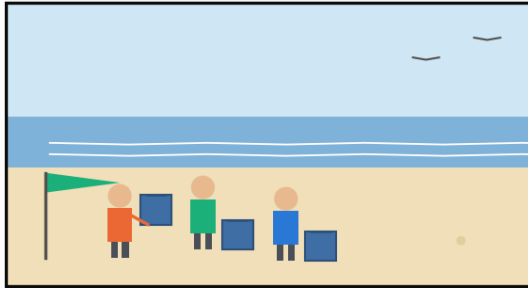
One scene, two crops, two stories

The drawing below is one scene. Each panel selects a different part of it — and tells a different story about the same beach.

THE FULL SCENE (drawn once for this book)

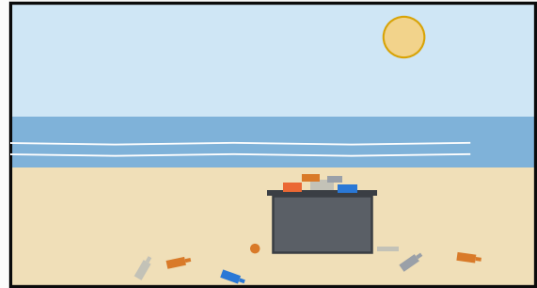


SELECTION A



Caption: "Ridgeway spotless after Saturday's cleanup"

SELECTION B



Caption: "Litter still piling up at Ridgeway"

Both crops are real parts of the same scene. Neither lies — but each one steers the reader a different way. That steering is what you evaluate.

One drawn beach scene shown whole, with two crops of it, each paired with a different caption

Neither crop lies. Every object in each panel is really in the scene. The difference is selection: crop A lets in the volunteers and leaves out the bin; crop B does the reverse. Composition does the rest. Crop B puts the bin centre-frame, so the eye lands on the litter first — salience does the steering. Crop A gives the raised bag the bright, high spot instead.

The caption supplies the step the image cannot take on its own. "Ridgeway spotless" takes for granted that the *whole* beach looks like the frame. That hidden step — the frame standing in for the beach — is the one a rung-3 reader checks. Pair crop A with "spotless" and the story sounds more believable than it has earned; a reader who has also seen crop B trusts that story less. **That rise and fall in believability is the effect on the credibility of the story,** exactly as .E03 names it.

The same fairness rule as before applies to images: the tools work on pictures you agree with and pictures you argue with. A photo on your side can steer you just as easily as a photo on the other side.

Practice tasks

Scaffolded practice

Q1. Match each reading move to the strategy doing the work.

Move	Strategy
a. You picture the rocks and the returning birds as you read Text A.	i. monitoring
b. You guess the letter's last line will defend the cleanups, and read on to check.	ii. visualising
c. You stop at "a third" in Text B and ask: a third of what, measured by whom?	iii. predicting
d. You notice you read a whole paragraph without taking it in, so you go back.	iv. questioning

Q2. Text A never says "there is less litter than there was". Which two details in the letter let you infer it? Name the strategy you just used.

Q3. Working across Texts A and B: (a) name one point both texts agree on; (b) name one fact only Text B carries; (c) name one thing only Text A carries; (d) if you had to argue that the council should pay for more bins, which text would you quote, and why does it serve that argument better?

Q4. Choose two criteria from the six-criteria table. For each one, quote one thing the sample Coast Crew site shows, and write your finding in a single sentence.

Q5. Look at the two-crops figure. (a) Which caption goes with which crop? Give one reason each, from what is inside the frame. (b) Write one caption for the **full** scene that both sides would accept as fair.

Q6. In your own words, one line each: *interpret*, *evaluate*, *criterion*, *salience*. Then check your lines against this section's definitions and note anything you missed.

Independent practice

Q7. A social post reads: "*Ridgeway named the cleanest beach in the state — share now!*" No source, no date, no link, no name. Write three to four sentences evaluating the post before you share it, using at least two criteria by name.

Q8. Take the six criteria to a real website you use for schoolwork — or to Behind the News (abc.net.au/btn). Write one finding for three of the criteria, quoting what you actually saw on the page.

Q9. An editor wants to run the story "*Ridgeway gets ready for summer*" with one of the two crops. Write two sentences on what each crop would make the reader feel, then say which crop you would pick for that headline — or whether neither fits it.

Q10. Write a paragraph of five to six sentences that uses the words *selection*, *composition* and *credibility* to explain how two crops of one scene can tell two different stories without either one lying.

Product task — a viewing response

This section's product is a **viewing response**. Look at the sample news article below, written and drawn for this book. It uses crop A of the beach scene to back the claim "Our cleanest beach yet". You have already seen the full scene, so you know what the frame leaves out.

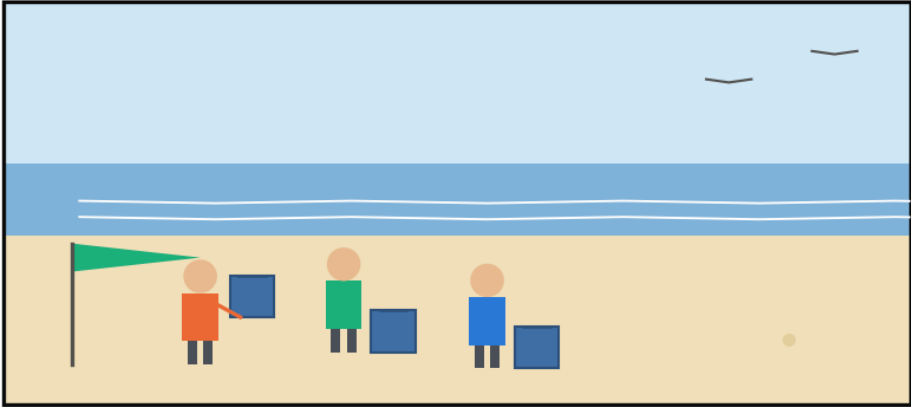
The article image you will evaluate

Sample webpage written and drawn for this book. Read the claim, then look at the image that is asked to support it.

COAST CREW — News

Our cleanest beach yet

Volunteers say Saturday's cleanup left Ridgeway in its best shape for years.



Ridgeway spotless after Saturday's big cleanup. Photo: Coast Crew.

Thirty volunteers filled twenty bags on Saturday morning.

"This is the cleanest the beach has been in years," said the group's organiser. "Our hard work is paying off."

The group plans to keep working every Saturday.

coastcrew.example · updated March 2026 · sample page for this book

Sample news article using one crop of the beach scene to support its claim, with headline, caption and body text

Write a viewing response of six to eight sentences. Your response must:

- say what the image shows and what the frame leaves out;
- name the salient part of the image and the feeling it brings;
- check the caption and the headline against what one frame can show;
- name the source — the group that runs the cleanups also took and posted the photo — and what the group gains from the pairing;
- end with your evaluation: does the image back the claim, back part of it, or not back it — and what would you check next?

Use this frame if you want one:

The image shows ... and leaves out My eye lands on ..., which brings The caption says ..., but one frame can only show Because the photo was taken and posted by ..., I would

Before you hand it in, check your response against the list:

Checking an image against its claim

Work down the list before you accept — or reject — what an image is used to show.

Check	The question to ask	A nudge
What is in, what is out	What does the frame let in? What might it leave out?	<i>Think past the edges: what would a wider shot show?</i>
Salience	What does your eye land on first?	<i>Name it, then ask what feeling it brings with it.</i>
Caption versus claim	Does the caption say more than the image can show?	<i>"Spotless" is a word; the image shows one stretch of sand.</i>
Source	Who took or chose this image — and what do they gain?	<i>The same group runs the cleanup and posted the photo.</i>
Fit	Does the image really support the claim?	<i>Say what it supports, what it cannot show, and what you would check next.</i>

Checklist for checking an image against its claim, with the question to ask and a nudge for each check

Check	Question to ask
In and out	Have I said what the frame lets in and what it leaves out?
Salience	Have I named the part my eye lands on first, and the feeling it brings?
Caption versus claim	Have I checked the caption's words against what the image can show?
Source	Have I named who took or chose the image, and what they gain?
Fit	Have I said what the image supports, what it cannot show, and what I would check next?

Where to next: Section 5D turns the evaluating mind onto your own writing — creating texts that raise issues, report events and advance opinions, with deliberate choices.

Answers

Q1. a → ii (visualising); b → iii (predicting); c → iv (questioning); d → i (monitoring).

Q2. Sample answer: eleven bags six months ago, four bags last Saturday — fewer bags filled means less litter to pick up; and “the beach looks better” with the birds back. The strategy is inferring: the letter means *less litter* without saying it outright.

Q3. (a) Both texts say litter at Ridgeway is down and that the cleanups are helping. (b) Only Text B carries the overflowing bins, and the cost of fixing them. (c) Only Text A carries a person — one volunteer’s story, and what the beach feels like. (d) Text B: it carries the council’s own officer saying the bins are an unfixed problem, which is the other side of the argument a letter cannot give.

Q4. Sample answer — Evidence: the site says “2 tonnes” and “300 volunteers” but names no source, so the numbers are claims, not checkable evidence. Recency: the footer says “updated March 2026”, which is old for a story that changes each season. Any two criteria with a quoted clue and a one-line finding.

Q5. (a) “Ridgeway spotless after Saturday’s cleanup” goes with crop A — the frame holds only volunteers and clean sand. “Litter still piling up at Ridgeway” goes with crop B — the frame holds the overflowing bin and the scattered bottles. (b) Sample fair caption: *Volunteers at work at Ridgeway, where the bins at the entrance still overflow.* A fair caption names both halves of the one scene.

Q6. Sample lines — interpret: work out what a text means, including what it suggests; evaluate: judge how well a text does its job against named standards; criterion: one standard in the list you judge against; salience: the part of an image your eye lands on first.

Q7. Sample answer: The post gives no author and no source, so the author and evidence criteria both fail at once — “named the cleanest beach” names nobody. There is no date, so recency cannot be checked. The post asks me to share before I check, which is what a post does when it wants speed more than truth. I would not share it until a named, dated source backs the claim.

Q8. Answers will vary. A strong answer quotes something real from the page for each criterion (a date, a named author, a purpose clue such as a buy button or a donate button) and ends each line with a finding, not just a description.

Q9. Sample answer: Crop A would make the reader feel proud and sunny — the story would read as a celebration. Crop B would make the same headline feel like a complaint, because the eye lands on the bin. For “gets ready for summer” neither crop is the whole truth; the fair pick is the full scene, or a caption that admits what the frame leaves out.

Q10. Sample answer: Selection decides what each crop lets in, so crop A shows only the volunteers and crop B only the bin, and neither frame lies. Composition does the steering inside the frame: crop B centres the bin so it owns the salience, while crop A hands the bright, high spot to the raised bag. Each caption then says what the crop only suggests, so the reader takes one stretch of sand for the whole beach. Credibility rises or falls with that pairing: “spotless” over crop A sounds believable until you have seen crop B. Evaluating an image means checking the frame against the scene, and the caption against both.

Product task. A strong response names what crop A shows (volunteers, filled bags, clean sand) and what it leaves out (the overflowing bin, the scattered bottles); names the raised bag or the flag as the salient part and the feeling it brings; notices that “spotless” and “cleanest beach yet” say more than one frame can show; names that Coast Crew took and posted the photo of its own work, so the image is a party showing its own case; and ends with a measured judgement — the image backs the claim that a cleanup happened and helped, not the claim that the whole beach is spotless — plus a next check, such as the council report or a visit to the beach.

Creating written and spoken texts that raise issues, report events and advance opinions

Chapter 5 · Literacy: analysing and creating texts

Strand · Sub-strand

Content description

Literacy · Creating texts

VC2E8LY08 — Students learn to: *create different types of texts, written and spoken, that raise issues, report events and advance opinions, using deliberate language and textual choices, and print, multimodal and/or digital elements as appropriate* (Victorian Curriculum F–10 Version 2.0, English, Level 8, VCAA).

Elaboration links

.E01 experimenting with and editing text structures, language features and language choices — for example, paragraph order and content — to refine and clarify ideas · .E02 selecting vocabulary to position and persuade the reader, for example adjusting language to show or acknowledge power · .E03 choosing vocabulary, sentence structures and literary devices such as similes, metaphors and personification to meet perceived audience needs, for example when debating a topic or creating a voice over for a media presentation · .E04 collaborating with peers to develop a persuasive advertising campaign about a contemporary issue. These are VCAA’s advisory examples only (D7); the content description above is what this section teaches.

Modes

Writing — creating the written texts · Speaking and Listening — creating and delivering the spoken texts (debate openings, voice overs). This section is the book’s writing capstone; Section 5E next takes your drafts through review and editing.

So far in this book, much of the work has been reading other people’s choices. This section turns the wheel around. You are the one choosing. Every text you make — a news item, a speech, a campaign post, a voice over — is built from choices about words, sentences, structure and images. Some of those choices happen by accident. This section is about the ones that do not: the choices you make on purpose, can name, and can defend.

About the sources in this section. Every text, quotation and statistic inside this section’s sample texts was written for this book and is labelled **(sample data)** or **(sample source)**, or marked as written for this book. They exist to show you how created texts work from the inside. Where this section names a real issue or a real campaign, it names it with a date so you can check it. In your own writing, use real sources that you can check and name.

Theory

1. Three purposes, three kinds of texts

The content description for this section names three jobs that texts do. Each job suits its own kind of text.

Three purposes, three kinds of texts

Purpose	The job it does	Text types that do it	Question it answers
Raise an issue	bring a problem or question out into the open	opinion pieces, speeches, campaign posts, letters to the editor	<i>What needs attention?</i>
Report an event	tell readers what happened, clearly and without taking sides	news reports, newsletter items, announcements	<i>What happened?</i>
Advance an opinion	argue for a position and move readers towards it	editorials, debates, reviews, voice overs	<i>What should we think or do?</i>

Purpose first, text type second — and one text can do more than one job.

Table of the three text purposes this section teaches — raising issues, reporting events and advancing opinions — with the job each one does, the text types that do it, and the question each one answers

- **Raising issues.** To raise an issue is to bring a problem or a question out into the open, so that people can see it and talk about it. An **issue** is a matter people can disagree about — not a settled fact. Texts that raise issues include opinion pieces, speeches, campaign posts and letters to the editor.
- **Reporting events.** To report an event is to tell readers what happened, clearly and without taking sides. Texts that report events include news reports, newsletter items and announcements.
- **Advancing opinions.** To advance an opinion is to argue for a position and move readers towards it. Texts that advance opinions include editorials, debates, reviews and voice overs.

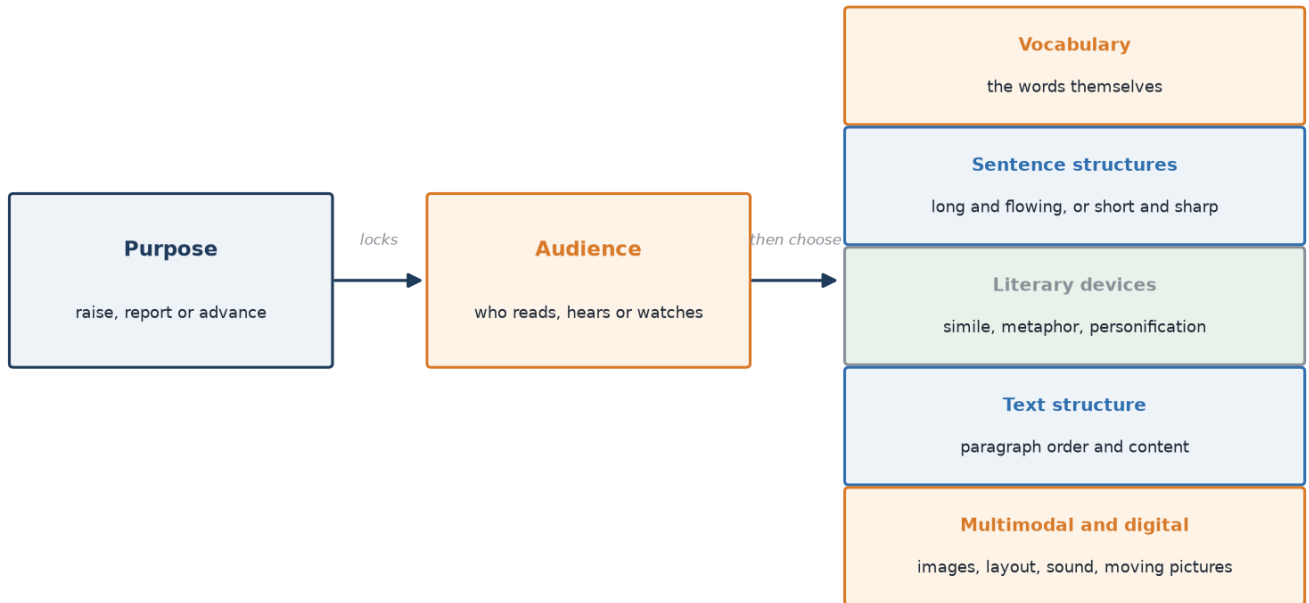
One text often does more than one job. A speech can report an event and then argue from it. A news report can quietly raise an issue by choosing which facts to lead with. The purpose comes first; the text type follows.

2. Deliberate choices: purpose, audience, then choices

A **deliberate choice** is a choice made on purpose that its maker can explain. That is the test: if someone asks *why that word? why that order? why that image?* you have an answer.

The order of work matters. First lock the purpose — raise, report or advance. Then name the audience — exactly who will read, hear or watch. Only then choose:

Deliberate choices run in one direction



A deliberate choice is one you made on purpose and can explain: why that word, that order, that image.

A chain diagram: purpose leads to audience leads to five deliberate choices — vocabulary, sentence structures, literary devices, text structure and multimodal or digital elements

1. **Vocabulary** — the words themselves (Section 2D's academic words, and the positioning words in part 4 below).
2. **Sentence structures** — long flowing sentences or short sharp ones (Section 2A's clause structures give you range).
3. **Literary devices** — simile, metaphor, personification and the other devices from Section 1B, used now for effect on a real audience.
4. **Text structure** — paragraph order and content, the subject of part 7 below.
5. **Print, multimodal and digital elements** — images, layout, sound and moving pictures, where the purpose calls for them.

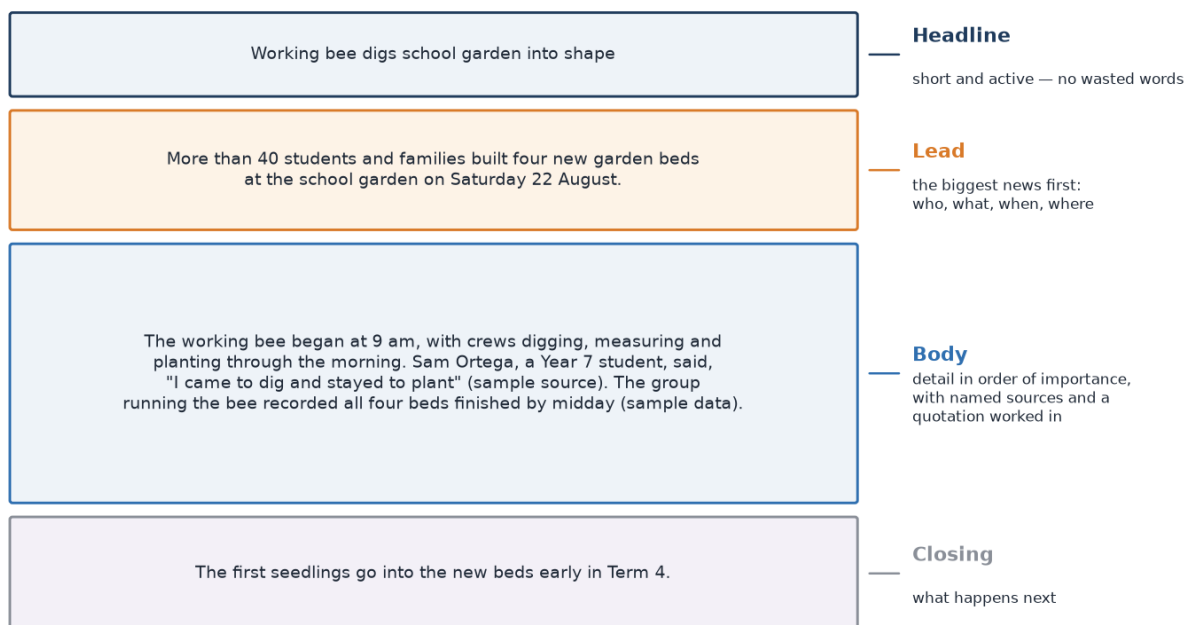
Every part of this section teaches one of those five dials, and every task asks you to turn one of them on purpose.

3. Reporting events: the shape of a news report

A news report is the cleanest shape for reporting events. Its parts do fixed jobs:

The shape of a news report

Sample report written for this book — every fact is sample data



A labelled news report model written for this book, showing the headline, the lead carrying who-what-when-where, the body with detail and a quotation, and the closing line pointing to what happens next

- **Headline** — short, active, no wasted words.
- **Lead** — the opening sentence or two. It carries the biggest news: *who, what, when, where*. A reader who reads only the lead should still know what happened.
- **Body** — the detail, in order of importance, with named sources and direct quotations worked in (Section 1D's quoting moves apply).
- **Closing** — what happens next, or what the event leads to.

A report aims to be **objective**. In this section, *objective* means: built on what happened and what can be checked, rather than on how the writer feels. You will meet the idea again in other subjects and other forms. Two habits keep a report objective: use reporting verbs tied to sources (*said, announced, recorded*), and keep first-person opinion out of it. One honest note: even choosing which facts to include is a choice. An objective report is a target to aim at, not a state anyone perfectly reaches — which is exactly why the habits matter.

4. Positioning the reader

When a text sets out to persuade, it does more than list reasons. It places its audience in a role — as part of the team, as a witness, as someone responsible, or as someone being asked to act.

A note on the term. The Victorian Curriculum says writers *position* and *persuade* their readers but does not define either word. This section uses *position* in the sense of positioning theory (Bronwyn Davies and Rom Harré, "Positioning: The Discursive Production of Selves", *Journal for the Theory of Social Behaviour*, 1990), extended from people in talk to readers of texts: **a text positions its audience when its language places them in a role**. Other definitions exist and are not interchangeable with this one. Every task in this section is answerable on this definition alone.

Three tools do most of the positioning work:

- **Pronouns.** *We* pulls the reader into the group. *You* points at the reader directly. *They* keeps someone outside the group. Watch what happens to the same idea under each: *Students are wasting food* puts the reader in the judge's seat; *Together, we can cut the food our school throws away* puts the reader on the fixing team.

- **Evaluative words.** The same fact wears different clothes: *leftovers* or *waste*; *a plan* or *a demand*. The word chosen tells the reader how to feel about the thing.
- **Modality.** **Modality** is how strongly a statement is pushed: how sure or how forceful it sounds. *Must* and *will* are high modality — strong push. *Should* sits in the middle. *Could* and *might* are low modality — a suggestion, not an order. High modality suits a call to action; low modality suits an invitation.

Positioning: the same fact, two roles for the reader



The fact is the same. The position the reader is placed in is the choice.

Two versions of the same message about school food waste, one positioning the reader as a judge and one positioning the reader as part of the fix, with the positioning tools labelled

5. Language that shows power, and language that acknowledges it

The curriculum asks you to adjust language *to show or acknowledge power*. Power is a word people use in many senses, so this section states the frame it uses.

A note on the phrase. The Victorian Curriculum uses the phrase “language to show or acknowledge power” but does not define power. This section therefore treats power as: **how language marks who is directing action and who is being asked to act — authority, and the recognition of it.** Every task in this section is answerable on that definition alone. Other definitions of power exist and are not interchangeable with this one.

Both moves are tools, and a strong text uses both at the right moments.

Showing power — marking that you are the one directing:

- high modality: *must, will, can no longer*;
- short, direct statements: *That stops now.*
- formal address and titles where the setting calls for them;
- first-person plural commands: *We begin today.*

Acknowledging power — marking that others have standing, and that their view has weight:

- **concession** — a concession is a move where the writer grants the other side a fair point before pressing their own: *Admittedly, a repair day needs tools and hands.*
- concession phrases: *It is fair to say ..., No one doubts that ..., The other side is right to point out ...*
- asks rather than orders: *We ask the council to consider ..., We invite ...*
- thanks and recognition of the audience’s effort.

A writer who only shows power sounds like a closed door. A writer who only acknowledges power never asks for anything. The control is in the mix: show power where your claim needs it, acknowledge it where your audience needs it.

Two power moves, one control: when to use which

Showing power	Acknowledging power
High modality <i>must · will · can no longer</i>	Concession <i>Admittedly, a repair day needs tools and hands.</i>
Short, direct statements <i>That stops now.</i>	Concession phrases <i>It is fair to say ... · No one doubts that ...</i>
Commands in first person plural <i>We begin today.</i>	Asks, not orders <i>We ask the council to consider ...</i>
Formal address and titles <i>where the setting calls for them</i>	Thanks and recognition <i>for the audience's effort</i>

Show power where your claim needs it; acknowledge it where your audience needs it. The mix is the skill.

Table of language moves in two columns: showing power and acknowledging power, each with the move, example phrases and when to use it

6. Meeting the audience's needs: debates and voice overs

Spoken texts are heard once. Written texts can be re-read. That single difference drives most of the choices in the two spoken forms the curriculum names: the **debate** and the **voice over**. A debate is a formal spoken argument about a stated topic, called the **motion**, with one side arguing for it and one against. A voice over is a recorded voice played over moving images, as in a short film, an advertisement or a presentation.

Debates and voice overs: same mode, different audience needs

	Debate	Voice over
Audience	judges and opponents across the room — they may argue back	viewers with moving images — they hear you once, over the pictures
Sentence choices	short declaratives, repeated key words, one idea per breath	one idea per line; nothing the ear has to hold open
Devices it leans on	metaphor and rule of three, plus concession to win trust	simile, metaphor, personification — a picture the ear can hold
The test before delivery	say it aloud: every sentence lands on the first pass	say it against the images: each line fits one breath and one shot

Spoken texts are heard once. Every choice serves the ear, not the eye.

Comparison table of debates and voice overs: the audience, the sentence choices that suit each, and the devices each one leans on

Both forms lean on literary devices, because a device gives a listening audience a picture they can hold. The three the curriculum names here:

- **Simile** — comparing two things with *like* or *as* (Section 1B): *A canteen that bins good food is like a bakery burning its own bread.*
- **Metaphor** — saying one thing *is* another, to lend it the second thing's qualities: *Every untouched lunch box is a message about portion sizes.*
- **Personification** — giving human qualities to something not human: *Our bins groan under meals nobody has tasted.* Personification is named by the curriculum here; if you have met it before, this is your reminder — if not, the definition just given is the one this section uses.

Three devices, heard once

Device	What it is	Campaign line (written for this book)	What it does for the listener
Simile	compares two things with like or as	"A canteen that bins good food is like a bakery burning its own bread."	lends a feeling the audience already has — a bakery wasting bread reads as absurd — to the canteen
Metaphor	says one thing is another	"Every untouched lunch box is a message about portion sizes."	turns a pile of boxes into something the school is saying — the audience starts asking what it wants to say
Personification	gives human qualities to something not human	"Our bins groan under meals nobody has tasted."	makes the waste feel heavy and alive; a listening audience holds the picture without seeing a bin

A device gives a listening audience a picture it can hold — the ear gets one pass.

Table of the three devices named by the curriculum — simile, metaphor and personification — each with a campaign line written for this book and what the device does for a listening audience

When you write for the ear, test every sentence by saying it aloud. If you run out of breath, split it. If a word is hard to say, swap it. The audience gets one pass — make every sentence land on the first one.

7. Order and content: the experiment you can run on any draft

Section 1D gave the paragraph its internal layers. This part is about where paragraphs sit. The order of your paragraphs is not fixed when you draft — it is something you test.

Two facts drive the test:

- **The opening frames.** What the reader meets first sets up how everything after it is read. Open with a scene and the reader enters a story. Open with a number and the reader enters an argument.
- **The closing lands.** The last thing the reader meets is the thing they carry away. A text that ends on a call to action leaves the reader with a job; a text that ends on a warning leaves them with a feeling.

So run the experiment. Take your draft and try at least two different orders for its paragraphs. For each order ask: what does the reader meet first, and what do they leave with? Then ask which frame and which landing your purpose needs. While you are at it, cut or shrink any paragraph that does not earn its place — content is part of the experiment too. This is the refining the curriculum means: the same ideas, ordered and trimmed until they read the way your purpose needs them to.

Same paragraphs, different orders, different texts

Order 1

1	The scene Students weigh the lunch bins: 38 kilograms in one day.
2	The plan A share table, a compost bin, and ten minutes to eat.
3	The call One audit a term, the numbers on the noticeboard, a target we share.

Reader meets first:

a scene they can picture

Reader leaves with:

a job they can do

Order 2

1	The call One audit a term, the numbers on the noticeboard, a target we share.
2	The scene Students weigh the lunch bins: 38 kilograms in one day.
3	The plan A share table, a compost bin, and ten minutes to eat.

Reader meets first:

the call, before they accept the problem

Reader leaves with:

the plan, not the push to act

The opening frames how everything after it is read; the closing is what the reader carries away.

Two orderings of the same three paragraphs about a school garden issue, showing what the reader meets first and leaves with under each order

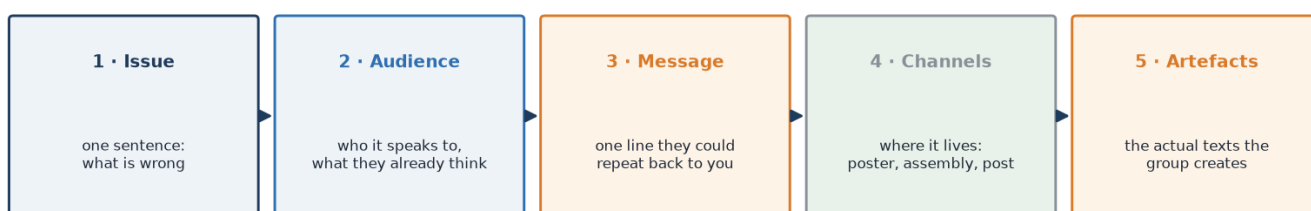
8. Building a campaign together

A **campaign** is a planned set of messages, aimed at one audience, working towards one goal. Campaigns are how issues get raised and opinions get advanced in the real world — and they are nearly always built by a group, which is why the curriculum asks you to build one with peers.

The issue must be real and current. One such issue is food waste: the Australian Government has run a National Food Waste Strategy since 2017, and schools across Victoria run their own food-waste audits (both checkable public matters). This book uses food waste as its standing example, and its sample texts use sample numbers — but the issue itself is real. For the shape a campaign can take, a real example close to home is Victoria’s road-safety campaign “Towards Zero”, run by the TAC since 2017: one clear message, repeated across television, radio and posters (named here as a shape reference only — its content is not reproduced in this book).

A campaign plan needs five parts:

One campaign, five parts, four roles



Each artefact is owned by one group member:

Poster — designer

30-second voice-over script — writer

Post for a school channel — audience analyst

and a presenter delivers the pitch.

Every artefact makes the same message in a different way — that repetition is what makes a set of texts a campaign.

Campaign planning diagram: the issue, the audience, the one-line message, the channels and the three artefacts, with a role for each group member

1. **The issue** — named in one sentence.
2. **The audience** — exactly who the campaign speaks to, and what they already think.
3. **The message** — one line the audience should be able to repeat back to you.
4. **The channels** — where the message will live: poster, voice over, social post, assembly speech.
5. **The artefacts** — the actual texts. In this book's task: a poster, a 30-second voice-over script, and one post for a school channel.

Split the roles so every member owns something: a writer, a designer, an audience analyst (who keeps asking *would our audience actually say this back?*) and a presenter. Every artefact should make the same message in a different way — that repetition, in different clothes, is what makes a set of texts a campaign.

9. The deliberate-choice check

Before you hand in any text from this section, run the ladder:

The deliberate-choice check

1	Is my purpose named — raise, report or advance?
2	Is my audience named — exactly who they are?
3	Did I choose my vocabulary to position them?
4	Where do I show power? Where do I acknowledge it?
5	Is there a device my audience can hold?
6	Did I try at least two orders for my paragraphs?
7	Does every paragraph earn its place?
8	Is every source named and checkable?

If every rung gets a because, your choices are deliberate.

Checklist drawn as rungs of a ladder: eight questions for checking that a text's choices are deliberate — purpose, audience, vocabulary, power moves, a device, order tested, every paragraph earning its place, and sources named

If you can answer every rung with a *because*, your choices are deliberate. If a rung gets a shrug, you know exactly where to revise — and Section 5E will take you through that revision in full.

Worked examples

Worked example 1 — scaffolded

Read the debate opening below, written for this book as a model. The motion is: *That our school should hold a repair day once a term.* Then follow the table, which takes the opening apart choice by choice.

Chair, teachers and fellow students. Each term, our school sends bin after bin of usable things to the tip — chairs with one loose screw, calculators with a flat battery, bags with a broken strap. That is not rubbish. That is a repair job waiting for a pair of hands. Today I put the motion that our school should hold a repair day once a term.

My first reason is plain: repair costs less than replace. Admittedly, a repair day needs volunteers and tools, and some will say the timetable is already full. It is fair to say that it takes planning. But one afternoon a term is a small price for chairs that keep their seats, calculators that keep their charge — and a student body that learns to fix before it throws.

Choice	What the writer chose	Why it is deliberate
Opening address	<i>Chair, teachers and fellow students.</i>	A debate is formal and spoken; the address names the audience and signals the register at once (part 6).

Choice	What the writer chose	Why it is deliberate
Opening image	<i>bin after bin of usable things</i> with three small examples after it	The listener meets the problem as a picture before as an argument; the list of three keeps rhythm for the ear.
Short statement	<i>That is not rubbish. That is a repair job waiting for a pair of hands.</i>	Two short sentences show power (part 5): the speaker takes charge of how the audience sees the bins. The second one carries a metaphor — rubbish recast as a job with hands waiting for it.
Modality	<i>our school should hold a repair day</i>	<i>Should</i> is mid modality: firm enough to move, not so high as to order the audience (part 4).
Concession	<i>Admittedly, a repair day needs volunteers and tools ... It is fair to say that it takes planning.</i>	The speaker acknowledges the other side's strongest point before the other side can use it (part 5). That builds trust with judges who were already thinking it.
Closing list	<i>chairs that keep their seats, calculators that keep their charge</i>	The opening's three examples return, now repaired — the argument ends where it began, which a listening audience can track without re-reading.

Notice what is missing: no long sentence, no clause the ear has to hold open, no word the speaker would trip over. Every choice was made for an audience that hears the text once.

Worked example 2 — unscaffolded

Here is a draft opinion piece that raises the issue of food waste at school, written for this book. Its four paragraphs are in the wrong order. Without any table to help you:

1. put the paragraphs in the order you would publish them, and give each a job label: *frame, evidence, plan, call*;
2. say what your opening makes the reader meet first, and what your closing leaves them with;
3. say which paragraph you would cut first if the editor asked for a shorter piece, and why.

P1. The fix has three parts, and none of them is expensive. A share table where untouched food can be taken by anyone who wants it. A compost bin for what is left, so waste becomes soil for the garden instead of a smell in the bins. And ten minutes of lunch long enough to actually eat — because food that is rushed ends up thrown out.

P2. We are not asking for a perfect canteen. We are asking for a counting habit: one audit a term, the numbers on the noticeboard, and a target we can all see. Small habits are how big waste gets cut — and every year level can carry one.

P3. On Friday 21 August, Year 8 students at our school weighed the lunch bins at the end of the day (sample data). The total was 38 kilograms. Of that, 22 kilograms was food that had never been opened or eaten (sample data). Read that again: most of what we throw away is not scraps. It is meals.

P4. Every school throws some food away. The question is whether we want to know how much — and whether we are ready to do something once we do. At our school, the bins already know the answer. It is time the rest of us caught up with them.

Work out your own order first, then check it against the worked solution at the end of this section. There is more than one defensible order — but the solution will show you what makes one order stronger than another for this purpose.

Practice questions

Scaffolded

Q1. Matching purposes. Match each text to its main purpose — *raise an issue*, *report an event* or *advance an opinion* — and give the clue that told you.

- (a) A newsletter item: *On Saturday 22 August, 40 families turned the back paddock into the first beds of the school food garden.*
- (b) A speech at assembly: *Our bins already know how much food we waste. It is time we caught up with them.*
- (c) A letter to the school newsletter: *Should students have a say in how the sports budget is spent? This is a question our school council has never asked — and it is one we can no longer put off.*

Q2. Writing a lead. Write the lead sentence (or two) for a news report on this event. The lead must carry who, what, when and where.

Event facts (sample): the school science fair; held in the hall; Thursday 20 August 2026; 62 projects shown; judged by three teachers; the winning project tested whether plants grow towards sound.

Q3. Showing and acknowledging power. Rewrite each sentence as instructed.

- (a) *The canteen could try opening a little earlier.* — rewrite showing power, using high modality (*must* or *will*).
- (b) *Our plan is the only one that works.* — rewrite acknowledging power, using a concession phrase (*It is fair to say ...* or *No one doubts that ...*) before your claim.
- (c) *Fix it now.* — rewrite as an ask rather than an order, keeping low modality (*could*, *would* or *we invite*).

Q4. Devices in campaign lines. Each line below was written for this book for a food-waste campaign. Name the device in each (simile, metaphor or personification) and say what the device does for a listening audience.

- (a) *A canteen that bins good food is like a bakery burning its own bread.*
- (b) *Every untouched lunch box is a message about portion sizes.*
- (c) *Our bins groan under meals nobody has tasted.*

Q5. From page to ear. Here is a line from a written opinion piece:

Given that the audit revealed 22 kilograms of unopened food in a single day, which suggests that the problem lies with portion sizes rather than with student choices, the canteen should review its serving sizes before the end of the term.

Rewrite it as a line for a voice over: split it into two short sentences, cut the clause the ear cannot hold, and keep the fact and the ask.

Q6. Choosing an opening. A group is drafting an opinion piece about phone use at lunch. They have two possible openings:

Opening A: *Admittedly, phones are how many of us keep in touch with friends between classes. That is fair. But lunch is also the one break where eyes can rest ...*

Opening B: *Look around the yard at lunch. You will see thirty heads bent over thirty screens — and not one pair of eyes looking up.*

Which opening better fits (i) an audience of teachers who already worry about phones, and (ii) an audience of students who like their phones? In each case, say which positioning tool (part 4) does the work.

Un scaffolded

Q7. Raising an issue. Choose one issue from the list below. Write one paragraph of five to seven sentences that raises it. Your paragraph must use inclusive *we* at least once and one metaphor or personification. Then write three sentences naming your deliberate choices: where the *we* sits, what the device does, and why your opening sentence comes first.

- The school library closes too early on weeknights.
- Too much of our sports gear ends up in landfill.
- The bike shed has more broken bikes than rideable ones.

Q8. Reporting an event. Write a short news report — headline, lead, one paragraph of body — on the event below. Keep it objective: reporting verbs, named sources, no first-person opinion.

Event facts (sample): working bee at the school garden; Saturday 22 August 2026; 40 students and families attended; built four new garden beds; Sam Ortega, a Year 7 student, said, “I came to dig and stayed to plant”; the group running the bee recorded all four beds finished by midday; the first seedlings go in early in Term 4.

Q9. Steelman debate. Consider the motion: *That students should plan one school event each year with a real budget.* Decide which side you disagree with — then write the opening of a debate speech (five to seven sentences) arguing *for that side* as strongly as you can. Your opening must contain one sentence that shows power and one concession that acknowledges it. Marks go to the quality of your reasoning and the control of your spoken style, not to the side you end up on: two students reaching opposite conclusions can both earn full marks.

Q10. The order experiment. Take your paragraph from Q7 and build it into a four-paragraph draft (add the paragraphs; you may reuse any sample evidence from this section, labelled). Then run the experiment from part 7: write your draft in two different orders, and in three sentences say which order you would publish — name what the reader meets first in each, and what each one leaves the reader with.

Product task — a composition

This task is the section’s capstone and is assessed as a composition: you will create one written text, one spoken text, and a campaign plan built with a group. The contemporary issue is food waste — a real, current issue (part 8). All figures in the source box below are samples, labelled.

Sample source box (all sources are samples) - On one audit day at a sample Victorian secondary college, Year 8 students weighed 38 kilograms of food in the lunch bins (sample data). - Of that, 22 kilograms was food that had never been opened or eaten (sample data). - Canteen staff estimated that 40 meals a week went to the bins untouched (sample source). - “I throw out my lunch not because I don’t like it, but because the line is too slow and the bell wins.” — Year 8 student, sample college (sample source).

Part A — written text (advance an opinion). Write an opinion piece of three or four paragraphs on this statement: *Our school should measure its food waste and publish the numbers.* Argue for it or against it — your choice. Your piece must contain: one concession that acknowledges the other side, one sentence that shows power, one metaphor or personification, and one inclusive *we*.

Part B — spoken text (meet the audience’s needs). Take the message of your Part A piece and turn it into a 30-second voice-over script for a short film to be shown at assembly. Format it in two columns: image in the left column, voice in the right. Every voice line must be short enough to say in one breath, and the script must contain at least one of the devices from part 6.

Part C — campaign plan (collaborate). In a group of three or four, plan a persuasive advertising campaign about food waste at your school, using the five parts from part 8: issue, audience, message, channels, artefacts. Your group’s artefacts are one poster, the voice-over script from Part B, and one post for a school channel. Split the four roles (writer, designer, audience analyst, presenter) so that every member owns one artefact and one role. Finish with a one-line message your audience could repeat back to you.

Part D — deliberate-choice commentary. Write four sentences about your own work: name one choice you changed between draft and final version and why (part 7), point to where you show power and where you acknowledge it (part 5), and say one thing your group repeated across artefacts to make the set read as one campaign (part 8).

Marks for this task go to the quality of your reasoning and your control of deliberate choices — not to the side you argue. Two students reaching opposite conclusions can both earn full marks, if both build their texts from a named purpose, a named audience and choices they can explain.

Answers

Q1. (a) Report an event — a dated who-did-what sentence with no call to action. (b) Advance an opinion — it argues the audience towards doing something about the waste. (c) Raise an issue — it opens a question (*should students have a say ...?*) and says it can no longer be put off, without yet arguing one answer.

Q2. Sample lead: *Sixty-two projects filled the hall on Thursday 20 August as the school science fair returned, judged this year by three teachers.* (Any lead carrying who/what/ when/where earns the mark; the winning-project detail belongs in the body, not the lead.)

Q3. Samples: (a) *The canteen must open earlier — and it will, from next term.* (b) *It is fair to say the other plan has points in its favour; still, ours is the one that works.* (c) *We invite the canteen to look at opening earlier or Would the canteen consider opening a little earlier?*

Q4. (a) Simile — *like a bakery burning its own bread*; it gives the audience a picture they already feel (a bakery wasting bread reads as absurd), and lends that feeling to the canteen. (b) Metaphor — the lunch box *is* a message; it turns a pile of boxes into something the school is “saying”, which makes the audience ask what they want to be saying. (c) Personification — the bins *groan*; it makes the waste feel heavy and alive, and a listening audience holds that image without needing to see a bin.

Q5. Sample: *One day’s audit found 22 kilograms of unopened food. The canteen should review its serving sizes before the end of term.* (The fact and the ask survive; the middle clause — *which suggests that the problem lies with portion sizes rather than with student choices* — is what the ear cannot hold, and its idea can be said separately if the script has room.)

Q6. (i) Opening A fits teachers who already worry: its concession (*Admittedly, phones are how many of us keep in touch*) acknowledges the students’ side first, which keeps the teacher audience trusting the writer as fair — acknowledgement of power. (ii) Opening B fits students: *You will see* and *thirty heads bent over thirty screens* put the student reader at the scene as a witness — positioning by pronoun and image, with no accusation attached. (Any answer that names a positioning tool and ties it to the audience earns the mark.)

Q7–Q10, product task. These are composition tasks. Model texts are in the fully-worked solutions. Check yours against the deliberate-choice ladder in part 9.

Worked example 2. One strong order: P3 → P4 → P1 → P2. Jobs: P3 *frame* (the audit scene and its numbers — the reader meets the fact first, in the student body’s own words); P4 *evidence turned into issue* (the bins “know the answer” — the fact becomes a question the school has to face); P1 *plan* (the three-part fix arrives only after the reader accepts there is a problem); P2 *call* (the close leaves the reader with a small, doable habit). What the opening makes the reader meet first: a number from their own bins, dated and weighed. What the closing leaves them with: a habit every year level can carry. Cut first: P4 — its work (turning fact into issue) can be folded into one sentence at the end of P3, while P1 and P2 each carry load that no other paragraph carries. A defensible alternative opens with P4 to frame the issue before the numbers arrive; the order above is stronger for this purpose because it lets a concrete, checkable fact do the framing.

Fully-worked solutions

Q7 — model paragraph (issue: the bike shed).

Our bike shed has quietly become a museum of broken things. Of the forty bikes in it on any given week, more than half have a flat tyre, a slipped chain or no brakes at all (sample data). Nobody planned it that way. One flat tyre becomes one more lift, one more lift becomes a habit, and the habit ends in a shed full of rust that no one rides. We keep talking about walking and cycling to school, but the shed tells the truth: this school has stopped repairing. A repair afternoon once a term would cost less than one new bike — and it would turn the shed from a museum back into a starting line.

Choices named: the inclusive *we* sits in *We keep talking about walking and cycling to school*, pulling the reader into the habit instead of pointing at someone else; the metaphor *museum of broken things* does the work of the opening

image, because a museum is where you keep things you have stopped using; and the opening sentence comes first because it gives the reader a picture they can see before the numbers ask them to judge.

Q8 — model news report.

Working bee digs school garden into shape

More than 40 students and families built four new garden beds at the school garden on Saturday 22 August.

The working bee began at 9 am, with crews digging, measuring and planting through the morning. Sam Ortega, a Year 7 student, said, “I came to dig and stayed to plant” (sample source). The group running the bee recorded all four beds finished by midday, ready for the first seedlings early in Term 4 (sample data).

Why it works as a report: the headline is short and active; the lead carries who, what, when and where in one sentence; the body keeps reporting verbs (*began, said, recorded*) and names every source; there is no first-person opinion at all in it.

Q9 — model debate opening (arguing against the motion, steelmanned).

Chair, judges and fellow students: no one in this room doubts that students deserve a real voice in this school, and the side that proposes this motion is right to want one. But the motion in front of you today is not the question of whether students deserve a voice — it is whether a student-run event with a real budget is the safest first step. Consider what that step asks of us: quotes to compare, deadlines to hold, and a sum of the school’s money with our names on it, before most of us have planned so much as a fundraiser. That is not a voice. That is a liability with a banner. We should take the step we can stand on: plan the event with the school’s guidance first, prove we can hold it, and earn the budget as the second step, not the first.

Where the power moves sit: *That is not a voice. That is a liability with a banner.* shows power — two short declaratives taking charge of the room’s picture of the motion. The concession that acknowledges power opens the speech: *no one in this room doubts that students deserve a real voice ... the side that proposes this motion is right to want one.* Why it works as a steelman: it grants the other side its truest point before arguing the actual question (first step or second step), and it answers the strongest objection to itself — that refusing the budget means refusing student voice — by offering the same voice through a safer order of steps.

Q10 — model order commentary (built on the Q7 model).

Draft order one: picture of the shed → the numbers → how the habit grew → the repair afternoon. Draft order two: the repair afternoon first → the numbers → the picture of the shed → the habit. I would publish order one, because the reader meets the shed as a scene they can see, and leaves with the repair afternoon as a job they can do; order two opens with the solution before the reader accepts there is a problem, and lands on the habit, which is the heaviest note in the piece. The frame decides what the evidence is *for*; the landing decides what the reader carries out of the text.

Product task, Part A — model opinion piece (arguing for the statement).

Our school should measure its food waste — and publish the numbers where everyone can see them. On one audit day at a sample Victorian secondary college, Year 8 students weighed 38 kilograms of food in the lunch bins, and 22 of those kilograms had never been opened or eaten (sample data). Most of what we throw away is not scraps. It is meals.

It is fair to say that weighing bins sounds small next to the size of the problem, and the other side is right that an audit alone feeds nobody. But a number on the noticeboard does something no sermon can: it hands every year level the same fact, at the same time, and asks what we intend to do about it. A school that publishes its waste is not admitting failure. It is starting a count.

The canteen staff already know the shape of the problem — by their estimate, 40 meals a week go to the bins untouched (sample source). One student put it in words the numbers cannot: “I throw out my lunch not because I don’t like it, but because the line is too slow and the bell wins” (sample source). If the cause is time, the fix is planning — and planning starts with measurement.

We are not asking for a perfect canteen. We are asking for a counting habit: one audit a term, the numbers on the noticeboard, and a target we can all see. Measure it, publish it, and watch what a school does when it finally sees its own waste.

Choices named for Part D: the concession sits in paragraph two (*It is fair to say ...*), the power sentence closes paragraph one (*It is meals.*), the metaphor lands at the end of paragraph four (*starting a count* recasts the school as a scoreboard), and the inclusive *we* runs through the final paragraph.

Product task, Part B — model voice-over script.

Image	Voice
A lunch bin filling; a student tips in a sealed lunch box.	<i>Every day, our bins swallow meals no one has touched.</i>
Close-up: an unopened sandwich, a whole apple.	<i>Thirty-eight kilograms, in one day.</i>
Students at a table, counting and writing.	<i>So we weighed it. Now the whole school can see it.</i>
A share table; a student takes an apple and smiles.	<i>One audit a term. One target we all share.</i>
Title card: <i>Count it. Cut it.</i>	<i>Measure the waste. Then watch it fall.</i>

Why it fits the audience's needs: every line is one breath; the numbers are said, not spelled; the device (the bins *swallow*) gives a listening audience one picture to hold; and the title card repeats the message in three words.

Product task, Part C — model campaign plan.

- **Issue:** our school throws away untouched meals every week.
 - **Audience:** students in the lunch line — they decide, tray by tray, what gets eaten.
 - **Message:** *Count it. Cut it.* — measure the waste, and the waste falls.
 - **Channels:** poster at the bin bay, voice over at assembly, one post on the school newsletter's page.
 - **Artefacts:** the poster (designer), the voice-over script above (writer), the post (audience analyst writes, presenter delivers).
 - **The repeat:** every artefact uses the same two verbs — *count* and *cut* — so the set reads as one campaign in three clothes.
-

Cross-references: Section 1B (simile, metaphor and rhetorical devices), Section 1C (text structures and hybrid texts), Section 1D (cohesion, evidence and quotations), Section 2A (clause structures), Section 2D (academic vocabulary), Section 4B (delivering spoken texts), Section 5A (analysing perspectives), Section 5E (reviewing, editing and reflecting — drafts from this section feed straight into it). At Level 9, VC2E9LY08 picks this up as texts presenting a point of view and advancing, illustrating or expanding ideas with deliberate audience consideration. Sample texts, quotations and responses in this section are original texts written for this book.

Reviewing, editing and reflecting on one's own texts and others'

Curriculum trace — Victorian Curriculum 2.0 English (VCAA), Level 8. This section owns **VC2E8LY09**: “review and edit to refine and clarify ideas to improve the effectiveness and coherence of their own texts and the texts of others, and reflect on these processes”. Strand: Literacy; sub-strand: Creating texts. Draws on elaboration **VC2E8LY09.E01**: “editing imagery and word choices when creating a literary text and reflecting on the effect of those changes”; **VC2E8LY09.E02**: “editing for accuracy of grammar, spelling and punctuation, and for meaning by experimenting with different order of ideas, a range of sentence structures, literary devices and vocabulary to clarify meaning for academic texts where appropriate”; and **VC2E8LY09.E03**: “using conceptual maps or journals to plan and reflect on each stage of creating a written or multimodal text”. The level’s Writing standard states: “They review and edit their own and others’ texts and reflect on these processes.” The extended paragraphs built in Section 1D and the literary drafts made in Section 3F are ready-made texts for this section’s review-and-edit tasks; the writing from Section 5D gets its final check here. At Level 9, **VC2E9LY09** picks this up as editing for clarity, coherence and control over content, organisation, paragraphing, sentence structure and vocabulary.

About the sample texts in this section. Every text in this section — the drafts, the edits and the feedback — is written for this book and labelled (**sample**). Several of them carry mistakes and weak spots on purpose, because this section is about finding them and fixing them. The sample student work is not real student writing.

Theory

1. What reviewing, editing and reflecting are

Last year you edited your writing by removing repetition, refining, reordering and substituting words. This section keeps every one of those moves and adds bigger ones: judging a whole text, experimenting with its order and its sentences, and thinking back over what your changes did.

Here are the terms this section works with, defined at first use:

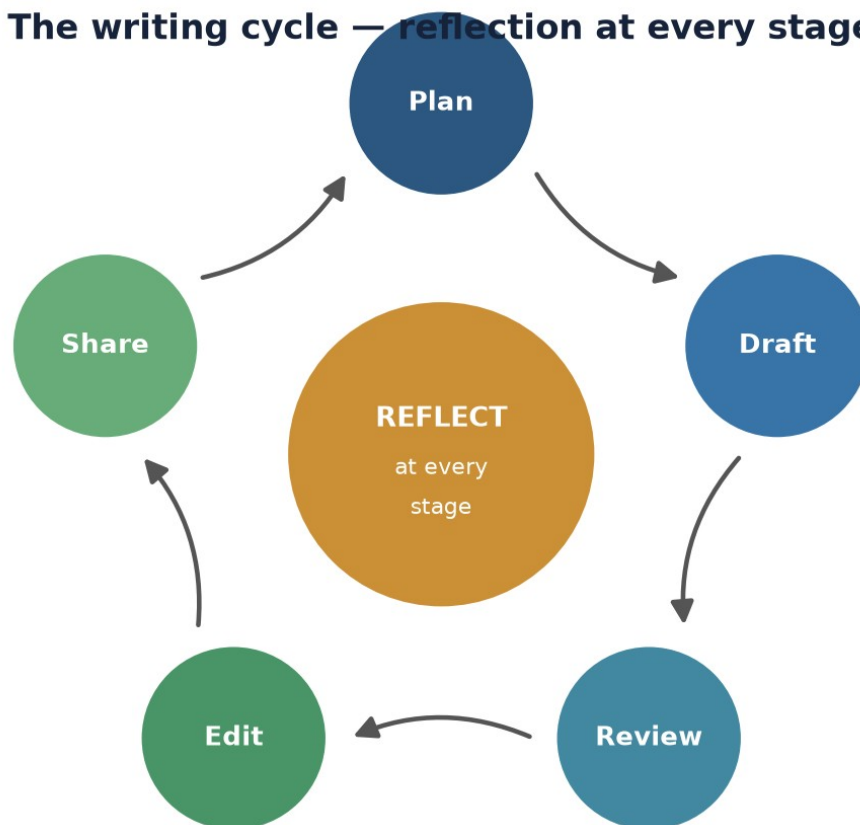
Term	Meaning
draft	a version of a text you are still working on — not the finished thing
review	reading a draft to judge how well it does the job it was written to do
edit	making changes to a draft so it works better for its reader
reflect	stopping to think about what you did, why you did it, and what it taught you

Defining the targets. The curriculum names two targets for editing: *effectiveness* and *coherence*. The curriculum does not define either word. This section uses *coherence* in the sense given by Robert de Beaugrande and Wolfgang Dressler, *Introduction to Text Linguistics* (1981): a text is coherent when its ideas hold together in the reader’s mind, so the text works as one connected piece of meaning instead of a pile of separate bits. Other definitions exist and are not interchangeable with this one; every task in this section is answerable on this one alone. Coherence is not the same thing as Section 1D’s *cohesion*. Cohesion is the visible joining on the page — connectives, reference ties, repeated key words — while coherence is the sense those joinings make. A text can be glued together and still make no sense. *Effective* here is simple and testable: a text is effective when it does the job it was written to do, and its reader comes away with the meaning the writer meant.

What reflecting means. In this section, *reflect* is used in the sense given by John Dewey, *How We Think* (1933): thinking about something actively and with care, instead of just moving on. Dewey called this the “active, persistent, and careful consideration of any belief or supposed form of knowledge”. Reflecting on your writing means looking back at your choices — what you changed, why you changed it, and what the change did — so the next draft gets the benefit of what this one taught you. Other definitions exist and are not interchangeable with this one.

Reviewing, editing and reflecting are not three separate jobs. They run around one cycle, and the cycle turns every time you write anything — a paragraph, a story, a speech, or a **multimodal** text (a text that combines words with images, sound or moving pictures).

The writing cycle — reflection at every stage



Each stage feeds the next — and each turn of the cycle feeds the next text you write.

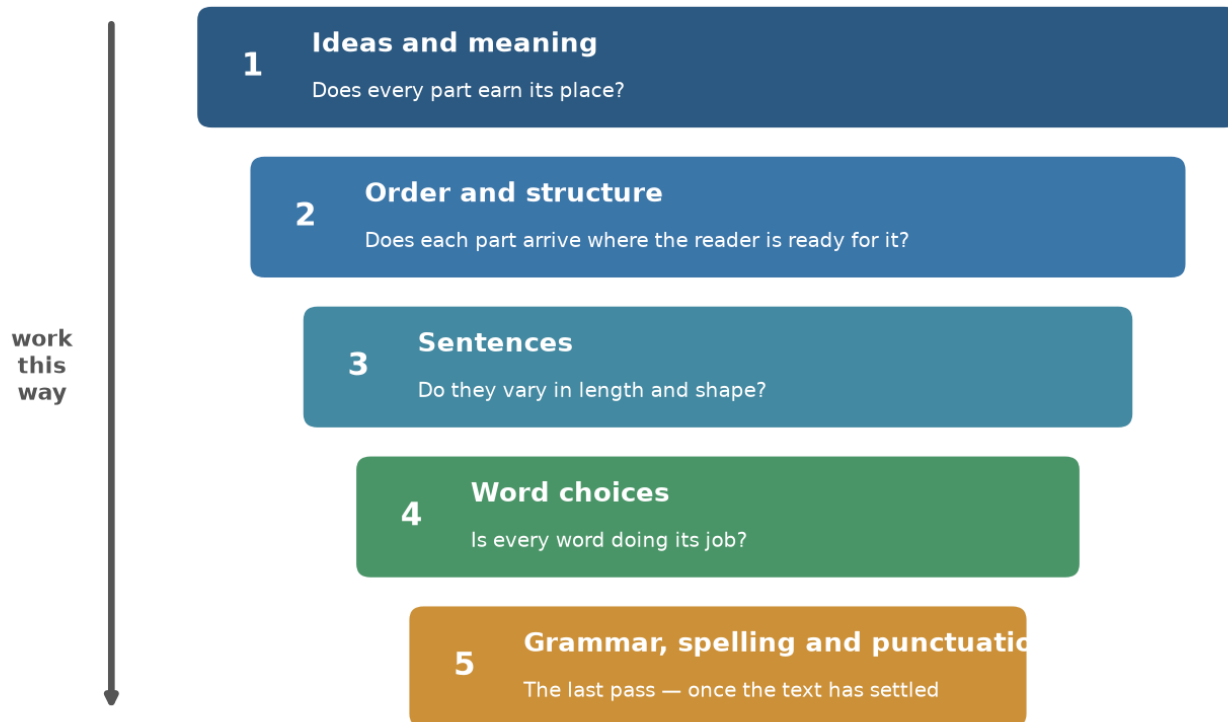
A cycle diagram with five stages — plan, draft, review, edit and share — joined by arrows in a ring, with reflection marked at every stage in the centre

The rest of this section walks around that cycle: how to edit your own drafts (Parts 2 to 5), how to review the texts of others (Part 6), and how concept maps and journals can carry your planning and reflecting at every stage (Part 7).

2. Five editing passes — from the whole text down to the fine detail

Editing works best in passes, from the biggest things down to the smallest. Each pass looks at one layer of the text:

Five editing passes — work from the top down



Fix the big things first — there is no point polishing a sentence you are about to cut.

The five editing passes stacked as a ladder from top to bottom: ideas and meaning, order and structure, sentences, word choices, then grammar, spelling and punctuation, with an arrow showing the direction to work

1. **Ideas and meaning** — Does the text have something to say? Does every part earn its place? Cut what repeats or wanders, and add what the reader still needs.
2. **Order and structure** — Does each part arrive where the reader is ready for it? Would the text work better if two parts swapped, or if one part moved?
3. **Sentences** — Do your sentences vary in length and shape? Too many short sentences in a row read like a list, and one very long sentence can lose the reader.
4. **Word choices** — Is every word doing its job? Watch for vague words, repeated words and flat words.
5. **Accuracy** — grammar, spelling and punctuation. This pass comes last, once the text has settled. There is no point fixing the commas in a sentence you are about to cut.

Work top to bottom. These five passes are the shape of every edit in this section.

The five passes — one question per pass

Pass	Focus	Ask
1	Ideas and meaning	<i>Does every part earn its place?</i>
2	Order and structure	<i>Why is this here — and not somewhere else?</i>
3	Sentences	<i>Do my sentences vary in length and shape?</i>
4	Word choices	<i>Have I swapped every vague, repeated or flat word?</i>
5	Accuracy — grammar, spelling, punctuation	<i>Is everything correct now the text has settled?</i>

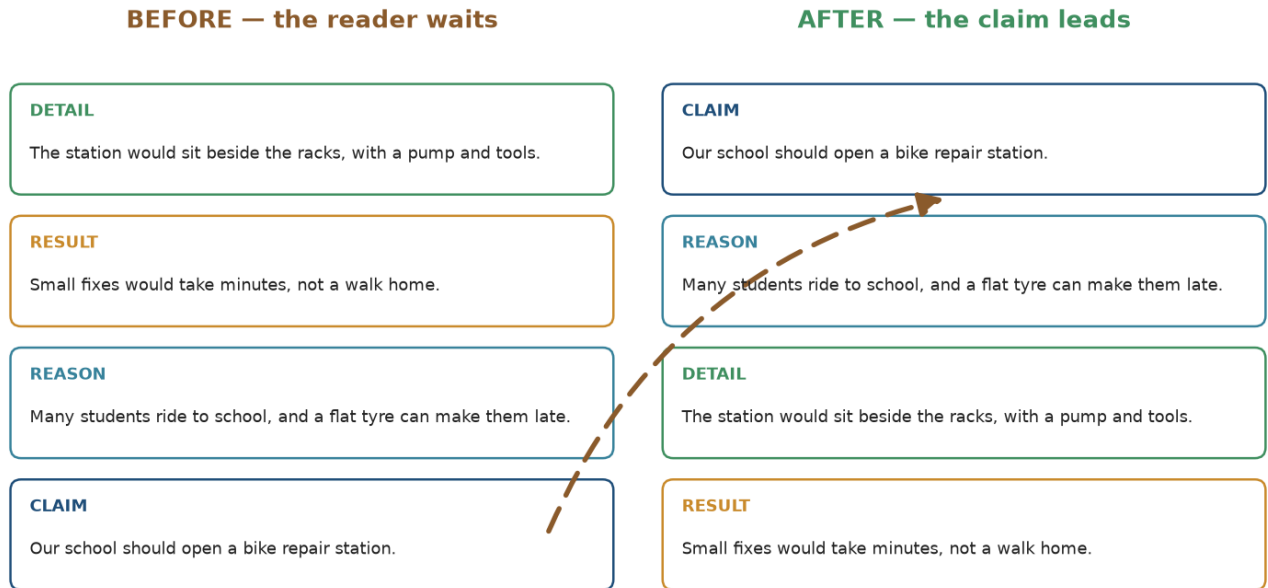
Table of the five editing passes, with each pass's focus and one question to ask while running it

3. Editing for meaning: order, sentences and word choices

Three levers change what a text *means*, not just how it looks: the order of its ideas, the shape of its sentences, and its words.

Order of ideas. The same sentences can say different things in different orders. A claim the reader meets first reads as a position to weigh up; the same claim at the end reads as the point the evidence has built. Compare the two orders below — every word is the same, but only the second order does the work.

Order of ideas — same words, different jobs



the claim moves up, where the reader meets it first

Every word is the same. The order changed the job each sentence does.

Before-and-after diagram of the same four sentences about a bike repair station in two orders, with an arrow showing the claim moved to the front in the edited version

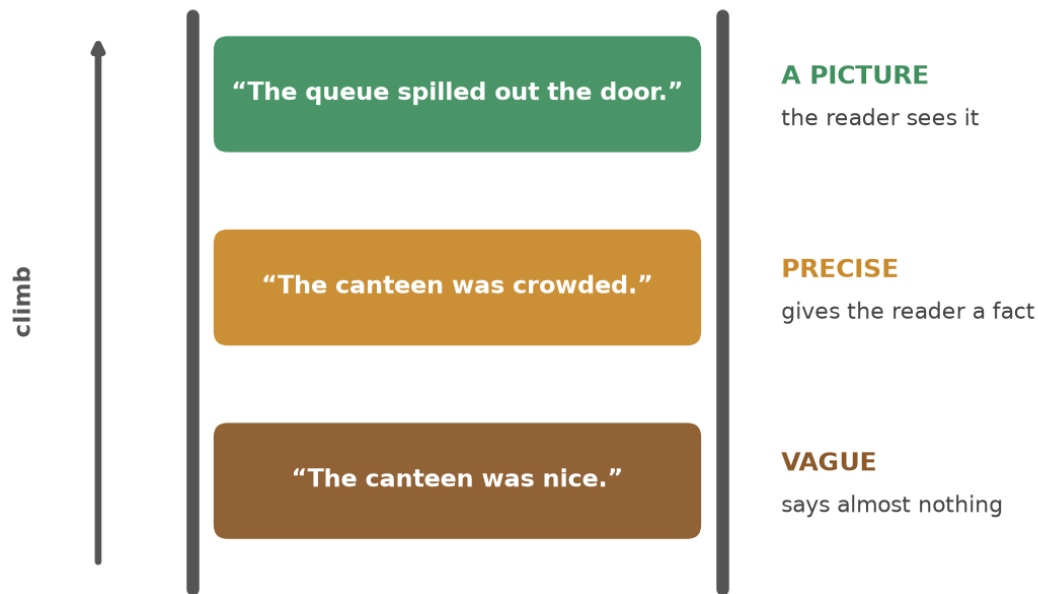
When you review a draft, ask of every sentence: *why is this here, and not somewhere else?* If you cannot answer, try the sentence in a new spot and read the paragraph again.

Sentences. Vary the shape. Two moves help: join short sentences that do one job between them, and break long ones where the reader needs air. Compare:

- *The match was close. The crowd was loud. Our team won in the last minute.* — three same-shape sentences in a row read like a list.
- *The match was close and the crowd was loud, but our team won in the last minute.* — one sentence, and the *but* carries the turn.

Word choices. Precise words earn more than long ones. The job is to climb from words that say almost nothing to words that say exactly what you mean:

The word-choice ladder — climb from vague to precise



Each rung says more than the one below it. Editing word choices is choosing how high to climb.

A word-choice ladder with three rungs, showing one sentence climbing from a vague word to a precise word to a word that builds a picture

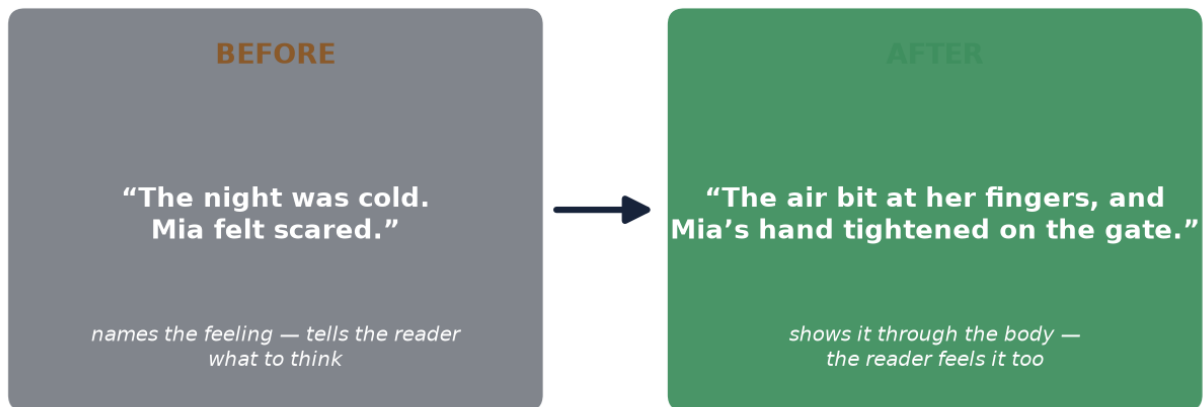
When you edit an academic text — a report, an explanation, an essay — the vocabulary of academic writing (words such as *evidence*, *consequence* and *acknowledge*, from Section 2D) is part of the job. In a story or a speech, plain words often carry better. Editing is choosing the words that fit the text's purpose and audience.

4. Editing imagery and word choices in a literary text

Imagery — language that builds pictures, sounds and feelings in the reader's mind — is the part of a literary text you edit most closely. Editing imagery has two moves:

1. **Swap flat wording for wording that touches a sense.** Naming a feeling tells the reader what to think. Showing the feeling through what a character sees, hears or does lets the reader feel it too.
2. **Cut imagery that gets in the way.** Three images where one would do is noise, not richness. Keep the image that works hardest.

Editing imagery — from telling to showing



The edit keeps the meaning and changes the reader's job: from being told, to feeling.

Before-and-after diagram: two flat sentences naming a feeling, edited into two sentences that show the feeling through the body, with the two moves labelled

Then comes the reflection the curriculum asks for. After you edit a literary text, stop and say what your changes did: name each change, say why you made it, and say what the new version does to the reader that the old one did not. The drafts you make in Section 3F are ready-made texts for this work.

5. Editing for accuracy: grammar, spelling and punctuation

The accuracy pass is the last pass. It hunts three kinds of error, and it hunts them only after the rest of the text has settled:

The accuracy checklist — the last pass

Grammar	Spelling	Punctuation
☐ Is every sentence complete — subject and verb?	☐ Have I checked the hard words letter by letter?	☐ Does every sentence end with a full stop?
☐ Do my tenses hold steady from start to finish?	☐ Have I used base words, prefixes and suffixes?	☐ Do my commas separate clauses and list items?
☐ Who for people — which or that for things?	☐ Have I checked the tricky pairs — their, there, they're?	☐ Is every apostrophe doing just one job?

Run this pass only when the rest of the text has settled — never before.

Checklist diagram in three columns — grammar, spelling and punctuation — each with three questions to ask on the accuracy pass

- **Grammar** — Is every sentence complete, with a subject and a verb? Do your tenses hold steady from start to finish? Use *who* for people, and *which* or *that* for things.
- **Spelling** — Use what you know about how words are built: base words, prefixes and suffixes, and the letter patterns they bring with them. Section 4C trains this skill; bring it here. Check hard words one letter at a time.
- **Punctuation** — A full stop ends every sentence. Commas separate clauses and list items. Apostrophes show belonging (*the dog's lead*) and mark missing letters (*it's* stands for *it is*). If you use the semicolons and dashes from Section 2E, check each one is doing the job you meant.

Four pairs cause most of the trouble: *their* (belonging to them), *there* (the place) and *they're* (they are); *its* (belonging to it) and *it's* (it is); *then* (next) and *than* (comparing); and *should have* — never “should of”.

6. Reviewing the texts of others

The curriculum asks you to review and edit the texts of others as well as your own. Two reasons make this worth doing. A fresh eye sees what the writer has stopped seeing. And reviewing teaches you to read like a writer — the habits you form in someone else's draft walk back into your own.

Reviewing someone's writing is a job of trust, so this section uses one routine for it:

The feedback routine — reviewing someone else's text

- 1 Read the whole text once — without a pen.
- 2 Say what it does at its best — name the exact words that carry it.
- 3 Ask one real question about what you could not follow.
- 4 Suggest one change — and give the reason for it.
- 5 Keep the feedback on the text, not the writer.

HELPS

"Your second sentence does real work — 'Quiet hung over the house like a held breath' sets the whole mood."

DOES NOT HELP

"This is good. Fix the middle."
(no words named, no reason given, nothing the writer can act on)

The five-step feedback routine for reviewing another person's text, with two example comments side by side — one that helps and one that does not

1. **Read the whole text once, without a pen.** Find out what the text is doing before you judge how it does it.
2. **Find what the text does at its best.** Judge the draft at its strongest: what is the best thing the writer could have meant, and which exact words carry it? Say this first.
3. **Ask one real question** about something you could not follow, or the text never answered.
4. **Suggest one change, with a reason.** *This part could work harder because ... beats fix this.*
5. **Keep the feedback on the text, not the writer.**

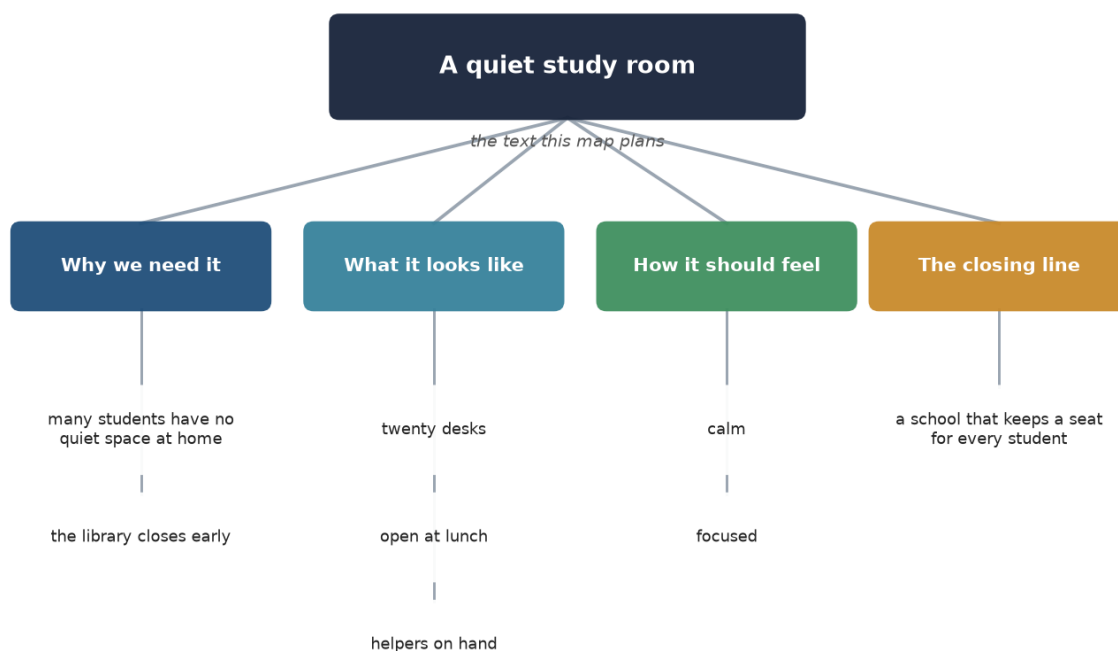
Two last rules. Give the kind of feedback you would be glad to receive — specific and honest, not soft and empty, and not harsh and vague. And remember the writer keeps the final say: your job is to help their text become what they meant, not to turn it into your own.

7. Planning and reflecting with concept maps and journals

The cycle in Part 1 turns at every stage — and concept maps and journals are the two tools that carry it.

Concept maps (also called conceptual maps) lay your ideas out as boxes joined by lines, so you can see what belongs, and in what order, before you write. They work for reviewing as well as planning: if a branch of the map has no match in the draft, something is missing; if the draft has a part no branch asked for, something has wandered in.

A concept map — planning a short persuasive text



If a branch of the map has no match in the draft, something is missing — if the draft has a part no branch asked for, something wandered in.

A sample concept map planning a short text about a quiet study room, with a centre box and four branches: why we need it, what it looks like, how it should feel, and the closing line

Reflective journals catch your thinking at each stage of the cycle. One short entry per stage is enough. The template below asks the same three questions at four stages: what did you decide, why, and what would you change next time?

Reflective journal — one short entry per stage

Stage	What did you decide?	Why?	What would you change next time?
Plan			
Draft			
Review			
Edit			

Reflective journal template with four rows — plan, draft, review and edit — and three question columns: what did you decide, why, and what would you change next time

A journal entry written at the plan stage helps the draft; one written at the edit stage helps the next text you ever write. That is the point of reflecting — the work you do on this text pays out on every text after it.

Worked examples

Example 1 — scaffolded (editing imagery and word choices)

Below is the first draft of the opening of a short story, written for this book. Its bones are good — the scene, the character, the order of events — but its words are flat in places. Follow the table, which edits the draft choice by choice.

Draft (sample). The house at the end of the street was old. Mia walked up the path. The house was quiet. She looked at the windows. They were dark. She felt afraid. The wind moved the trees. She walked up the steps and reached for the door.

Draft	Edit	What the change does
<i>The house at the end of the street was old.</i>	<i>The house at the end of the street had watched the street grow old around it.</i>	Gives the house a kind of life, and sets a mysterious tone before anything happens.
<i>Mia walked up the path. The house was quiet.</i>	<i>Mia's shoes cracked on the path. Quiet hung over the house like a held breath.</i>	Adds a sound image; the simile makes the quiet feel like something that could break.
<i>She looked at the windows. They were dark.</i>	<i>The windows stared back, dark.</i>	Two sentences become one; <i>stared</i> turns the house into something watching Mia.
<i>She felt afraid.</i>	<i>Her hand tightened on the strap of her bag.</i>	Shows fear through Mia's body instead of naming it — the reader feels it rather than being told it.
<i>The wind moved the trees.</i>	<i>Behind her, the wind combed through the trees.</i>	A stronger verb; <i>behind her</i> puts the reader at Mia's back.
<i>She walked up the steps ...</i>	<i>She climbed the steps ...</i>	<i>Walked</i> already appeared earlier; <i>climbed</i> removes the repetition and slows Mia down at the door.

The edited version.

The house at the end of the street had watched the street grow old around it. Mia's shoes cracked on the path. Quiet hung over the house like a held breath. The windows stared back, dark. Her hand tightened on the strap of her bag. Behind her, the wind combed through the trees. She climbed the steps and reached for the door.

Reflecting on the changes. The reflection is part of the edit, not an extra. It names the changes, gives the reason for each, and says what the new version does to the reader. Here is a model reflection on the edit above:

The change I trust most is swapping *She felt afraid* for *Her hand tightened on the strap of her bag*. Naming the feeling told the reader what to think; showing it through Mia's body lets the reader feel the fear too. The simile (*like a held breath*) does a second job: it makes the quiet feel fragile, as if anything could break it. If I edited this draft again, I would watch the two ideas of the house watching — *had watched the street* and *the windows stared back* — and make sure they work together instead of crowding each other.

Example 2 — unscaffolded (editing order, sentences and accuracy)

Below is a short paragraph arguing for a homework club (sample). It is a first draft, and it has six problems hiding in it:

- two accuracy errors — one wrong little word and one wrong joining word;
- one sentence that sits too early, before the reader has any reason to care about the club;
- one weak phrase;
- two sentences that want joining;
- one repeated opening worth varying.

Find and fix what you can, then write two sentences reflecting on which change mattered most and why. Work out your own answer first, then check it against the worked solution at the end of this section.

Draft (sample). Many students at our school struggle to find a quiet place to work at home. A homework club would be a good help for them. It would give students a warm room, tables and an adult to ask. The club should run three lunchtimes a week. Students that join finish there homework on more nights. They also report feeling less stressed, because the work is done before they get home. In one sample school, a lunchtime homework club doubled the number of students handing in homework on time (sample data). A homework club costs little to run, and it pays students back in calm.

Practice questions

Scaffolded

Q1. Word choices. Each sentence below carries a vague word in bold. Replace the bold word with one that says more, then write one sentence about what your word adds that the old one did not.

- (a) The new study room is **good** for students.
- (b) The team felt **bad** about the loss.
- (c) The assembly was **nice**.

Q2. Imagery. Here is a flat sentence: *The wind was strong that night*. Rewrite it twice — first so the reader can **hear** the wind, then so the reader can **feel** it. Which version would you keep in a story, and why?

Q3. Reordering. These five sentences make a paragraph about a school market day, but they are in the wrong order. Write them in order, and name the words that helped you decide.

- (a) In short, market day taught the students more about money than any poster ever could.
- (b) First, students planned stalls selling things they had made at home.
- (c) As a result, the hall filled with families, and every stall sold out before two o'clock.
- (d) Our school should hold a market day once a term.
- (e) In a 2026 trial at one sample school, the first market day raised \$1,200 for new library books (sample data).

Q4. Sentence variety. Here are three short sentences: *The match was close. The crowd was loud. Our team won in the last minute*. Join them into one sentence in two different ways. Then say which version you would keep, and why.

Q5. Accuracy. This passage about a school science fair has four errors — one wrong apostrophe, one comma that should not be there, and two words spelled wrong. Find and fix all four.

Last week, our school held it's science fair in the hall. The judges, looked at thirty projects. One team built a model bridge from recycled paper, and it held four kilograms. The winers said they tested the bridge twelev times before the fair.

Q6. Concept maps. Look at the sample concept map in Part 7 of this section, which plans a short text about a quiet study room.

- (a) Write the topic sentence the centre of the map points to.
- (b) List two supporting ideas the map offers.
- (c) Add one branch of your own to the map, and say where in the text it would sit.

Un scaffolded

Q7. Editing imagery. Below is the opening of a short story (sample). Its bones are good, but its words are flat in places.

The farm was quiet in the morning. The sun came up. Sam opened the gate to the yard. The dogs ran to him. He gave them food. The air was cold. He could see his breath. The day was starting.

Rewrite the passage with at least three imagery or word-choice changes, and cut one part that does not earn its place. Then write three sentences of reflection: name the change you trust most, say why you made it, and say what it does for the reader.

Q8. Editing for meaning and accuracy. This paragraph (sample) needs one reorder, one sentence join, one better phrase, and it carries one spelling error and one grammar error. Make the edits, then write two sentences about what your edits changed about the paragraph's meaning.

Recycling at our school should be easier than it is. In a 2026 check at one sample school, adding three clearly marked bins cut litter by a fifth in one term (sample data). Many students want to recycle but the bins are hard to find. The bins are often full by lunch. Full bins teach students that recycling does not matter. Our school should add three new recycling bins near the canteen and the oval. Recycling is a good thing when it is easy.

Q9. Reviewing another's text. Read this paragraph, written by a sample student (sample):

Lunch should be ten minutes longer. Students need more time. The line at the canteen is so long, and there is not enough time to eat and get to class. A longer lunch would let students eat and rest their brains. Some teachers say we would lose learning time, but we learn better after a real break. Our school should give us the ten minutes back.

Use the feedback routine from Part 6. Write feedback with three parts: (1) one thing the paragraph does at its best, naming the exact words that carry it; (2) one real question about something you could not follow; (3) one suggested change, with a reason. *Marks go to the care and truth of your feedback, not to how kind or how harsh it is — a warm review and a tough one can both do well if both are specific and honest.*

Q10. Reflective journal. Choose any text you have written this term — or use your edited version from Q7 or Q8. Write one reflective journal entry using the template from Part 7: one row for each of plan, draft, review and edit. In each row, say what you decided, why, and what you would change next time.

Product task — edit and reflect

Read the draft below — the first draft of a short literary text, written for this book.

Draft (sample). The street was dark that night, and Leo walked fast. The wind was strong. He wanted to get home. Behind him, something moved in the lane. Leo froze, his heart beat hard. He turned around slow. In the shop window's light sat a small dog. It was wet and it was shaking. Leo knelt down. The dog crept closer. "It's all right," Leo said. He took off his jacket and wrapped it around the dog. The walk home felt shorter now, even though it was the same street.

Part A — plan. Before you change anything, draw a quick concept map of the draft: the centre box is what happens; one branch is what the reader should feel, and where; one branch is which parts of the draft carry those feelings; and one branch is which parts are flat.

Part B — edit. Write an edited version of the draft. Your edits must include at least two imagery or word-choice changes, at least one cut, join or reorder, and a fix for every accuracy error you can find. Keep what already works — the last sentence is one of them.

Part C — reflect. Write a reflective journal entry for your edit using the template from Part 7: one row each for plan, review and edit. Then write two sentences: which change mattered most and why, and what you would do next if you had another pass.

Marks for this task go to the quality of your editing decisions and your reflection — not to how many changes you make. A text with five good changes, each with a reason, beats a text with twenty changes made at random.

Answers

Q1. Sample answers (any word that says more than the vague one earns the mark, as long as you say what it adds): (a) *The new study room is **calm** for students* — adds the idea of quiet. (b) *The team felt **flat** about the loss* — names the kind of bad. (c) *The assembly was **lively** (or **dull**)* — tells the reader which way it went.

Q2. Sample answers: hearing — *The wind howled around the house that night*; feeling — *The wind pushed its cold weight against her that night*. Keep whichever fits the story: the hearing version suits a scene with a character listening; the feeling version suits a character out in it.

Q3. Order: (d) (b) (e) (c) (a). The claim (d) comes first; *First* leads in the reason (b); *In a 2026 trial* brings the evidence (e) for that reason; *As a result* moves from evidence to what happened (c); *In short* marks the close (a).

Q4. Sample joins: (i) *The match was close and the crowd was loud, but our team won in the last minute.* (ii) *With the crowd loud around them, our team won in the last minute of a close match.* Either version earns the mark with a reason: the first keeps the turn in the *but*; the second puts the win up front.

Q5. *it's* → *its* (no apostrophe for belonging); cut the comma after *judges*; *winers* → *winners*; *twelev* → *twelve*.

Q6. (a) Sample: *Our school needs a quiet study room.* (b) Any two from the map: many students have no quiet space at home; the library closes early; twenty desks; open at lunch; helpers on hand. (c) Any sensible branch — for example, *what it will cost* — with its place named (before the closing line).

Q7–Q10 and the product task. These are editing and writing tasks. Full models are in the fully-worked solutions below. Check yours against the five passes — ideas, order, sentences, words, accuracy — and make sure your reflection names your changes and says what they do.

Example 2. The full model is in the fully-worked solutions below.

Fully-worked solutions

Example 2 — model edit.

Many students at our school struggle to find a quiet place to work at home. A homework club would be a steady answer to that problem. It would give students a warm room, tables and an adult to ask. Students who join finish their homework on more nights and report feeling less stressed because the work is done before they get home. In one sample school, a lunchtime homework club doubled the number of students handing in homework on time (sample data). The club should run three lunchtimes a week. A homework club costs little to run, and it pays students back in calm.

What the edit did: *there* → *their* and *Students that join* → *Students who join* fix the two accuracy errors; *a good help for them* → *a steady answer to that problem* replaces the weak phrase; the two sentences about what students gain are joined into one; and *The club should run three lunchtimes a week* moves to after the evidence, where the reader now has a reason to care. The repeated *A homework club* openings stay at the start and end, where they frame the paragraph.

Model reflection: *The change that mattered most was moving “three lunchtimes a week” to after the evidence — early it was a timetable nobody cared about, and late it answers a question the reader is now asking. Joining the two sentences about what students gain also helped, because the paragraph moves from what the club gives to what the evidence shows without stopping twice.*

Q7 — model edit.

Morning lay quiet over the farm. The sun lifted over the hill and lit the yard gold. Sam opened the gate, and the dogs came racing, their paws drumming on the dirt. He tipped their food into the bowls. The air bit at his fingers, and his breath hung in front of him like smoke. The day was starting.

The cut: *The air was cold. He could see his breath.* — two flat facts doing one job — becomes one image that touches two senses. Other changes: *came racing, their paws drumming* adds sound; *tipped* is a more specific action than *gave*; *lit the yard gold* gives the sun a picture to do.

Model reflection: *The change I trust most is turning the two cold sentences into one image — “The air bit at his fingers, and his breath hung in front of him like smoke” — because two flat facts slowed the reader down, and one picture does both jobs at once. I swapped “He gave them food” for “He tipped their food into the bowls” because a specific action lets the reader see Sam instead of being told about him. Next time I would look again at the last sentence, because “The day was starting” may already be said by everything before it.*

Q8 — model edit.

Recycling at our school should be easier than it is. Many students want to recycle, but the bins are hard to find. The bins are often full by lunch, and full bins teach students that recycling does not matter. In a 2026 check at one sample school, adding three clearly marked bins cut litter by a fifth in one term (sample data). Our school should add three new recycling bins near the canteen and the oval. Recycling becomes a habit when it is easy.

What the edit did: the evidence sentence moves from second place to after the problems it answers; the comma before *but* goes in; the two sentences about the bins join, with *full bins* carrying the link; *Recycling* → *Recycling*; and *is a good thing* → *becomes a habit*.

Model reflection: *Moving the evidence to after the problems means it now answers a question the reader actually has. Changing “a good thing” to “a habit” turns a weak opinion into a claim about how habits form.*

Q9 — model feedback.

- 1. What the text does at its best.** The strongest line is “there is not enough time to eat and get to class” — it puts the reader in the lunch line and gives the claim a real reason to stand on.
- 2. One real question.** You say a longer lunch would let students “rest their brains” — what would that rest look like, and who decides how the ten minutes are used?
- 3. One suggested change, with a reason.** “Students need more time” says the same thing the first sentence already said, in weaker words. Cut it, or swap it for a sentence that shows what students do with the time they have now — the paragraph argues better when it does not repeat itself.

Q10 — model journal entry (this one reflects on the Q7 edit; yours will reflect on your own text).

Stage	What I decided	Why	What I would change next time
Plan	Keep the morning quiet — no big events, only small ones.	The quiet is what the passage is about; noise would drown it.	Sketch the order of the images first, so I do not repeat one.
Draft	Write the facts plainly first: sun, dogs, cold.	I cannot edit what is not there yet; flat comes before fine.	—
Review	Mark the flat spots — the two cold sentences, and <i>ran</i> for the dogs.	Two facts doing one job slow the reader down, and <i>ran</i> is a word any reader has met a hundred times.	Read the draft aloud — the flat spots are easier to hear than to see.
Edit	Join the cold facts into one image; give the dogs sound (<i>paws drumming</i>); swap <i>gave</i> for <i>tipped</i> .	One picture that touches the senses works harder than two bare facts, and specific verbs let the reader see the scene.	If the last sentence repeats the one before it, cut it.

Product task, Part B — model edit.

The street was dark that night, and Leo walked fast. The wind shoved at his jacket, cold and impatient. Behind him, something moved in the lane. Leo froze; his heart beat hard. He turned around slowly. In the shop window's light sat a small dog, wet and shaking. Leo knelt down, and the dog crept closer. "It's all right," he said. He took off his jacket and wrapped it around the dog. The walk home felt shorter now, even though it was the same street.

What the edit did: *The wind was strong* and *He wanted to get home* go — walking fast already shows what Leo wants, and the wind now does something instead of just being strong. The comma splice in *Leo froze, his heart beat hard* becomes a semicolon; *slow* → *slowly*; *took of* → *took off*; the two short dog sentences join into one picture; and *Leo knelt down. The dog crept closer.* joins so the two move together.

Product task, Part C — model journal entry.

Stage	What I decided	Why	What I would change next time
Plan	The passage is about a boy finding a dog, and the street should turn from scary to warm.	That turn is the reason the passage exists; every edit must serve it.	Put the feeling on the concept map first, so the flat spots show up earlier.
Review	Mark the flat spots: <i>The wind was strong</i> , <i>He wanted to get home</i> , and the two wet-dog sentences.	They tell instead of show, or say twice what one sentence could say.	—
Edit	Give the wind an action (<i>shoved</i>); join the dog sentences; fix <i>slow/slowly</i> and <i>of/off</i> ; use a semicolon for Leo's freeze.	The wind now touches Leo; the dog arrives in one picture; the accuracy fixes let the reader trust the writing.	Try the ending once more — a last image of the dog might land harder than the street line.

Model closing sentences: *The change that mattered most was cutting "He wanted to get home" and letting the wind line carry the hurry instead — walking fast already showed what Leo wanted, and saying it twice flattened the opening. If I had another pass, I would read the whole edit aloud to hear whether the sentences slow down where Leo kneels to the dog.*