

# English Level 8

## End-of-level review, observation records and solutions

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## O1 — Discussion · Observation checklist (formative, unmarked)

This is a school-designed teacher record. It is not a VCAA instrument, it carries no marks, and nothing recorded here enters any total. Achievement in the Victorian Curriculum is reported against the Level 8 achievement standard, not against anything on this page.

### Observation checklist O1 · Discussion — lives with Section 4A (pairs with Section 1A)

#### English Level 8 (Year 8) · Victorian Curriculum 2.0 · single-level book (no band)

**Chapter/topic coverage:** Chapter 4, Section 4A — discussion; pairs with Chapter 1, Section 1A

**Codes observed (formative):** VC2E8LY01 — the live speaking and listening half of the standard; pairs with the audience work of VC2E8LA01 as taught

Teacher: \_\_\_\_\_ Class: \_\_\_\_\_ Session date: \_\_\_\_\_

#### Total marks

None — this checklist carries no marks (TOC 7.6).

#### Status

Formative, qualitative-only teacher record (DJB-1). It is not an assessed instrument, has no solutions key, and feeds no platform total.

#### Evidence

Teacher observation during Section 4A's discussion task, when the live mode work happens.

#### Record

What the student said and did, in words. No ratings, no grades, no levels.

### Observable actions

The three actions below are observable student actions, not adjectives. Record each action you observe, with a short note in your own words.

| # | Observable action<br>(during discussion)                 | Seen this session        | Notes — what you<br>heard |
|---|----------------------------------------------------------|--------------------------|---------------------------|
| 1 | supports or challenges<br>a stated idea with a<br>reason | <input type="checkbox"/> |                           |
| 2 | restates a peer's point<br>before disagreeing            | <input type="checkbox"/> |                           |
| 3 | stays on the point under<br>discussion                   | <input type="checkbox"/> |                           |

### Teacher record

Students observed this session:

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Notes (words, not grades):

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Descriptive feedback for the students (what worked, what to try next):

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**END OF O1 — DISCUSSION OBSERVATION CHECKLIST**





## O2 — Spoken delivery · Observation checklist (formative, unmarked)

This is a school-designed teacher record. It is not a VCAA instrument, it carries no marks, and nothing recorded here enters any total. Achievement in the Victorian Curriculum is reported against the Level 8 achievement standard, not against anything on this page.

### Observation checklist O2 · Spoken delivery — lives with Section 4B

English Level 8 (Year 8) · Victorian Curriculum 2.0 · single-level book (no band)

Chapter/topic coverage: Chapter 4, Section 4B — spoken delivery

Codes observed (formative): VC2E8LY02 — the live speaking half of the standard

Teacher: \_\_\_\_\_ Class: \_\_\_\_\_ Session date: \_\_\_\_\_

**Total marks**

None — this checklist carries no marks (TOC 7.6).

**Status**

Formative, qualitative-only teacher record (DJB-1). It is not an assessed instrument, has no solutions key, and feeds no platform total.

**Evidence**

Teacher observation during Section 4B's spoken task, when the live mode work happens.

**Record**

What the student said and did, in words. No ratings, no grades, no levels.

### Observable actions

The three actions below are observable student actions, not adjectives. Record each action you observe, with a short note in your own words.

| # | Observable action<br>(during the spoken task)                            | Seen this session        | Notes — what you heard |
|---|--------------------------------------------------------------------------|--------------------------|------------------------|
| 1 | selects voice features<br>(tone, pace, volume)<br>suited to the audience | <input type="checkbox"/> |                        |
| 2 | structures the spoken<br>text for its purpose                            | <input type="checkbox"/> |                        |
| 3 | uses language suited to<br>the formality of the<br>context               | <input type="checkbox"/> |                        |

### Teacher record

Students observed this session:

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Notes (words, not grades):

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Descriptive feedback for the students (what worked, what to try next):



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**END OF O2 — SPOKEN DELIVERY OBSERVATION CHECKLIST**





### O3 — Literary experimentation · Observation checklist (formative, unmarked)

This is a school-designed teacher record. It is not a VCAA instrument, it carries no marks, and nothing recorded here enters any total. Achievement in the Victorian Curriculum is reported against the Level 8 achievement standard, not against anything on this page.

#### Observation checklist O3 · Literary experimentation — lives with Section 3F (feeds Section 5E)

##### English Level 8 (Year 8) · Victorian Curriculum 2.0 · single-level book (no band)

**Chapter/topic coverage:** Chapter 3, Section 3F — literary experimentation; feeds Chapter 5, Section 5E

**Codes observed (formative):** VC2E8LE06 — the composing itself lives in Section 3F's product task; the revision habit feeds VC2E8LY09 in Section 5E

Teacher: \_\_\_\_\_ Class: \_\_\_\_\_ Session date: \_\_\_\_\_

#### Total marks

None — this checklist carries no marks (TOC 7.6).

#### Status

Formative, qualitative-only teacher record (DJB-1). It is not an assessed instrument, has no solutions key, and feeds no platform total.

#### Evidence

Teacher observation during Section 3F's product task and its feedback rounds, when the live mode work happens.

#### Record

What the student wrote, said and changed, in words. No ratings, no grades, no levels.

### Observable actions

The three actions below are observable student actions, not adjectives. Record each action you observe, with a short note in your own words.

| # | Observable action<br>(during drafting and<br>feedback)        | Seen this session        | Notes — what you saw |
|---|---------------------------------------------------------------|--------------------------|----------------------|
| 1 | experiments with a<br>deliberate device for a<br>named effect | <input type="checkbox"/> |                      |
| 2 | makes a dialogue<br>choice that suits the<br>character        | <input type="checkbox"/> |                      |
| 3 | revises a draft in<br>response to feedback                    | <input type="checkbox"/> |                      |

### Teacher record

Students observed this session:

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Notes (words, not grades):

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**Descriptive feedback for the students (what worked, what to try next):**

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**END OF O3 — LITERARY EXPERIMENTATION OBSERVATION CHECKLIST**





## O4 — Creating for an issue · Observation checklist (formative, unmarked)

This is a school-designed teacher record. It is not a VCAA instrument, it carries no marks, and nothing recorded here enters any total. Achievement in the Victorian Curriculum is reported against the Level 8 achievement standard, not against anything on this page.

### Observation checklist O4 · Creating for an issue — lives with Section 5D

#### English Level 8 (Year 8) · Victorian Curriculum 2.0 · single-level book (no band)

**Chapter/topic coverage:** Chapter 5, Section 5D — creating for an issue

**Codes observed (formative):** VC2E8LY08 — the live creating half of the standard; the neutral halves of this CD are assessed in T5 and R8

Teacher: \_\_\_\_\_ Class: \_\_\_\_\_ Session date: \_\_\_\_\_

#### Total marks

None — this checklist carries no marks (TOC 7.6).

#### Status

Formative, qualitative-only teacher record (DJB-1). It is not an assessed instrument, has no solutions key, and feeds no platform total.

#### Evidence

Teacher observation during Section 5D's campaign task, when the live mode work happens.

#### Record

What the student chose, wrote and contributed, in words. No ratings, no grades, no levels.

### Observable actions

The three actions below are observable student actions, not adjectives. Record each action you observe, with a short note in your own words.

| # | Observable action<br>(during the campaign task) | Seen this session        | Notes — what you saw |
|---|-------------------------------------------------|--------------------------|----------------------|
| 1 | selects vocabulary to position an audience      | <input type="checkbox"/> |                      |
| 2 | chooses structure to meet the audience's needs  | <input type="checkbox"/> |                      |
| 3 | contributes to the shared campaign text         | <input type="checkbox"/> |                      |

### Teacher record

**Students observed this session:**

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**Notes (words, not grades):**

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**Descriptive feedback for the students (what worked, what to try next):**



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**END OF O4 — CREATING FOR AN ISSUE OBSERVATION CHECKLIST**





## R8 — End-of-Level-8 review

This is a school-designed review. It is not a VCAA instrument. Achievement in the Victorian Curriculum is reported against the Level 8 achievement standard, not against a mark on this review.

### Instrument R8 · End-of-Level-8 review · cumulative across Chapters 1–5

#### English Level 8 (Year 8) · Victorian Curriculum 2.0 · single-level book (no band)

**Chapter/topic coverage:** Chapters 1–5 — Language (Sections 1A–1D, 2A–2E), Literature (Sections 3A–3F), Literacy (Sections 4A–4D, 5A–5E)

**Codes assessed:** all 24 Level 8 English content descriptions — VC2E8LA01–VC2E8LA09 · VC2E8LE01–VC2E8LE06 · VC2E8LY01–VC2E8LY09

Name: \_\_\_\_\_ Date: \_\_\_\_\_

|                            |                                                                                                                                                                                                                                                                                                    |
|----------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Total marks</b>         | 50                                                                                                                                                                                                                                                                                                 |
| <b>Section structure</b>   | Section A — Language (20 marks) · Section B — Literature (14 marks) · Section C — Literacy (16 marks)                                                                                                                                                                                              |
| <b>Guidance time</b>       | 65 minutes — about 1.3 minutes per mark plus reading and listening time. The review may be split across two sittings: Sitting 1, Section A (about 25 minutes); Sitting 2, Sections B and C (about 40 minutes, including two playings of the audio).                                                |
| <b>Conditions</b>          | Class review, not an exam. No equipment needed. All three passages are supplied in this paper. Your teacher plays the Section C audio twice. A printed transcript of the audio is supplied in this paper. This is a school-designed assessment, not a VCAA exam. Your teacher will let you finish. |
| <b>Permitted materials</b> | None. A pen or pencil only.                                                                                                                                                                                                                                                                        |
| <b>Reading support</b>     | Your teacher may read any question to you.                                                                                                                                                                                                                                                         |

Attempt every question. Each question is worth 1 mark. Where you choose an answer, choose the **one best** answer. Where you mark, match, sort or fill, follow the instructions in each question.

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### Section A — Language (20 marks)

*Questions 1–20 are about Passage A unless they stand alone. Read the passage once, then work through the questions.*

#### Passage A — A night on the oval

*Newsletter report written for this book (sample).*

The college’s astronomy night, which the science faculty has run each spring since 2022, drew eighty students and families to the oval on Friday evening. The queue at the big telescope stretched like a comet’s tail, but the sky stayed clear and the line kept moving.

Three things made the night work. First, the decision to book two extra telescopes cut the longest wait to ten minutes. Second, the faculty — three of its teachers had never run an evening event before — kept every station staffed; by nine o’clock, every visitor had seen Saturn through a lens. Finally, the student astronomy club, whose members ran every station, kept the groups moving from first star to last.

One Year 7 student called the evening “one giant leap” for the club, borrowing the famous line from the first moon landing. The faculty credited the strong attendance to the club’s posters, and has already set a date for next year.

### Question 1 (1 mark)

Which phrase from the report most marks it as a formal school publication, rather than a note between friends?

- A. “the sky stayed clear”
- B. “the faculty credited the strong attendance to the club’s posters”
- C. “kept the groups moving”
- D. “Three things made the night work”

### Question 2 (1 mark)

The report says the queue “stretched like a comet’s tail.” What kind of language is this?

- A. A metaphor — one thing is said to be another.
- B. Hyperbole — the queue is blown up far past its real size.
- C. A simile — the comparison carries the flag word *like*.
- D. Understatement — the queue is shrunk below its real size.

### Question 3 (1 mark)

The report opens its middle paragraph with “Three things made the night work,” then uses *First*, *Second* and *Finally*. What do these signposts mainly do for the reader?

- A. They sort the reasons so the reader can follow and find each one.
- B. They build suspense for a surprise ending.
- C. They show how the writer felt about the night.
- D. They turn the report into a story.

### Question 4 (1 mark)

In this sentence, which clause is **embedded** — sitting inside the main clause and adding extra information?

“The college’s astronomy night, which the science faculty has run each spring since 2022, drew eighty students and families to the oval.”

- A. The college’s astronomy night
- B. which the science faculty has run each spring since 2022
- C. drew eighty students and families
- D. to the oval

### Question 5 (1 mark)

Which pair of words from the report are both **nominalisations** — nouns built from verbs?

- A. queue and sky
- B. ran and kept
- C. Finally and Second
- D. decision and attendance

### Question 6 (1 mark)

In the sentence “Second, the faculty — three of its teachers had never run an evening event before — kept every station staffed,” what is the pair of dashes doing?

- A. Joining two independent clauses.
- B. Ending the sentence with a dramatic stop.
- C. Whispering a quiet aside in brackets.
- D. Spotlighting the aside about the teachers, so the reader must stop and meet it.

**Question 7 (1 mark)**

Drag one item from the word bank into the gap.

Word bank: *In addition* / *However* / *As a result* / *For example*

“The club printed fifty posters around the college. \_\_\_\_\_, every Year 7 homeroom heard about the night from a club member.”

**Question 8 (1 mark)**

Drag one item from the word bank into the gap.

Word bank: *In short* / *First* / *For example* / *Even so*

“The report has given the reasons and the numbers. Its last line reads: ‘ \_\_\_\_\_, the astronomy night is already on next year’s calendar.’”

**Question 9 (1 mark)**

These three blocks make one sentence with an embedded clause. Put them in the order that makes the sentence stand.

- P. — which opened in 2024 —
- Q. The new observatory
- R. will host the winter viewing nights.

Correct order: \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_

**Question 10 (1 mark)**

These three blocks make one sentence with an embedded clause. Put them in the order that makes the sentence stand.

- P. The visiting astronomer,
- Q. gave the students a tour of her telescope.
- R. who studies southern stars,

Correct order: \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_

**Question 11 (1 mark)**

These three blocks make one sentence with an embedded clause. Put them in the order that makes the sentence stand.

- P. cut that afternoon,
- Q. The oval grass,
- R. gave the telescopes a level base.

Correct order: \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_

**Question 12 (1 mark)**

Eighty families attended the night. The strong \_\_\_\_\_ surprised even the faculty. (build the noun from the base *attend* with the suffix *-ance*)

**Question 13 (1 mark)**

The club sent an \_\_\_\_\_ to every homeroom. (build the noun from the base *invite* with the suffix *-ation*)

**Question 14 (1 mark)**

Choosing the extra telescopes had a clear \_\_\_\_\_: the longest wait fell to ten minutes. (the academic word for what follows from a decision)

**Question 15 (1 mark)**

Every stall at the fete was judged against the same \_\_\_\_\_. (the academic word for the standards things are judged against)

**Question 16 (1 mark)**

The club wanted every visitor to see Saturn. \_\_\_\_\_, it booked two extra telescopes. (supply the connective that signals the reason)

**Question 17 (1 mark)**

A student is combining these two sentences for the report: "The astronomy night drew eighty visitors." "It has run each spring since 2022." Which combination is succinct and grammatical?

- A. "The astronomy night drawing eighty visitors since 2022."
- B. "The astronomy night, has run each spring since 2022, drew eighty visitors."
- C. "The astronomy night, which has run each spring since 2022, drew eighty visitors."
- D. "The astronomy night drew eighty visitors and it has run each spring since 2022 and everyone came."

**Question 18 (1 mark)**

A club poster for next year's night needs one line that carries something from another text on purpose, bent to the club's job. Which line does that?

- A. "Dark skies, big lenses, warm jackets."
- B. "'All the sky's a stage' — and Saturday, the stars perform."
- C. "The astronomy club meets on Fridays."
- D. "Bring a torch and a friend."

**Question 19 (1 mark)**

Which sentence uses the semicolon correctly to join two linked independent clauses?

- A. "The clouds arrived at eight, by then every visitor had seen Saturn."
- B. "The clouds arrived; at eight."
- C. "The clouds arrived at eight because; every visitor had seen Saturn."
- D. "The clouds arrived at eight; by then, every visitor had seen Saturn."

**Question 20 (1 mark)**

Which sentence uses a pair of dashes to spotlight the surprising detail?

- A. “The club (half its members joined this year) ran every station.”
  - B. “The club — half its members joined this year — ran every station.”
  - C. “The club, half its members joined this year ran every station.”
  - D. “The club; half its members joined this year; ran every station.”
- 

## Section B — Literature (14 marks)

Questions 21–34 are about *Passage B* unless they stand alone. Read the story once, then work through the questions.

### Passage B — The net

*Short story written for this book.*

The tide was going out, and the beach had that early-morning look, as if no one had ever walked on it. Tom saw the net first: a tangle of green rope caught on the rocks, and something moving inside it.

“It’s a gull,” said Ella, already kneeling. The bird was young, one wing wrapped twice in the mesh, its eye a bright black bead. It beat at the rope and stopped, beat and stopped.

“Dad could sell that net,” Tom said. “The boat needs every net this season.”

Ella looked at the net, then at the wing. “Hold him,” she said. “Gently — like you’re holding something borrowed.”

Tom held. The bird’s heart went against his palms like a small, fast fist. Ella cut with the knife from the bait box, one strand at a time, and the net gave way strand by strand.

On the last cut the gull tore free. It ran on the water twice, wings slapping, and then the air had it.

“Bad luck to keep what you should let go,” Ella said. “That’s the albatross story — the sailor kept the bird and paid for it forever.”

Tom watched the gull shrink to a white speck. Dad had an old saying for mornings like this one: “A smooth sea never made a skilled sailor.”

The net lay in a heap at his feet, worth good money, and he kicked it back into the tide.

“Race you to the shed,” he said.

The story has ten paragraphs, numbered from 1 (opening) to 10 (“Race you to the shed”).

### Question 21 (1 mark)

What value does the story most clearly represent through Tom’s final choice?

- A. Making money matters most on a fishing boat.
- B. Letting go of what you could sell can still be the right thing.
- C. Older sisters always know best.
- D. Nets should be left where the tide puts them.

### Question 22 (1 mark)

Which detail is part of the story’s **social context** — how the family lives and works?

- A. The tide was going out early that morning.
- B. The gull’s eye was a bright black bead.
- C. Ella was already kneeling on the sand.

D. “The boat needs every net this season.”

**Question 23 (1 mark)**

Four students comment on the story. Which comment carries all four links — opinion, choice, evidence and effect?

A. “I liked it because it was about a bird.”

B. “The story earns its ending: the writer gives Tom one two-word sentence — ‘Tom held.’ — and that stillness lets the reader feel how careful he is being.”

C. “It was a good story.”

D. “The beach sounded nice.”

**Question 24 (1 mark)**

A student says: “The writer puts the net on the rocks before any character speaks, so the reader finds it the way Tom does.” Which lens is this comment looking through?

A. Characterisation.

B. Setting.

C. Plot.

D. Context.

**Question 25 (1 mark)**

In paragraph 7, mark the **allusion**.

**Question 26 (1 mark)**

In paragraph 5, mark the **simile**.

**Question 27 (1 mark)**

Between “It’s a gull” and “On the last cut,” mark the **shortest complete sentence** — the one that cuts the action in one beat.

**Question 28 (1 mark)**

In paragraph 8, mark the **quotation from another text**.

**Question 29 (1 mark)**

Match each reference to the story pool it draws on.

- |                                                                 |                            |
|-----------------------------------------------------------------|----------------------------|
| (i) “Opening the old shed turned out to be a Pandora’s box.”    | A. Aesop’s fables          |
| (ii) “His third excuse went the way of the boy who cried wolf.” | B. Ancient Greek myths     |
| (iii) “Don’t be such a Scrooge — it’s the school fete.”         | C. Stories from the Bible  |
| (iv) “The stranger helped, a Good Samaritan with a tow rope.”   | D. A Charles Dickens novel |

(i) \_\_\_\_ (ii) \_\_\_\_ (iii) \_\_\_\_ (iv) \_\_\_\_

**Question 30 (1 mark)**

Match each extract to its best-fitting tone word.

- |                                                       |                    |
|-------------------------------------------------------|--------------------|
| (i) “The engine coughed once, and the captain counted | A. Calm and gentle |
|-------------------------------------------------------|--------------------|

the seconds to the shore.”

(ii) “The kettle rocked with the boat, and the lamp drew slow circles on the wall.” B. Mocking

(iii) “Oh, beautiful. Another leak. Just what this trip needed.” C. Tense and measured

(iv) “He checked the line. Checked it again. Checked it a third time.” D. Anxious, shown through repetition

(i) \_\_\_\_ (ii) \_\_\_\_ (iii) \_\_\_\_ (iv) \_\_\_\_

### Question 31 (1 mark)

Match each clause to the device it uses.

(i) “The hull sang under the water.” A. Simile

(ii) “The wake was a ribbon unwinding behind them.” B. Metaphor

(iii) “The spray hit like cold coins.” C. Personification

(iv) “Somewhere in the fog, a bell knocked twice.” D. Sound imagery

(i) \_\_\_\_ (ii) \_\_\_\_ (iii) \_\_\_\_ (iv) \_\_\_\_

### Question 32 (1 mark)

A writer wants to position the reader with Ella at the moment of the last cut. Which word for her action best does the job: “Ella \_\_\_\_\_ the last strand of rope”?

A. snapped

B. sawed

C. eased

D. attacked

### Question 33 (1 mark)

A student is drafting the moment Tom changes his mind. Which line **shows** character and moves the story, rather than telling a feeling?

A. Tom held the net’s float for a long moment, then let the tide take it.

B. Tom felt better about the bird now.

C. The net was worth money, and Tom knew it.

D. Tom said a lot about the bird on the way home.

### Question 34 (1 mark)

Which student comment about the story turns a reaction into a full judgement — opinion, choice, evidence and effect?

A. “It was a nice story.”

B. “Birds are important.”

C. “I thought it was sad.”

D. “The ending works because the writer gives Dad’s saying just before Tom’s last act — ‘A smooth sea never made a skilled sailor’ — so kicking the net back reads as a lesson Tom has chosen, not one he was told.”

## Section C — Literacy (16 marks)

Section C has two parts. Part 1 is listening: hear the audio twice while you follow the printed transcript, then answer Questions 35–36. Part 2 is reading: Questions 37–50 are about Passage C unless they stand alone.

### Part 1 — Listening (2 marks)

**Audio: R8 Track 1 — Ava’s assembly pitch** (about 1 minute, played twice)

*Transcript — talk recorded for this book. The bracketed directions are from the speaker’s own plan.*

Good morning, everyone. [Voice: warm, steady] My name is Ava from Year 8, and I’m here to ask for one thing: a trial of one walking bus route, for one term.

Here’s the picture. [Slide 1: map of the four streets around the college] Every morning, forty-odd cars queue at our gate for drop-off (sample data). The walk from Elm Street takes twelve minutes. [Voice: slow down on the numbers]

The plan is small. One route, one adult, up to fifteen students, every Tuesday and Thursday. We start in week three.

Some will say mornings are too busy. [Voice: even, no drama] But a walking bus cuts cars from the gate — and busy is exactly what it fixes.

So: one route, one term. Let’s try it, count the cars, and see the numbers for ourselves. Thanks.

#### Question 35 (1 mark)

What is the point Ava states straight out — the stated meaning of her pitch?

- A. The college should cancel morning drop-off.
- B. The college should trial one walking bus route for one term.
- C. Every student should walk to school every day.
- D. Parents should be fined for driving to the gate.

#### Question 36 (1 mark)

The transcript carries this direction: “[Voice: slow down on the numbers].” What is the direction meant to do for the audience?

- A. Make the pitch sound longer than it is.
- B. Help the speaker find the map slide.
- C. Give the audience time to take the numbers in, and mark them as the points to remember.
- D. Show that the speaker is nervous about the plan.

### Part 2 — Reading (14 marks)

**Passage C — Walk with us: one route, one term**

*Newsletter article written for this book (sample).*

Next Tuesday, a line of students will leave the corner of Elm Street at 8:05 am, walking to the college together with one adult and one bright flag. We call it a walking bus, and we want one route trialled for one term.

The need sits at our own gate. Every morning, forty-odd cars queue for drop-off (sample data), while the walk from Elm Street takes twelve minutes and passes two crossings with school flags already. The council’s 2025 traffic count recorded the worst queue at 8:35 am — the exact minutes our walkers would be on the path (sample data).

It is fair to say that mornings are tight, and some families will always need the car. No one doubts that. But a walking bus does not ask everyone to change; it asks fifteen families to try, twice a week.

In the 2026 pilot at one sample school, a single walking bus route cut morning cars at the gate by a fifth in one term (sample data). “I thought it was for little kids,” said Priya R., a Year 7 student. “Then it turned out to be the only morning I’m not late” (sample source).

We ask the college to approve one route for one term. The approval costs nothing but a line on the timetable. Count the cars, hear the students, and then decide. One route. One term. Let the numbers speak.

The article appeared on the college newsletter page at 7:00 am on the Monday before the trial, with a photo of the Elm Street corner.

**Question 37 (1 mark)**

The article went up at 7:00 am on the morning before the trial. What does that timing most reflect about the article’s context?

- A. It was made for families planning next year’s enrolment.
- B. It was made to sell walking flags.
- C. It was made for the college’s own community to read on the last morning before the trial.
- D. It was made for the council’s traffic files.

**Question 38 (1 mark)**

What is the article’s contention?

- A. All families must walk to school from next term.
- B. The council should close the college gate to cars.
- C. Year 7 students are always late.
- D. The college should trial one walking bus route for one term.

**Question 39 (1 mark)**

“It is fair to say that mornings are tight, and some families will always need the car.” What job does this sentence do in the article’s organisation?

- A. It grants the other side a point before the article presses its own.
- B. It introduces the article’s statistics.
- C. It restates the article’s contention.
- D. It gives the reader the call to action.

**Question 40 (1 mark)**

Four students interpret the closing line, “Let the numbers speak.” Which comment **interprets** rather than retells?

- A. “The line says the numbers will speak.”
- B. “The line asks the college to let a counted result settle the debate instead of argument — the writer hands the final judgement to evidence.”
- C. “The line comes at the end of the article.”
- D. “The article is about walking.”

**Question 41 (1 mark)**

In paragraph 4, mark the **statistic** the article relies on to show that the trial can work.

**Question 42 (1 mark)**

In paragraph 5, mark the word built from the base *approve*.

**Question 43 (1 mark)**

Match each claim about the article to the evidence the article relies on for it.

- |                                          |                                                                                                       |
|------------------------------------------|-------------------------------------------------------------------------------------------------------|
| (i) The queue problem is real and dated. | A. "...a single walking bus route cut morning cars at the gate by a fifth in one term (sample data)." |
| (ii) The trial has worked before.        | B. "The council's 2025 traffic count recorded the worst queue at 8:35 am (sample data)."              |
| (iii) Students themselves say it works.  | C. "...it turned out to be the only morning I'm not late (sample source)."                            |

(i) \_\_\_\_ (ii) \_\_\_\_ (iii) \_\_\_\_

**Question 44 (1 mark)**

These four blocks make one paragraph when put in the right order. Put them in the order that makes the paragraph hold together.

- P. As a result, late arrivals on Monday mornings fell by half in one term.
- Q. Last term, the canteen started a free breakfast for students who arrive before 8:15.
- R. In short, a warm meal turned out to be worth more than any detention.
- S. At first only ten students came, and the room grew each week as word spread.

Correct order: \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_

**Question 45 (1 mark)**

The route needs students it can count on; it must be \_\_\_\_\_. (build the word from the base *rely* + the suffix *-able*; remember the joining rule for bases ending in *y*)

**Question 46 (1 mark)**

With one adult and one flag, the trial is not a \_\_\_\_\_ idea — it has a plan. (build the word from the base *hope* + the suffix *-less*)

**Question 47 (1 mark)**

\_\_\_\_\_ the rain arrived at noon, the walkers kept their schedule. (supply the connective that joins the two ideas in one sentence)

**Question 48 (1 mark)**

Four students each write one sentence to summarise the article's argument. Which summary best captures the whole argument?

- A. "The article says mornings are busy."
- B. "The article argues that the college should trial one walking bus route for one term, because the queue is real, the pilot has worked, and the trial can be measured."
- C. "The article says one student is never late on walking mornings."
- D. "The article describes the walk from Elm Street."

**Question 49 (1 mark)**

A student's paragraph plan carries this claim: "A walking bus would ease the gate queue." Which drafted evidence sentence supports the claim best?

- A. “Walking is good for you.”
- B. “Everyone hates traffic.”
- C. “In the 2026 pilot at one sample school, one walking bus route cut morning cars at the gate by a fifth in one term (sample data).”
- D. “The flag is bright yellow.”

**Question 50 (1 mark)**

A student takes this casual line to the assembly: “Alright, quick one — walking buses.” Keep the idea; set the formality to the assembly. Which opening does the job?

- A. “Alright, listen up — buses.”
  - B. “So, yeah, walking and stuff.”
  - C. “Morning. Buses. Thanks.”
  - D. “Good morning, teachers and students. My name is Ava Nguyen from Year 8, and I’m here to ask you to trial one walking bus route.”
- 

**END OF R8 — END-OF-LEVEL-8 REVIEW**







## R8 — End-of-Level-8 review · Solutions

Teacher copy. Every item is objectively markable (P1). Construction items (Q17–Q20, Q32–Q34, Q48–Q50) carry model answers as well as the key (P2).

**Instrument R8 · English Level 8 · cumulative across Chapters 1–5 Codes assessed:** all 24 Level 8 content descriptions — VC2E8LA01–VC2E8LA09 · VC2E8LE01–VC2E8LE06 · VC2E8LY01–VC2E8LY09

### Running R8

The review may sit in one long block or split across two sittings (TOC 7.8):

- **Sitting 1 — Section A** (20 marks, about 25 minutes including reading time for Passage A).
- **Sitting 2 — Sections B and C** (30 marks, about 40 minutes including reading time for Passages B and C and two playings of the audio).

For Section C, play R8 Track 1 twice. Students may follow the printed transcript while they listen. The audio is a studio recording of the transcript (DJB-3); the printed transcript is the authoritative record, so a student who misses a word on first hearing can recover it from the page. Passages stay open for every question about them.

### Objective key (all 50 items)

| Q  | Section / family | Key                                                                                   | CD        |
|----|------------------|---------------------------------------------------------------------------------------|-----------|
| 1  | A · F2           | <b>B</b> — the phrasing is formal and exact where the other options are plain         | VC2E8LA01 |
| 2  | A · F2           | <b>C</b> — the comparison carries the flag word <i>like</i>                           | VC2E8LA02 |
| 3  | A · F2           | <b>A</b> — the signposts sort the reasons so each can be followed and found           | VC2E8LA03 |
| 4  | A · F2           | <b>B</b> — the <i>which</i> clause sits inside the main clause with extra information | VC2E8LA05 |
| 5  | A · F2           | <b>D</b> — <i>decision</i> and <i>attendance</i> are nouns built from verbs           | VC2E8LA06 |
| 6  | A · F2           | <b>D</b> — the dashes spotlight the aside, so the reader must stop and meet it        | VC2E8LA09 |
| 7  | A · F4           | <b>In addition</b>                                                                    | VC2E8LA04 |
| 8  | A · F4           | <b>In short</b>                                                                       | VC2E8LA03 |
| 9  | A · F5           | <b>Q, P, R</b>                                                                        | VC2E8LA05 |
| 10 | A · F5           | <b>P, R, Q</b>                                                                        | VC2E8LA05 |
| 11 | A · F5           | <b>Q, P, R</b>                                                                        | VC2E8LA05 |
| 12 | A · F1           | <b>attendance</b>                                                                     | VC2E8LA06 |
| 13 | A · F1           | <b>invitation</b>                                                                     | VC2E8LA06 |
| 14 | A · F1           | <b>consequence</b>                                                                    | VC2E8LA08 |
| 15 | A · F1           | <b>criteria</b>                                                                       | VC2E8LA08 |
| 16 | A · F1           | <b>so</b> (accept: <i>that is why</i> )                                               | VC2E8LA04 |
| 17 | A · F7           | <b>C</b> — the second sentence                                                        | VC2E8LA05 |

| Q  | Section / family | Key                                                                                      | CD        |
|----|------------------|------------------------------------------------------------------------------------------|-----------|
|    |                  | is tucked in as a <i>which</i> clause between commas                                     |           |
| 18 | A · F7           | <b>B</b> — a line from another text, bent to the club's job                              | VC2E8LA07 |
| 19 | A · F7           | <b>D</b> — the semicolon joins two independent clauses that share the evening            | VC2E8LA09 |
| 20 | A · F7           | <b>B</b> — the dashes lift the surprising detail out for the reader to meet              | VC2E8LA09 |
| 21 | B · F2           | <b>B</b> — Tom gives up what the net is worth, and the story frames that as right        | VC2E8LE01 |
| 22 | B · F2           | <b>D</b> — the family's work and its need sit behind the choice                          | VC2E8LE01 |
| 23 | B · F2           | <b>B</b> — opinion, choice, evidence and effect all in one comment                       | VC2E8LE02 |
| 24 | B · F2           | <b>C</b> — the comment is about the order and placement of events                        | VC2E8LE06 |
| 25 | B · F3           | Mark <b>the albatross</b> — the name borrowed from the old poem, with no quotation marks | VC2E8LE04 |
| 26 | B · F3           | Mark <b>like a small, fast fist</b>                                                      | VC2E8LE05 |
| 27 | B · F3           | Mark <b>Tom held.</b>                                                                    | VC2E8LE05 |
| 28 | B · F3           | Mark <b>"A smooth sea never made a skilled sailor."</b>                                  | VC2E8LE04 |
| 29 | B · F6           | (i)– <b>B</b> · (ii)– <b>A</b> · (iii)– <b>D</b> · (iv)– <b>C</b>                        | VC2E8LE04 |
| 30 | B · F6           | (i)– <b>C</b> · (ii)– <b>A</b> · (iii)– <b>B</b> · (iv)– <b>D</b>                        | VC2E8LE05 |
| 31 | B · F6           | (i)– <b>C</b> · (ii)– <b>B</b> · (iii)– <b>A</b> · (iv)– <b>D</b>                        | VC2E8LE05 |
| 32 | B · F7           | <b>C</b> — <i>eased</i> puts the care in Ella's hands                                    | VC2E8LE03 |
| 33 | B · F7           | <b>A</b> — the change of mind is shown through an action that moves the story            | VC2E8LE06 |
| 34 | B · F7           | <b>D</b> — opinion, choice, evidence and effect in one judgement                         | VC2E8LE02 |
| 35 | C · F8           | <b>B</b> — the stated ask, worded straight out in the opening and the close              | VC2E8LY01 |
| 36 | C · F8           | <b>C</b> — the slowdown gives                                                            | VC2E8LY02 |

| Q  | Section / family | Key                                                                                                                          | CD        |
|----|------------------|------------------------------------------------------------------------------------------------------------------------------|-----------|
|    |                  | the numbers time to land and marks them as the points to hold                                                                |           |
| 37 | C · F2           | <b>C</b> — published on the college's own page on the last morning before the trial                                          | VC2E8LY04 |
| 38 | C · F2           | <b>D</b> — the position the article takes and asks for                                                                       | VC2E8LY05 |
| 39 | C · F2           | <b>A</b> — it grants the other side a real point before the article presses its own                                          | VC2E8LY06 |
| 40 | C · F2           | <b>B</b> — it works out what the line is doing, not just what it says                                                        | VC2E8LY07 |
| 41 | C · F3           | Mark <b>a single walking bus route cut morning cars at the gate by a fifth in one term</b> — must include the counted result | VC2E8LY05 |
| 42 | C · F3           | Mark <b>approval</b> — the base <i>approve</i> + the suffix <i>-al</i>                                                       | VC2E8LY03 |
| 43 | C · F6           | (i)– <b>B</b> · (ii)– <b>A</b> · (iii)– <b>C</b>                                                                             | VC2E8LY06 |
| 44 | C · F5           | <b>Q, S, P, R</b> — start, growth, result, close                                                                             | VC2E8LY09 |
| 45 | C · F1           | <b>reliable</b> — <i>rely</i> drops its <i>y</i> to <i>i</i> before <i>-able</i>                                             | VC2E8LY03 |
| 46 | C · F1           | <b>hopeless</b> — <i>hope</i> drops its silent <i>e</i> before <i>-less</i>                                                  | VC2E8LY03 |
| 47 | C · F1           | <b>although</b> (accept: <i>even though, though</i> )                                                                        | VC2E8LY09 |
| 48 | C · F7           | <b>B</b> — the contention plus the three reasons, in one sentence                                                            | VC2E8LY07 |
| 49 | C · F7           | <b>C</b> — a named, dated pilot with a counted result tied to the exact claim                                                | VC2E8LY08 |
| 50 | C · F7           | <b>D</b> — the audience named, the speaker named, the ask in full sentences                                                  | VC2E8LY02 |

### Why the keys are right — brief notes

**Q1.** Register is the level of formality a text wears (1A). B uses formal, exact phrasing — *credited the strong attendance to* — that belongs to a school publication. A, C and D are plain phrasings that would sit as well in a note between friends.

**Q2.** The comparison carries *like* — the flag word for simile (1B). A metaphor would say the queue *was* a comet's tail; B and D get the direction of the figure wrong — the queue is stretched up, not blown past belief or shrunk.

- Q3.** Signposts sort information so a reader can follow and find each part (1C). The paragraph keeps a promise made in its first sentence — *three things* — and each signpost delivers one of them. B, C and D give the signposts jobs they do not do in this text.
- Q4.** An embedded clause sits inside the main clause, set off by commas, and adds extra information (2A). The *which* clause does that job; A is the subject, C the main verb group, D a phrase — none of them is a clause sitting inside another clause.
- Q5.** Nominalisations are nouns built from verbs (2B): *decide* → *decision*, *attend* → *attendance*. A names things; B holds verbs; C holds signposts.
- Q6.** The dashes spotlight what they carry (2E): the reader must stop and meet the fact about the teachers. A describes the semicolon’s job; B and C describe jobs the dashes are not doing here — brackets whisper, but dashes do not end sentences or whisper.
- Q7.** The second sentence adds a second thing the club did; *In addition* signals addition (2A’s connective work, 1D). *However* signals contrast, *As a result* signals result, *For example* signals example — none fits a second equal point.
- Q8.** The last line gathers the whole report into one sentence; *In short* signals a gathering-up (1C). *First* starts a list; *For example* gives one case; *Even so* signals contrast.
- Q9.** Q, P, R: “The new observatory — which opened in 2024 — will host the winter viewing nights.” The embedded clause sits between the subject and the verb group with a dash (or comma) on each side.
- Q10.** P, R, Q: “The visiting astronomer, who studies southern stars, gave the students a tour of her telescope.”
- Q11.** Q, P, R: “The oval grass, cut that afternoon, gave the telescopes a level base.”
- Q12.** *attend* + *-ance* → *attendance* (2B). The sentence needs the noun the verb has become.
- Q13.** *invite* + *-ation* → *invitation* (2B). The silent *e* drops before the suffix.
- Q14.** *consequence* is the academic word for what follows from a decision (2D). The wait falling is what followed from booking the telescopes.
- Q15.** *criteria* are the standards things are judged against (2D). The sentence needs the academic word, not an everyday near-neighbour.
- Q16.** *so* signals the reason the club acted (1D): the want came first, the booking followed from it. *That is why* does the same job.
- Q17.** Key C. The *which* clause tucks one sentence inside the other between commas — succinct and grammatical (2A). A leaves a fragment with no main verb; B puts the commas where the clause needs to sit whole; D piles clauses on with *and*.
- Q18.** Key B. The line carries something from another text on purpose — the bent shape of “All the world’s a stage” — and turns it to the club’s job: the sky as a stage, the stars performing (2C). A, C and D carry nothing from another text.
- Q19.** Key D. Two independent clauses, joined by a semicolon, sharing the evening’s story (2E). A is a comma splice — a comma cannot join two independent clauses; B cuts one clause in half; C misplaces the join and leaves both clauses stranded.
- Q20.** Key B. The dashes lift “half its members joined this year” out for the reader to meet — spotlighted, not whispered (2E). A whispers in brackets; C breaks the sentence; D misuses semicolons around a clause that belongs inside the sentence.
- Q21.** The story’s value sits in the final act: the net is worth good money, and Tom kicks it back to the tide anyway (3A — what a text holds up as worth having or doing). B names that value. A is the value the story argues against; C and D float free of the choice the story turns on.

**Q22.** Social context is how the people in the story live and work (3A). “The boat needs every net this season” carries the family’s working need, which is what makes Tom’s choice cost something. A is the physical setting; B is a detail of the bird; C is a character’s posture.

**Q23.** A full comment carries all four links (3B): opinion (the story earns its ending), choice and evidence (the quoted two-word sentence), and effect (the stillness lets the reader feel the care). A gives a reason with no choice, evidence or effect; C and D are reactions with no links at all.

**Q24.** The comment is about where the writer puts the net in the order of events — before any character speaks — so it belongs to the plot lens (3F). The characterisation lens asks what a person is like; the setting lens asks where and when; the context lens asks what surrounds the text.

**Q25.** The allusion is **the albatross** (3D): the name is borrowed from the old poem about the sailor who kept the bird, with no quotation marks and no full retelling. The rest of the paragraph is Ella’s own words.

**Q26.** The simile is **like a small, fast fist** (3E): the bird’s heart is compared to a fist, and the comparison carries *like*.

**Q27. Tom held.** (3E) Two words, one complete sentence — the action cut to a single beat at the moment the bird needs him still.

**Q28. “A smooth sea never made a skilled sailor.”** (3D) A quotation from another text — the traditional saying Dad uses — sitting in quotation marks inside the story.

**Q29.** (i)–**B** — Pandora’s box belongs to ancient Greek myth; (ii)–**A** — the boy who cried wolf belongs to Aesop’s fables; (iii)–**D** — Scrooge belongs to a Charles Dickens novel; (iv)–**C** — the Good Samaritan belongs to stories from the Bible (3D).

**Q30.** (i)–**C** — counting seconds is tense and measured; (ii)–**A** — rocking kettle, slow circles, calm and gentle; (iii)–**B** — “Oh, beautiful” says the opposite of what the speaker means, mocking; (iv)–**D** — the repeated checking shows the worry (3E).

**Q31.** (i)–**C** — a hull cannot sing; the boat is given a human act; (ii)–**B** — the wake is said to *be* a ribbon, no flag word; (iii)–**A** — the comparison carries *like*; (iv)–**D** — the bell works on the ear (3E).

**Q32. Key C.** Word choice does positioning work (3C): *eased* puts the care in Ella’s hands and keeps the reader with her. *Snapped*, *sawed* and *attacked* each read rough, and each would position the reader against her at the very moment the story needs the reader beside her.

**Q33. Key A.** Showing does the work telling cannot (3F): holding the float, then letting the tide take it, lets the reader watch the change of mind happen — and the action moves the story. B tells a feeling; C states a worth; D reports talk without giving it.

**Q34. Key D.** The judgement carries all four links (3B): opinion (the ending works), choice and evidence (Dad’s saying quoted and placed just before the last act), and effect (the kick reads as a lesson Tom has chosen, not one he was told). A and C are reactions with no links; B makes a claim about the text without naming a choice.

**Q35.** Ava states her ask outright — one walking bus route, one term — in her opening and again in her close (4A: the stated meaning of a spoken text). A and D ask for things she never asks; C asks for every day where she asks for two mornings a week.

**Q36.** Voice directions are chosen for what they do to an audience (4B). Slowing down on the numbers gives them time to land and marks them as the points to remember. A reads the direction as filler; B confuses voice with slides; D reads a chosen effect as a nervous habit.

**Q37.** Where and when a text appears is part of its context (4D). A piece on the college’s own page at 7:00 am on the last morning before the trial was made for that community to read on that morning. A, B and D invent audiences the timing does not fit.

**Q38.** The contention is the position the article takes (5A): one route, trialled, for one term. A turns a trial into a demand on everyone; B hands the ask to the wrong body; C lifts one detail and makes it the piece.

**Q39.** The sentence is a granting move in the article's organisation (5B): the other side gets a real point — mornings are tight, some families need the car — before the article presses its own answer. It is not the statistic (B), not the contention restated (C), and not the call (D).

**Q40.** Interpreting works out what a line is doing, not just what it says (5C). B does this — the line hands the final judgement to evidence. A retells the words; C notes the line's position; D floats away from the line.

**Q41.** The statistic the trial leans on is the counted result from the pilot: one route **cut morning cars at the gate by a fifth in one term** (5A: evidence the argument stands on). The phrase must include the counted result to earn the mark.

**Q42. approval** — the base *approve* + the suffix *-al* (4C). The word sits in the final paragraph: "The approval costs nothing but a line on the timetable."

**Q43.** Each claim pairs with the evidence that carries it (5B): the queue problem real and dated ↔ the council's 2025 count; the trial has worked before ↔ the pilot's counted result; students themselves say it works ↔ Priya's quoted words.

**Q44.** Q, S, P, R: the program starts (Q), grows as word spreads (S), shows its result (P — signalled by *As a result*), and the paragraph gathers into its closing judgement (R — signalled by *In short*).

**Q45. reliable** (4C): *rely* ends in *y* after a consonant, so the *y* becomes *i* before *-able*.

**Q46. hopeless** (4C): *hope* drops its silent *e* before the suffix *-less*.

**Q47. although** joins the two ideas in one sentence, setting the rain against the schedule kept (5E): *even though* and *though* do the same job.

**Q48. Key B.** A summary carries the contention and the reasons that hold it up in one sentence (5C): the trial, plus the real queue, the working pilot and the measured plan. A takes one point and makes it the piece; C lifts one voice; D describes the walk without the argument.

**Q49. Key C.** Evidence supports a claim when it can be checked and when it is tied to that exact claim (5D). C is a named, dated pilot with a counted result that answers the queue claim directly. A is a general point about walking; B is a feeling; D is a detail about the flag.

**Q50. Key D.** Formality is a setting, and the setting here is the whole school (4B): D names the audience, names the speaker, and states the ask in full sentences. A, B and C each keeps the assembly at a casual register.

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## Model answers — construction items (P2)

**Question 17 — combining with an embedded clause.** Key: C.

One sentence is tucked inside the other as a *which* clause between commas — succinct and grammatical (2A: embedded clauses add extra information without starting a new sentence). A has no main verb; B puts the commas where the clause needs to sit whole; D piles clauses on with *and*.

*Exemplar in a varied context — combining for a sports-carnival report:*

"The interschool carnival, which moved to the indoor courts after the storm, drew twelve schools."

**Question 18 — carrying a line from another text on purpose.** Key: B.

The bent shape of "All the world's a stage" carries something from another text — Shakespeare's public-domain play — and turns it to the club's job: the sky as a stage, the stars performing on Saturday (2C: intertextual references are borrowed shapes bent to new work). A, C and D carry nothing from another text.

*Exemplar in a varied context — a music-club poster:*

"The band room: where 'music hath charms' — come and find yours."

The borrowed line (Congreve, public domain) does the poster's work of inviting.

**Question 19 — the semicolon’s job. Key: D.**

Two independent clauses share the evening’s story, and the semicolon joins them (2E). A is a comma splice; B cuts one clause in half; C misplaces the join.

*Exemplar in a varied context — a market-day sentence:*

“The stalls opened at nine; by ten, the first tray of slices had sold out.”

**Question 20 — the dash pair’s job. Key: B.**

The dashes lift the surprising detail out for the reader to meet — spotlighted, not whispered (2E). A whispers in brackets; C breaks the sentence; D misuses semicolons around a clause that belongs inside.

*Exemplar in a varied context — spotlighting in a concert report:*

“The choir — half its members joined this term — took the top prize.”

**Question 32 — a word that positions the reader. Key: C.**

Word choice does positioning work (3C): *eased* puts the care in Ella’s hands and keeps the reader beside her at the moment that matters. *Snapped*, *sawed* and *attacked* each read rough and would turn the reader against her.

*Exemplar in a varied context — a vet letting a hurt animal out:*

“The vet eased the latch open.” Against *slammed*, *yanked* or *wrenched*, only *eased* keeps the reader trusting the vet’s hands.

**Question 33 — showing, not telling. Key: A.**

Holding the float, then letting the tide take it, lets the reader watch the change of mind happen — and the action moves the story (3F: draft for purpose). B tells a feeling; C states a worth; D reports talk without giving it.

*Exemplar in a varied context — a student returning a found wallet:*

“Maya held the wallet for a moment, then walked it back to the front desk.” The change of mind is shown in the walking, not told in a feeling.

**Question 34 — a full judgement. Key: D.**

All four links in one comment (3B): opinion — the ending works; choice and evidence — Dad’s saying quoted and placed just before the last act; effect — the kick reads as a lesson Tom has chosen, not one he was told. A and C are reactions with no links; B makes a claim without naming a choice.

*Exemplar in a varied context — a four-link comment on a sports story:*

“The coach never raises her voice, and that is the story’s point: the writer gives her one quiet line at the moment the team falls apart — ‘We start again’ — and the calm does the rallying a shout would have ruined.”

Opinion, choice, quoted evidence, effect — all four.

**Question 48 — the summary that holds the whole argument. Key: B.**

A summary carries the contention and the reasons that hold it up in one sentence (5C): the trial asked for, plus the real queue, the working pilot and the measured plan. A takes one point; C lifts one voice; D describes the walk without the argument.

*Exemplar in a varied context — summarising a library-hours piece:*

“The piece argues that the library should open at lunch three days a week, because the room sits empty, students asked for it, and the cost is one roster change.”

**Question 49 — evidence for a claim. Key: C.**

Evidence earns its place when it can be checked and when it answers the exact claim (5D: deliberate choices). The pilot is named, dated and counted, and its result is about the gate queue itself. A is a general point; B is a feeling; D is a detail about the flag.

*Exemplar in a varied context — evidence for a homework-club claim:*

“In the 2026 sample check, students who came twice a week handed in four more tasks a term (sample data).”

**Question 50 — setting formality to the occasion. Key: D.**

The assembly is a formal setting: D names the audience, names the speaker, and states the ask in full sentences (4B: language suited to the formality of the context). A, B and C each keeps the assembly casual.

*Exemplar in a varied context — a formal opening for a budget ask:*

“Good afternoon, councillors. My name is Jin Park from Year 8, and I’m here to ask for a line in the budget for the repair shed.”

### Coverage map (per-item CD codes — all 24 Level 8 CDs)

| CD        | Items in R8           |
|-----------|-----------------------|
| VC2E8LA01 | Q1                    |
| VC2E8LA02 | Q2                    |
| VC2E8LA03 | Q3, Q8                |
| VC2E8LA04 | Q7, Q16               |
| VC2E8LA05 | Q4, Q9, Q10, Q11, Q17 |
| VC2E8LA06 | Q5, Q12, Q13          |
| VC2E8LA07 | Q18                   |
| VC2E8LA08 | Q14, Q15              |
| VC2E8LA09 | Q6, Q19, Q20          |
| VC2E8LE01 | Q21, Q22              |
| VC2E8LE02 | Q23, Q34              |
| VC2E8LE03 | Q32                   |
| VC2E8LE04 | Q25, Q28, Q29         |
| VC2E8LE05 | Q26, Q27, Q30, Q31    |
| VC2E8LE06 | Q24, Q33              |
| VC2E8LY01 | Q35                   |
| VC2E8LY02 | Q36, Q50              |
| VC2E8LY03 | Q42, Q45, Q46         |
| VC2E8LY04 | Q37                   |
| VC2E8LY05 | Q38, Q41              |
| VC2E8LY06 | Q39, Q43              |
| VC2E8LY07 | Q40, Q48              |
| VC2E8LY08 | Q49                   |
| VC2E8LY09 | Q44, Q47              |

All 24 CDs are evidenced, and the cumulative rule holds: every CD assessed here was already assessed in its chapter check (T1, T2, T3, T4 or T5). Strand totals: Language 20 · Literature 14 · Literacy 16. Total: 50 marks.





## T1 — Language conventions check 1

This is a school-designed check. It is not a VCAA instrument. Achievement in the Victorian Curriculum is reported against the Level 8 achievement standard, not against a mark on this check.

### Instrument T1 · Language conventions check 1 · Chapter 1 booklet, after Section 1D

#### English Level 8 (Year 8) · Victorian Curriculum 2.0 · single-level book (no band)

**Chapter/topic coverage:** Chapter 1 — Language: relationships, roles and text structure (Sections 1A–1D)

**Codes assessed:** VC2E8LA01 · VC2E8LA02 · VC2E8LA03 · VC2E8LA04

Name: \_\_\_\_\_ Date: \_\_\_\_\_

|                            |                                                                                                                                                                                                       |
|----------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Total marks</b>         | 20                                                                                                                                                                                                    |
| <b>Section structure</b>   | Section A — Multiple choice (5 marks) · Section B — Mark the words (3 marks) · Section C — Drag text (4 marks) · Section D — Construction choice (5 marks) · Section E — Fill in the blanks (3 marks) |
| <b>Guidance time</b>       | 25 minutes — about 1 minute per mark plus reading time for the supplied passage                                                                                                                       |
| <b>Conditions</b>          | Class check, not an exam. No equipment needed. The context passage is supplied in this paper. Your teacher will let you finish.                                                                       |
| <b>Permitted materials</b> | None. A pen or pencil only.                                                                                                                                                                           |
| <b>Reading support</b>     | Your teacher may read any question to you.                                                                                                                                                            |

Attempt every question. Each question is worth 1 mark. In Sections A and D, choose the **one best** answer. In Section B, mark the exact words asked for. In Sections C and E, write the word or phrase that fills each gap.

---

### Context passage

*Original text written for this book. Read it once, then answer the questions in Sections A, B and D that refer to it.*

#### **Kestrels Netball Club — season notice**

Welcome back, legends. Coach Nguyen and I are pleased to announce that the Kestrels' season begins on Tuesday 3 March at the Elm Street courts.

First, our roles. Priya returns as captain and Ava steps up as deputy captain. Our goal shooters wear the GS bib, and goal defence leads the centre-pass set-up. New players — if you do not know the calls yet, do not worry. The older squad will teach you. That is how this club works.

Second, training. We train every Tuesday and Thursday from 5 pm to 6 pm. Bring a water bottle, wear runners, and arrive ten minutes early. A squad that trains together stays together.

Next, a word about last season. Our run to the grand final spread through the club like a warm wind. The team was a machine that kept believing, and no one could slow it down. We were told it was a rebuilding year. Then we reached the last Saturday, with a thousand voices cheering us home. For a “rebuilding” year, we certainly looked dangerous.

Finally, one habit to keep. GG means “good game”, and we say it to our opponents after every match, win or lose. That one small word tells everyone who we are. We are the Kestrels, and we look after our own.

See you on the courts.

Priya, Captain

## Section A — Multiple choice (5 marks)

### Question 1 (1 mark)

The notice opens with “Welcome back, legends.” What does the term of address *legends* mainly do?

- A. It names the players’ positions on the court.
- B. It includes every member at once in one warm, familiar greeting.
- C. It shows the writer is addressing club officials in a formal way.
- D. It marks which members must attend training.

### Question 2 (1 mark)

The notice uses the terms *goal shooters*, *goal defence* and *centre-pass set-up*. What do these terms mainly show?

- A. They are words only members of the club really use, marking shared knowledge.
- B. They are formal titles given to club officials.
- C. They are used to make the notice hard to read on purpose.
- D. They show the notice was written by someone outside the club.

### Question 3 (1 mark)

The acronym *GG* stands for “good game”. Beyond sending that message, what second job does *GG* do in this club?

- A. It acts like a membership badge: members know it without being told.
- B. It saves space so the notice fits on one page.
- C. It replaces the need for any rules about sportsmanship.
- D. It tells the opponents that the match is over.

### Question 4 (1 mark)

The writer greets members as *legends* but also names *Coach Nguyen* and signs off *Priya, Captain*. Which change would make the notice feel **more formal** and less like a teammate speaking?

- A. Replacing *legends* with *Dear players*.
- B. Replacing *Coach Nguyen* with *Nguyen*.
- C. Adding more specialist terminology.
- D. Removing the final sign-off.

### Question 5 (1 mark)

The notice is organised with the signposts *First*, *Second*, *Next* and *Finally*. What is the main purpose of this structure?

- A. It sorts the information into clear parts so members can find what they need.
- B. It builds suspense before the news about last season.
- C. It makes the notice read like a story with a twist ending.
- D. It weighs two sides of an argument before giving a recommendation.

## Section B — Mark the words (3 marks)

These questions refer to the paragraph of the notice that begins “Next, a word about last season.” For each question, mark (underline) the exact words asked for.

### Question 6 (1 mark)

Mark the **simile** in that paragraph.

### Question 7 (1 mark)

Mark the **metaphor** in that paragraph.

### Question 8 (1 mark)

Mark the **hyperbole** in that paragraph.

---

## Section C — Drag text (4 marks)

Drag (write) one item from the word bank into each gap to build a cohesive paragraph. There is ONE extra item you will not use. Write one item per gap.

**Word bank:** First · For example · The sports coordinator said: · In short · However

Year 8 students should run one sports tournament each term. (9) \_\_\_\_\_, planning a tournament teaches real skills: timetables, budgets and teamwork. (10) \_\_\_\_\_, in 2026, a Year 8 class at one school ran a one-day athletics carnival and raised \$340 for new equipment (sample data). (11) \_\_\_\_\_ “Students who plan the event care about it in a way no audience ever can” (sample source). (12) \_\_\_\_\_, running tournaments turns students from watchers into leaders.

---

## Section D — Construction choice (5 marks)

Choose the one best construction for each question.

### Question 13 (1 mark)

Mia is writing a paragraph arguing that mixed-year-level clubs help everyone. Which sentence is the **best topic sentence** for her paragraph?

- A. Mixed-year-level clubs give younger members mentors and older members a chance to lead.
- B. There are many clubs that students can join at school.
- C. Last year, I joined the netball club.
- D. Clubs meet after school.

### Question 14 (1 mark)

Noah claims: “The homework centre helps students finish their work.” Which sentence best **substantiates** his claim with evidence?

- A. In a 2026 survey at one school, 82 of 100 students said they finished more homework on the nights they attended the centre (sample data).
- B. Everyone agrees that homework can be hard.
- C. The homework centre is held in the library.
- D. Some students enjoy homework and some do not.

### Question 15 (1 mark)

The notice ends: “We are the Kestrels, and we look after our own.” Which sentence best **extends** this viewpoint about the club’s values?

- A. That value turns a group of players into a club where no one has to face a hard season alone.
- B. Netball is played with seven players on each side.
- C. Some clubs have more members than others.
- D. The courts close at 7 pm.

### Question 16 (1 mark)

A student is writing an **exposition** arguing that the club should start a beginner squad. Which order of parts best suits an exposition?

- A. Thesis, then arguments with reasons and evidence, then an answer to the other side’s best point, then a strong close.
- B. Orientation, then complication, then rising tension, then resolution.
- C. Issue, then arguments for, then arguments against, then a balanced recommendation.
- D. Greeting, then a personal story, then a song.

### Question 17 (1 mark)

Zoe wants to use these exact words from Coach Nguyen in her paragraph: *Training is where teams are really built.* Which sentence works the quotation in correctly?

- A. Coach Nguyen said, “Training is where teams are really built.”
  - B. “Training is where teams are really built.”
  - C. Training is where teams are really built, and Coach Nguyen is the coach.
  - D. Coach Nguyen thinks training matters for teams.
- 

## Section E — Fill in the blanks (3 marks)

Write **ONE** word or short phrase in each gap. More than one answer may be acceptable where the key allows; see the solutions.

### Question 18 (1 mark)

Fill the gap with one connective.

The squad lost its first three matches; \_\_\_\_\_, the players never stopped training.

### Question 19 (1 mark)

Fill the gap with one academic word.

The coach pointed to the rising win counts as \_\_\_\_\_ that the new training plan was working.

### Question 20 (1 mark)

Fill the gap with one connective.

Many sports teach students to work together. Netball, \_\_\_\_\_, needs all seven players to move as one.

---









## T1 — Language conventions check 1 · Solutions

Teacher copy. Every item is objectively markable (P1). Construction items (Section D) carry model answers as well as the key (P2).

**Instrument T1 · English Level 8 · Chapter 1 (Sections 1A–1D) Codes assessed:** VC2E8LA01 · VC2E8LA02 · VC2E8LA03 · VC2E8LA04

### Objective key (all 20 items)

| Q  | Section / family | Key                                                                                                      | CD        |
|----|------------------|----------------------------------------------------------------------------------------------------------|-----------|
| 1  | A · F2           | <b>B</b> — <i>legends</i> includes every member at once in one warm, familiar greeting                   | VC2E8LA01 |
| 2  | A · F2           | <b>A</b> — specialist terminology marks shared knowledge inside the group                                | VC2E8LA01 |
| 3  | A · F2           | <b>A</b> — acronyms act as membership badges (1A)                                                        | VC2E8LA01 |
| 4  | A · F2           | <b>A</b> — <i>Dear players</i> moves the address up the formality scale                                  | VC2E8LA01 |
| 5  | A · F2           | <b>A</b> — signposting sorts information so readers can find what they need                              | VC2E8LA03 |
| 6  | B · F3           | Mark <b>like a warm wind</b> (simile: the flag word <i>like</i> carries the comparison)                  | VC2E8LA02 |
| 7  | B · F3           | Mark <b>a machine that kept believing</b> (metaphor: the team is renamed, no <i>like</i> or <i>as</i> )  | VC2E8LA02 |
| 8  | B · F3           | Mark <b>a thousand voices cheering us home</b> (hyperbole: the crowd is blown up far past its real size) | VC2E8LA02 |
| 9  | C · F4           | <b>First</b>                                                                                             | VC2E8LA04 |
| 10 | C · F4           | <b>For example</b>                                                                                       | VC2E8LA04 |
| 11 | C · F4           | <b>The sports coordinator said:</b> (signal phrase before the quotation)                                 | VC2E8LA04 |
| 12 | C · F4           | <b>In short</b>                                                                                          | VC2E8LA04 |
| 13 | D · F7           | <b>A</b> — the topic sentence states the claim in one clear sentence                                     | VC2E8LA04 |
| 14 | D · F7           | <b>A</b> — a named survey statistic backs the claim                                                      | VC2E8LA04 |
| 15 | D · F7           | <b>A</b> — the sentence explains what the value does,                                                    | VC2E8LA04 |

| Q  | Section / family | Key                                                                                                           | CD        |
|----|------------------|---------------------------------------------------------------------------------------------------------------|-----------|
|    |                  | extending the viewpoint                                                                                       |           |
| 16 | D · F7           | <b>A</b> — the exposition's stages: thesis → arguments → the other side's best point, answered → strong close | VC2E8LA03 |
| 17 | D · F7           | <b>A</b> — signal phrase + comma + quoted words in quotation marks                                            | VC2E8LA04 |
| 18 | E · F1           | <b>however</b> (accept: <i>nevertheless, still</i> )                                                          | VC2E8LA04 |
| 19 | E · F1           | <b>evidence</b>                                                                                               | VC2E8LA04 |
| 20 | E · F1           | <b>for example</b> (accept: <i>for instance</i> )                                                             | VC2E8LA04 |

**Unused word-bank item (Q9–12):** *However* — a contrast connective does not fit any of the four gaps.

### Why the keys are right — brief notes

**Q1.** A term of address names or greets someone (1A). *Legends* is one warm name for the whole group, so it includes everyone at once. It does not name a position (A), it is not formal (C), and it says nothing about training (D).

**Q2.** Specialist terminology is words only members of a group really use (1A). Shared knowledge pulls members together and marks who is outside. The terms are not formal titles (B), not a trick to make reading hard (C), and an outsider would not know them (D).

**Q3.** Acronyms are membership badges: knowing what *GG* means without being told is part of being inside the group (1A). The other options invent jobs the text does not give *GG*.

**Q4.** Moving up the formality scale means less closeness and clearer role or status (1A's address scale). *Dear players* is formal; *Nguyen* alone is less formal than *Coach Nguyen* (B); more specialist terms keep the in-group voice (C); removing the sign-off does not change the address (D).

**Q5.** The notice is an announcement whose purpose is to inform members. Its signposts sort roles, training, reflection and habit into findable parts (1C: structure serves purpose). Suspense (B) and story twists (C) belong to narrative; weighing both sides (D) belongs to a discussion.

**Q6–Q8.** The paragraph carries one of each device asked for. Simile uses the flag word *like*; metaphor renames the team as a machine; hyperbole stretches the crowd to a thousand voices (1B's picker: comparisons split into simile/metaphor by the *like-or-as* test; overstatement is hyperbole).

**Q9–Q12.** The paragraph runs claim → reason → example → quotation → link. *First* opens the reason, *For example* introduces the evidence, the signal phrase leads in the quotation, and *In short* closes. *However* would need a contrast the paragraph never makes.

**Q18–Q20.** *However* signals the contrast between losing and still training; *evidence* is the academic word for information that shows whether a claim stands (1D); *for example* introduces an instance of the general claim about sport and teamwork.

### Model answers — Section D construction items (P2)

**Question 13 — topic sentence choice.** Key: **A**.

A topic sentence states the paragraph's claim in one clear sentence (1D, layer 1). Option A does this: it takes one side (mixed-year-level clubs help everyone) and says *how* they help. B is too broad and takes no side. C is a personal story, not a claim. D is a bare fact.

*Exemplar topic sentences in varied contexts (the same move, different text types):*

- Club newsletter: "A beginner squad would give every nervous newcomer a safe first season."
- School report: "The reading block lifted attendance on homework nights because students finished their work before they left."
- Narrative paragraph: "The storm that night changed how the whole street saw one another."

Each one states a claim the rest of the paragraph can then explain, evidence and substantiate.

**Question 14 — substantiation choice. Key: A.**

Substantiation backs a claim with support that shows it stands (1D). Option A does this with a named, dated survey statistic: 82 of 100 students finished more homework on the nights they attended. It is evidence tied to the exact claim. B is an unsupported "everyone knows". C gives the location, which proves nothing about finishing work. D states opinions, not support.

*Exemplar substantiation in a varied context — a sports report:*

Claim: the new training plan is working. Evidence: attendance rose from 14 to 22 players in one term (sample data). Substantiation: that jump shows the plan is pulling players in, not just keeping the ones who already came — which is exactly what a working plan should do.

Notice the shape: evidence is named, then the writer's own words say *what the evidence proves*.

**Question 15 — extending a viewpoint. Key: A.**

The notice's closing line states a value (the club looks after its own). Option A extends that viewpoint by explaining what the value *does*: it turns a group of players into a club where no one faces a hard season alone. B, C and D add facts that sit beside the viewpoint without extending it.

*Exemplar extension in a varied context — a short speech:*

"We look after our own. And looking after our own is not a slogan on a poster. It is the reason a new player can walk into this gym on day one and already know where they belong."

The speaker takes the value and pushes it one step further into a concrete picture — that is extending a viewpoint.

**Question 16 — paragraph plan choice. Key: A.**

An exposition takes one side of an issue and builds the case for it (1C): thesis up front, arguments with reasons and evidence, an honest answer to the other side's best point, and a strong close. B is a narrative's structure. C is a discussion's structure — it weighs both sides before judging, which is not what a one-sided exposition does. D is no text type's structure.

*Exemplar plan in a varied context — an exposition in a community newsletter:*

Thesis: our street needs a safe crossing near the school. Argument 1: children cross at the busiest time of day. Argument 2: two cars have already hit the fence this year (sample data). The other side — and the answer: a crossing costs money, but a crossing costs less than an injury. Strong close: write to the council before the term ends.

**Question 17 — working in a quotation. Key: A.**

A quotation needs a signal phrase (a lead-in that names who is speaking) and correct punctuation; a sentence that is only a quotation floats free (1D's three rules: never drop it, punctuate it, follow it up). Option A gives the signal phrase *Coach Nguyen said*, the comma, and quotation marks around the exact words. B is a dropped quotation. C has no quotation marks and repeats itself. D paraphrases instead of quoting the exact words.

*Exemplar worked-in quotation in a varied context — a persuasive letter:*

The letter writer, Ms Tan, put it plainly: “A park that no one can reach is a park no one will use.” Her words name the real problem — not the swings, but the broken path that keeps families away.

The quotation leads in with a signal phrase, and a follow-up sentence of substantiation explains what the words prove.

---

### **Coverage map (per-item CD codes)**

| CD        | Items in T1                                             |
|-----------|---------------------------------------------------------|
| VC2E8LA01 | Q1, Q2, Q3, Q4                                          |
| VC2E8LA02 | Q6, Q7, Q8                                              |
| VC2E8LA03 | Q5, Q16                                                 |
| VC2E8LA04 | Q9, Q10, Q11, Q12, Q13, Q14, Q15,<br>Q17, Q18, Q19, Q20 |

All four CDs named in TOC 7.7 for T1 are evidenced. Total: 20 marks.





## T2 — Language conventions check 2

This is a school-designed check. It is not a VCAA instrument. Achievement in the Victorian Curriculum is reported against the Level 8 achievement standard, not against a mark on this check.

### Instrument T2 · Language conventions check 2 · Chapter 2 booklet, after Section 2E

#### English Level 8 (Year 8) · Victorian Curriculum 2.0 · single-level book (no band)

**Chapter/topic coverage:** Chapter 2 — Language: expressing and developing ideas (Sections 2A–2E)

**Codes assessed:** VC2E8LA05 · VC2E8LA06 · VC2E8LA07 · VC2E8LA08 · VC2E8LA09

Name: \_\_\_\_\_ Date: \_\_\_\_\_

|                            |                                                                                                                                                                                                                     |
|----------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Total marks</b>         | 20                                                                                                                                                                                                                  |
| <b>Section structure</b>   | Section A — Fill in the blanks (4 marks) · Section B — Multiple choice (5 marks) · Section C — Mark the words (3 marks) · Section D — Sort the sentence parts (3 marks) · Section E — Construction choice (5 marks) |
| <b>Guidance time</b>       | 25 minutes — about 1 minute per mark plus reading time for the supplied passage                                                                                                                                     |
| <b>Conditions</b>          | Class check, not an exam. No equipment needed. The context passage is supplied in this paper. Your teacher will let you finish.                                                                                     |
| <b>Permitted materials</b> | None. A pen or pencil only.                                                                                                                                                                                         |
| <b>Reading support</b>     | Your teacher may read any question to you.                                                                                                                                                                          |

Attempt every question. Each question is worth 1 mark. In Sections B and E, choose the **one best** answer. In Sections A, C and D, follow the instructions in each question.

---

### Context passage

*Sample report written for this book. Read it once, then answer the questions that refer to it.*

#### Meridian College water-tank report

The installation of a 22,500-litre water tank beside the school gardens was completed in March 2026. The tank, which stands on the west side of the library, collects rainwater from the library roof and supplies the gardens and the outdoor taps used by the sports teams.

The decision to install the tank followed a student survey conducted in 2025. In that survey, 158 of 220 students said the college should do more to save water (sample data). The environment committee acknowledged the project's cost but pointed to the cost of doing nothing: the college's water use had risen for three years in a row.

Since its completion, the tank has cut the college's use of mains water. The facilities manager, Ms Alvarez, said the reduction in mains water use was already clear in the first term's bill (sample source). Gardens that once relied on mains water are now watered by the tank, and the savings recorded in term 1 were larger than the committee had predicted.

The committee recommends one further action. The connection of the tank to the toilet blocks, the last extension of the project, would deepen the savings.

---

### Section A — Fill in the blanks (4 marks)

*Write ONE word in each gap.*

#### Question 1 (1 mark)



Nominalise the verb in brackets to fill the gap.

The council's \_\_\_\_\_ (decide) to build a shade sail pleased the whole school.

**Question 2 (1 mark)**

Nominalise the verb in brackets to fill the gap.

The report measured the \_\_\_\_\_ (reduce) in water use over term 1.

**Question 3 (1 mark)**

Fill the gap with the academic word that means *accepted, or gave fair consideration to*.

The writer \_\_\_\_\_ that the project cost a lot, but argued that the benefits were greater.

**Question 4 (1 mark)**

Fill the gap with the academic word that means *a point where two things do not agree*.

There is a \_\_\_\_\_ between the claim and the data: the claim says water use fell, but the data show it rose.

---

**Section B — Multiple choice (5 marks)**

**Question 5 (1 mark)**

Read this sentence from the report: “The tank, which stands on the west side of the library, collects rainwater from the library roof.” Which statement is true of the clause *which stands on the west side of the library*?

- A. It is the main clause of the sentence.
- B. It is an embedded clause that adds extra information about the tank, and it wears commas.
- C. It cannot be lifted out without breaking the sentence.
- D. It tells the reader which tank out of many is meant, so it takes no commas.

**Question 6 (1 mark)**

An embedded clause is a clause tucked inside another clause. Which sentence contains one?

- A. The tank collects rainwater from the library roof.
- B. Because the weather was dry, the gardens needed water.
- C. The gardens, which were planted in 2024, are watered by the tank.
- D. Water flows into the tank when it rains.

**Question 7 (1 mark)**

Which sentence uses a semicolon correctly?

- A. The rain fell all night; the tank filled by morning.
- B. The rain fell; all night the tank.
- C. Because the rain fell; the tank filled.
- D. The rain fell all night, the tank filled by morning.

**Question 8 (1 mark)**

Which sentence uses a **pair of dashes** to spotlight an aside?

- A. The tank held one last surprise — a family of ducks had nested inside.
- B. The facilities manager (she had worked at the college for twenty years) opened the valve.
- C. The facilities manager opened the valve; she smiled at the crowd.
- D. The facilities manager — she had worked at the college for twenty years — opened the valve.

**Question 9 (1 mark)**

Which sentence chooses the most precise, academic word for a formal report?

- A. The committee looked at some stuff before it acted.
  - B. The committee considered the evidence before it acted.
  - C. The committee thought about heaps of things before it acted.
  - D. The committee checked out the info before it acted.
- 

**Section C — Mark the words (3 marks)**

*For each question, mark (underline) the exact word or words asked for.*

**Question 10 (1 mark)**

In this sentence from the report, mark the **embedded clause** that adds extra information about the tank:

“The tank, which stands on the west side of the library, collects rainwater from the library roof.”

**Question 11 (1 mark)**

Mark the **three nominalisations** (nouns built from verbs) in this sentence from the report:

“The connection of the tank to the toilet blocks, the last extension of the project, would deepen the savings.”

**Question 12 (1 mark)**

In the third paragraph of the report, mark the nominalisation built from the verb *reduce*.

---

**Section D — Sort the sentence parts (3 marks)**

*Each set of parts makes one sentence with an embedded clause when put in the right order. Write the letters in the correct order.*

**Question 13 (1 mark)**

P. collects rainwater from the library roof all year round

Q. The tank

R. , which stands beside the gardens,

Correct order: \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_

**Question 14 (1 mark)**

P. The courtyard plants,

Q. now grow through the dry months.

R. watered by the tank,

Correct order: \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_

**Question 15 (1 mark)**

P. recommends one further connection

Q. To deepen the savings,

R. the committee

S. , which met on Tuesday,

Correct order: \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_

---

**Section E — Construction choice (5 marks)**

*Choose the one best construction for each question.*

**Question 16 (1 mark)**

A student has two choppy sentences: “The tank was installed in March. It holds 22,500 litres.” Which is the best combination?

A. The tank was installed in March and it holds 22,500 litres and that is a lot.

B. Installed the tank in March, holding 22,500 litres.

C. The tank, which was installed in March, holds 22,500 litres.

D. The tank installed in March holds, 22,500 litres.

**Question 17 (1 mark)**

The school radio club is making a 30-second ad to attract new members. Which choice uses an **intertextual reference** that suits that purpose?

A. The ad lists the club’s meeting times in a plain voice.

B. The ad opens with the famous line “To be, or not to be” (from Shakespeare’s *Hamlet*), then says: “Find your voice at school radio.”

C. The ad shows a still picture of a microphone with no words.

D. The ad plays the sound of traffic for thirty seconds.

**Question 18 (1 mark)**

A writer wants to join two linked ideas in one measured breath. Which sentence punctuates the pair correctly?

A. The mains water bill kept rising; the tank bill kept falling.

B. The mains water bill kept rising the tank bill kept falling.

C. The mains water bill kept rising, the tank bill kept falling.

D. The mains water bill kept rising; because the tank bill kept falling.

**Question 19 (1 mark)**

A student is writing a formal school report and has two choppy sentences: “The college built a new garden. Students planted the garden in spring.” Which is the best combination for a formal report?

A. The college built a new garden and students planted it in spring and it was nice.

- B. Built by the college, planted by students in spring, the garden it was great.
- C. The college built a new garden students planted in spring.
- D. The college built a new garden that students planted in spring.

**Question 20 (1 mark)**

A writer wants to spotlight a surprising detail so the reader must stop and meet it. Which choice does that job?

- A. The tank, against all predictions filled in one night.
  - B. The tank (against all predictions) filled in one night.
  - C. The tank — against all predictions — filled in one night.
  - D. The tank; against all predictions; filled in one night.
- 

**END OF T2 — LANGUAGE CONVENTIONS CHECK 2**







## T2 — Language conventions check 2 · Solutions

Teacher copy. Every item is objectively markable (P1). Construction items (Section E) carry model answers as well as the key (P2).

**Instrument T2 · English Level 8 · Chapter 2 (Sections 2A–2E) Codes assessed:** VC2E8LA05 · VC2E8LA06 · VC2E8LA07 · VC2E8LA08 · VC2E8LA09

### Objective key (all 20 items)

| Q  | Section / family | Key                                                                                                    | CD        |
|----|------------------|--------------------------------------------------------------------------------------------------------|-----------|
| 1  | A · F1           | <b>decision</b> (decide → decision, via the suffix <i>-sion</i> )                                      | VC2E8LA06 |
| 2  | A · F1           | <b>reduction</b> (reduce → reduction, via the suffix <i>-tion</i> )                                    | VC2E8LA06 |
| 3  | A · F1           | <b>acknowledged</b> (the academic word for accepting another view even when you disagree)              | VC2E8LA08 |
| 4  | A · F1           | <b>contradiction</b> (the academic word for a point where two things do not agree)                     | VC2E8LA08 |
| 5  | B · F2           | <b>B</b> — an embedded clause that adds extra information about the tank, wearing commas               | VC2E8LA05 |
| 6  | B · F2           | <b>C</b> — <i>which were planted in 2024</i> sits inside the main clause                               | VC2E8LA05 |
| 7  | B · F2           | <b>A</b> — two independent clauses joined by a semicolon                                               | VC2E8LA09 |
| 8  | B · F2           | <b>D</b> — a pair of dashes spotlights the aside about the manager                                     | VC2E8LA09 |
| 9  | B · F2           | <b>B</b> — <i>considered the evidence</i> is precise and academic                                      | VC2E8LA08 |
| 10 | C · F3           | Mark <b>which stands on the west side of the library</b>                                               | VC2E8LA05 |
| 11 | C · F3           | Mark <b>connection</b> , <b>extension</b> and <b>savings</b> (all three for the mark)                  | VC2E8LA06 |
| 12 | C · F3           | Mark <b>reduction</b> (reduce → reduction)                                                             | VC2E8LA06 |
| 13 | D · F5           | <b>Q, R, P</b> — <i>The tank, which stands beside the gardens, collects rainwater from the library</i> | VC2E8LA05 |

| Q  | Section / family | Key                                                                                                                       | CD        |
|----|------------------|---------------------------------------------------------------------------------------------------------------------------|-----------|
|    |                  | <i>roof all year round.</i>                                                                                               |           |
| 14 | D · F5           | <b>P, R, Q</b> — <i>The courtyard plants, watered by the tank, now grow through the dry months.</i>                       | VC2E8LA05 |
| 15 | D · F5           | <b>Q, R, S, P</b> — <i>To deepen the savings, the committee, which met on Tuesday, recommends one further connection.</i> | VC2E8LA05 |
| 16 | E · F7           | <b>C</b> — the <i>which</i> clause embeds one fact inside the other                                                       | VC2E8LA05 |
| 17 | E · F7           | <b>B</b> — the <i>Hamlet</i> quotation is a deliberate carry from another text, bent to the club's purpose                | VC2E8LA07 |
| 18 | E · F7           | <b>A</b> — the semicolon joins the two linked independent clauses                                                         | VC2E8LA09 |
| 19 | E · F7           | <b>D</b> — the <i>that</i> clause combines the two sentences succinctly and formally                                      | VC2E8LA05 |
| 20 | E · F7           | <b>C</b> — the pair of dashes spotlights the surprising detail                                                            | VC2E8LA09 |

### Why the keys are right — brief notes

**Q1–Q2.** A nominalisation is a noun built from a verb or adjective (2B). *Decide* takes the suffix *-sion* to become *decision*; *reduce* takes *-tion* to become *reduction*. Both turn an action into a thing the sentence can talk about.

**Q3–Q4.** Academic vocabulary is the word stock formal texts use across subjects (2D). *Acknowledge* names the move of accepting another view even when you disagree; *contradiction* names a clash between two things that do not agree. Both are precise where everyday synonyms (*admit*, *clash*) would be looser.

**Q5.** The clause cannot stand alone, sits inside the main clause, and adds extra information rather than telling the reader which tank out of many — so it wears commas (2A's extra-information rule). It is not the main clause (A), the lift-out test leaves a standing sentence (C), and D describes a *which*-one clause, which takes no commas.

**Q6.** In C, *which were planted in 2024* is placed inside the main clause — remove it and *The gardens are watered by the tank* still stands (2A's lift-out test). A has one clause. B's *because* clause sits at the start and D's *when* clause at the end: both are adverbial clauses at the edge, not embedded.

**Q7.** A semicolon joins two independent clauses whose ideas belong together (2E). A does exactly that. B and C put something less than an independent clause on one side; D uses a comma to do the semicolon's job — a comma splice.

**Q8.** A pair of dashes spotlights an aside: the reader must stop and meet it (2E). D does this. A uses a single dash for a dramatic ending; B uses brackets, which whisper; C uses a semicolon, which joins clauses.

**Q9.** *Looked at some stuff*, *thought about heaps of things* and *checked out the info* are everyday and vague; *considered the evidence* is the precise, academic choice for a formal report (2D's everyday-versus-academic contrast).

**Q10.** The clause named in the key is the only embedded clause in the sentence that adds extra information about the tank. (*Used by the sports teams* is also an embedded clause in the passage, but it belongs to the taps, not the tank, and it sits in a different sentence.)

**Q11.** All three words are nouns built from verbs: *connection* from *connect*, *extension* from *extend*, *savings* from *save* (2B). All three must be marked for the mark.

**Q12.** *Reduction* in paragraph 3 is the noun built from *reduce*. (*Cut* and *use* are not nominalisations.)

**Q13–Q15.** Each correct order places the embedded clause inside the main clause with its commas, and the sentence survives the lift-out test (2A). Q13 embeds a relative clause in the middle; Q14 embeds an *-ed* clause; Q15 opens with a *to-* clause and embeds a relative clause in the middle.

**Q16.** C embeds one fact inside the other with a *which* clause — succinct and grammatical (2A’s combining move). A piles on *ands*; B is not a sentence; D has a stray comma and no clause marker.

**Q17.** An intertextual reference is a moment when one text, on purpose, carries something from another text (2C). B carries a famous quotation from *Hamlet* and bends it to the club’s purpose — finding your voice. A, C and D carry nothing from another text.

**Q18.** A uses the semicolon to join two linked independent clauses in one measured breath (2E). B runs on with no mark; C is a comma splice; D leaves the second side unable to stand alone.

**Q19.** D combines the two sentences with a *that* clause, succinctly and in a formal register (2A). A piles on *ands* and adds a vague judgement; B is not grammatical; D’s neighbours miss the clause marker and read as one cramped clause.

**Q20.** The pair of dashes forces the reader to stop and meet *against all predictions* — the dash announces where brackets whisper (2E). A is missing its second comma; B whispers; D misuses semicolons.

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## Model answers — Section E construction items (P2)

**Question 16 — best sentence combination. Key: C.**

Combining choppy sentences succinctly means embedding one idea inside the other so one sentence carries both (2A). Option C does this: the *which* clause tucks the March fact inside the main clause about capacity, commas and all.

*Exemplar combinations in varied contexts (the same move, different content):*

- Science note: “The thermometer, which was fixed to the north wall, recorded the coldest reading of the year.”
- Sport report: “The relay team, which trained twice a week before school, broke the school record.”
- Event notice: “The concert, which begins at 6 pm, will be held in the hall.”

Each keeps both facts, loses nothing, and reads as one measured sentence.

**Question 17 — intertextual reference that works. Key: B.**

The quotation from *Hamlet* (public domain, 1601) is carried into the ad on purpose and bent to a new job: the question “To be, or not to be” becomes an invitation to find your voice (2C’s quotation kind). It suits the purpose because it plays on speaking, silence and choice — exactly what a radio club is about. A, C and D carry nothing from another text, so they are not intertextual references at all.

*Exemplar intertextual reference in a varied context — a library poster:*

Poster for a school reading week, showing a student opening a book while a beam of light spills out, with the caption “Let there be light — one page at a time.” The caption carries the famous creation line on purpose and bends it to reading: opening a book is like switching on a light.

The reference works because the audience knows the source, and the bend fits the poster’s purpose.

**Question 18 — punctuation that extends the idea. Key: A.**

The semicolon’s job is to join two independent clauses whose ideas belong together, keeping them in one measured breath (2E). Here the two bills move in opposite directions, and the semicolon holds the contrast in a single sentence. B is a run-on; C is a comma splice; D puts a dependent fragment after the semicolon.

*Exemplar semicolon sentences in varied contexts:*

- “The crowd filled the stands; not one seat was empty.”
- “She checked the tide chart; the crossing had to happen before noon.”
- “The first draft was messy; the second draft was honest.”

Each pair is two independent clauses, and the second clause extends or sharpens the first.

**Question 19 — best combination for a formal report. Key: D.**

A formal report wants succinct, well-formed sentences (2A’s combining move; 2D’s register point). D embeds the second fact in a *that* clause with no wasted words. A adds chatty filler (*and it was nice*) that a report would cut; B is not grammatical; C drops the clause marker and reads as one cramped clause.

*Exemplar formal-report combinations in varied contexts:*

- “The college installed new solar panels that supply the science wing.”
- “The survey collected responses that showed strong support for the plan.”
- “The committee reviewed the data that the subcommittee gathered in term 1.”

Each combines two choppy sentences into one formal, succinct sentence.

**Question 20 — punctuation that spotlights. Key: C.**

The dash announces: a pair of dashes forces the reader to stop and meet the aside, where brackets would whisper it (2E). C does this — the dashes put *against all predictions* under a spotlight. A is missing its second comma; B whispers; D misuses semicolons.

*Exemplar spotlighting in a varied context — a news-style school report:*

The chess team — three of its players had only learned the game this year — won the regional final on Saturday.

The paired dashes make the surprising detail unmissable; a reader cannot slide past it.

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**Coverage map (per-item CD codes)**

| CD        | Items in T2                          |
|-----------|--------------------------------------|
| VC2E8LA05 | Q5, Q6, Q10, Q13, Q14, Q15, Q16, Q19 |
| VC2E8LA06 | Q1, Q2, Q11, Q12                     |
| VC2E8LA07 | Q17                                  |
| VC2E8LA08 | Q3, Q4, Q9                           |
| VC2E8LA09 | Q7, Q8, Q18, Q20                     |

All five CDs named in TOC 7.7 for T2 are evidenced. Total: 20 marks.





## T3 — Literature context check

This is a school-designed check. It is not a VCAA instrument. Achievement in the Victorian Curriculum is reported against the Level 8 achievement standard, not against a mark on this check.

### Instrument T3 · Literature context check · Chapter 3 booklet, after Section 3F

#### English Level 8 (Year 8) · Victorian Curriculum 2.0 · single-level book (no band)

**Chapter/topic coverage:** Chapter 3 — Literature: examining literature (Sections 3A–3F)

**Codes assessed:** VC2E8LE01 · VC2E8LE02 · VC2E8LE03 · VC2E8LE04 · VC2E8LE05 · VC2E8LE06

Name: \_\_\_\_\_ Date: \_\_\_\_\_

|                            |                                                                                                                                                                                                         |
|----------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Total marks</b>         | 30                                                                                                                                                                                                      |
| <b>Section structure</b>   | Section A — Multiple choice (10 marks) · Section B — Mark the words (4 marks) · Section C — Matching (4 marks) · Section D — Sort the story parts (4 marks) · Section E — Construction choice (8 marks) |
| <b>Guidance time</b>       | 40 minutes — about 1 minute per mark plus reading time for the two supplied passages                                                                                                                    |
| <b>Conditions</b>          | Class check, not an exam. No equipment needed. Both passages are supplied in this paper. Your teacher will let you finish.                                                                              |
| <b>Permitted materials</b> | None. A pen or pencil only.                                                                                                                                                                             |
| <b>Reading support</b>     | Your teacher may read any question to you.                                                                                                                                                              |

Attempt every question. Each question is worth 1 mark. In Sections A and E, choose the **one best** answer. In Sections B, C and D, follow the instructions in each question.

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## Passage A

*Sample story written for this book. Read it once, then answer the questions that refer to it.*

### The Last Bend

The district relay came down to the last bend, and it was David and Goliath: Riverbend Primary, one team in one borrowed van, against the four squads of Haldon Academy in their matching kits. Ruby carried the baton third for Riverbend, and Jack waited at the final changeover, hopping from foot to foot.

Over the rise, Ruby saw the Haldon runner stumble, go down hard and sit up clutching her knee. The track was emptying behind them both. Ruby slowed.

“Keep running!” Jack yelled from the changeover. “It’s the final!”

Ruby stopped. She knelt beside the fallen runner, offered a hand, and helped her to the shade of the oak by the fence. Haldon’s reserve reached them seconds later, and Ruby ran on — last now, alone, with the race already decided somewhere ahead.

On the clubhouse wall, someone had painted the old line from Rudyard Kipling: “If you can meet with Triumph and Disaster / And treat those two impostors just the same.” Most runners went past it without reading it. Jack read it that afternoon, once Ruby had finished last and the Haldon coach had crossed the field to shake her hand.

“We lost a medal,” Jack said.

“We finished,” Ruby said. “And we didn’t run past someone.”

Jack watched the Haldon team lift their runner between them, cheering. The track was cooling now, and the shadows lay across the lanes like long grey ribbons. He held out his hand for the baton Ruby still carried, and found he was smiling.

“Same time next year,” he said.

Riverbend never won the district relay. Some seasons, though, are won in other ways — and the stories from them last longer than the medals.

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## Passage B

*Read the poem once, then answer the questions that refer to it.*

### Success is counted sweetest

Success is counted sweetest By those who ne’er succeed. To comprehend a nectar Requires sorest need. Not one of all the purple Host Who took the Flag to-day Can tell the definition So clear, of Victory, As he, defeated, dying, Upon whose forbidden ear The distant strains of triumph Break, agonized and clear!

Source: Emily Dickinson, ‘Success is counted sweetest’ (1890). Dickinson died in 1886.

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## Section A — Multiple choice (10 marks)

### Question 1 (1 mark)

What value does Passage A most clearly represent through Ruby’s choice?

- A. Winning matters more than anything else.
- B. Care for another person is worth more than a medal.
- C. Teammates should always obey the person calling from the sideline.
- D. Small schools should not enter big competitions.

### Question 2 (1 mark)

Which detail from Passage A is part of the story’s **social context** — how the two groups live and compete together?

- A. The story is set on the day of a district relay.
- B. Ruby carries the baton third for Riverbend.
- C. Riverbend has one team in one borrowed van, while Haldon has four squads in matching kits.
- D. The Haldon coach crosses the field to shake Ruby’s hand.

### Question 3 (1 mark)

Which statement best describes the point of view Passage B takes?

- A. Victory belongs to the strongest side.
- B. Success is understood best by the people who never reach it.
- C. War brings out the best in people.
- D. Music should be played at every celebration.

### Question 4 (1 mark)

Four students comment on Passage A. Which comment is a **judgement**, not just a reaction?

- A. “I loved it — I couldn’t stop reading.”
- B. “It was a bit sad.”
- C. “The short sentence ‘Ruby stopped.’ lands hard because it cuts off Jack’s yell in one beat.”
- D. “It was great.”

**Question 5 (1 mark)**

A student says: “The Kipling line arrives before the ending so that the ending can answer it.” Which lens is this opinion about Passage A looking through?

- A. Characterisation.
- B. Setting.
- C. Plot.
- D. Context.

**Question 6 (1 mark)**

A judgement needs four links: opinion, the choice it targets, evidence, and effect. Which sentence has all four links?

- A. “Passage A is a good story.”
- B. “The story is moving, and it is about a race.”
- C. “The closing contrast — ‘the stories from them last longer than the medals’ — turns the lost race into a kept lesson, which leaves the reader warm.”
- D. “I think the writer likes Ruby.”

**Question 7 (1 mark)**

A writer wants to position the reader **for** Ruby. Which word choice in this sentence does that job best: “Ruby \_\_\_\_\_ beside the fallen runner”?

- A. hovered
- B. knelt
- C. paused
- D. checked

**Question 8 (1 mark)**

In Passage A, which choice most positions the reader to admire Ruby?

- A. “Ruby slowed.”
- B. “Ruby stopped.”
- C. “Keep running!” Jack yelled.
- D. “Most runners went past it without reading it.”

**Question 9 (1 mark)**

A film of Passage A wants the viewer to feel Ruby's choice **from the inside** at the moment she kneels. Which shot does that job?

- A. A long shot of the whole track from the stands.
- B. A high-angle shot of the cheering squads.
- C. A close-up on Ruby's face as she reaches out her hand.
- D. A wide shot of the clubhouse wall.

**Question 10 (1 mark)**

In Passage B, the triumph reaches the defeated man's ear as *distant*. What does the choice of *distant* most do to position the reader?

- A. It tells the reader the music was played quietly.
  - B. It shows the battle happened far away.
  - C. It positions the reader to blame the winning side.
  - D. It keeps the victory just out of reach, so the reader feels how near and yet how far it is.
- 

**Section B — Mark the words (4 marks)**

*For each question, mark (underline) the exact words asked for.*

**Question 11 (1 mark)**

In the first paragraph of Passage A, mark the **allusion**.

**Question 12 (1 mark)**

In the fifth paragraph of Passage A, mark the **quotation** from another text.

**Question 13 (1 mark)**

In the seventh paragraph of Passage A, mark the **simile**.

**Question 14 (1 mark)**

Between "Over the rise" and "On the clubhouse wall", mark the **shortest complete sentence** — the one that cuts the action in one beat.

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**Section C — Matching (4 marks)**

*Match each item on the left to its correct partner on the right. Write the matching letter in each gap.*

**Question 15 (1 mark)**

Match each reference to the story pool it draws on.

- |                               |                           |
|-------------------------------|---------------------------|
| (i) "David and Goliath"       | A. European fairy tales   |
| (ii) "the green-eyed monster" | B. Ancient Greek myths    |
| (iii) "a Cinderella story"    | C. Stories from the Bible |
| (iv) "the Midas touch"        | D. Shakespeare's plays    |

(i) \_\_\_\_ (ii) \_\_\_\_ (iii) \_\_\_\_ (iv) \_\_\_\_

**Question 16 (1 mark)**

Match each sentence to what its reference means.

- |                                                   |                                                   |
|---------------------------------------------------|---------------------------------------------------|
| (i) "Defence was our Achilles heel."              | A. A small side faces a much bigger one.          |
| (ii) "Running the stall was a Herculean task."    | B. The one weakness that could bring a team down. |
| (iii) "The final was David and Goliath."          | C. A job too big for one person.                  |
| (iv) "Her season turned into a Cinderella story." | D. An unlikely run from nothing to the top.       |
- (i) \_\_\_\_ (ii) \_\_\_\_ (iii) \_\_\_\_ (iv) \_\_\_\_

#### Question 17 (1 mark)

Match each extract to its best-fitting tone word.

- |                                                                           |                         |
|---------------------------------------------------------------------------|-------------------------|
| (i) "Go. Now. Take nothing but your shoes."                               | A. Calm and gentle      |
| (ii) "The kettle hummed, and the afternoon sat softly on the house."      | B. Mocking              |
| (iii) "Oh, brilliant. Another wet training session. Just what we wanted." | C. Urgent and serious   |
| (iv) "She counted her breaths. In. Out. Slow."                            | D. Tense and controlled |
- (i) \_\_\_\_ (ii) \_\_\_\_ (iii) \_\_\_\_ (iv) \_\_\_\_

#### Question 18 (1 mark)

Match each clause to the device it uses.

- |                                             |                    |
|---------------------------------------------|--------------------|
| (i) "The market wakes before we do."        | A. Simile          |
| (ii) "Her laugh was a door opening."        | B. Metaphor        |
| (iii) "He ran like the ground was on fire." | C. Personification |
| (iv) "Somewhere a bell rang twice."         | D. Sound imagery   |
- (i) \_\_\_\_ (ii) \_\_\_\_ (iii) \_\_\_\_ (iv) \_\_\_\_
- 

### Section D — Sort the story parts (4 marks)

*Each set of blocks makes one passage when put in the right order. The purpose for each passage is given. Write the letters in the correct order.*

#### Question 19 (1 mark)

Purpose: build suspense — set the scene, let the tension climb, then land the moment.

- P. The handle turned, slowly.
- Q. Nobody was supposed to be in the shed after dark.
- R. Mia held her breath.
- S. The door swung open — and the light snapped on.

Correct order: \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_

#### Question 20 (1 mark)

Purpose: reveal character through dialogue and move the story — show what happened before the two characters speak, then let the lines land.

- P. "You knew," said Finn. "The whole time, you knew."
- Q. Ana set the map down. "Someone had to," she said.

R. Finn unfolded the map for the third time that night. The track on it ended at a blank square.

S. Outside, the tide began to turn.

Correct order: \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_

### Question 21 (1 mark)

Purpose: start slow and memory-like with a long sentence, then switch to short, fast sentences as the moment turns.

P. The hallway was empty.

Q. She had walked this hallway a hundred times on ordinary mornings, when the sun came through the high windows and the lockers hummed with other people's noise.

R. Then the lights went out.

S. She ran.

Correct order: \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_

### Question 22 (1 mark)

Purpose: end where the story began — start in the present, listen, hear the answer, then return to the morning image to close.

P. The tide was going out when Mara finally reached the gate.

Q. The morning she left, the tide had been going out too.

R. She stood there, boots sandy, and listened for the bell buoy one last time.

S. Somewhere past the breakwall, the bell buoy answered.

Correct order: \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_

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## Section E — Construction choice (8 marks)

*Choose the one best construction for each question.*

### Question 23 (1 mark)

Which student comment about Passage A turns a reaction into a full judgement — opinion, choice, evidence and effect?

A. "I really liked the ending."

B. "The story made me feel warm because the writer keeps the camera on Ruby's quiet actions, like helping the runner to the shade, and never tells the reader what to feel."

C. "It was a good story about sport."

D. "Ruby is a nice character."

### Question 24 (1 mark)

Which opinion about Passage A looks through the **characterisation** lens?

A. "The cooling track and the ribbon shadows carry the story's mood."

B. "Jack's smile at the end shows what Ruby's choice has done to him."

C. "The Kipling line is placed before the ending so the ending can answer it."

D. "I couldn't put it down."

**Question 25 (1 mark)**

A writer is describing a runner who helps a rival. Which word for the moment best positions the reader **for** the runner: "She \_\_\_\_\_ beside the fallen runner"?

- A. hovered
- B. paused
- C. knelt
- D. waited

**Question 26 (1 mark)**

A film of Passage A wants the viewer to feel **with** Ruby at the moment she reaches out to help. Which shot choice does that job?

- A. A close-up on Ruby's hand reaching out.
- B. A long shot of the empty track from the fence.
- C. A high-angle shot of the grandstand.
- D. A point-of-view shot from the clubhouse window.

**Question 27 (1 mark)**

A student wants this plain fact to feel tense: "the race was almost over." Which rewrite does that job?

- A. One bend left. Her lungs burned. The line waited.
- B. The race was drawing towards its conclusion as the runners approached the final part of the course.
- C. It was nearly the end of the race.
- D. Soon, the race would finish.

**Question 28 (1 mark)**

A student wants to show Jack's relief **without naming it**. Which sentence does that job best?

- A. Jack checked the time and looked at the sky.
- B. Jack felt relieved about how the day had gone.
- C. Jack's shoulders dropped, and the cool weight of the baton sat in his palm at last.
- D. Jack stood very still for a moment.

**Question 29 (1 mark)**

A student is drafting a passage whose purpose is to make the reader side with Ruby before Jack speaks. Which choice serves that purpose best?

- A. Tell the scene through Jack's eyes only.
- B. Give Ruby no words or actions at all.
- C. Stay beside Ruby, show her actions without calling them kind, and let the reader judge them.
- D. End the passage before Ruby sees the fallen runner.

**Question 30 (1 mark)**

A student is writing the moment Jack changes his mind. Which line of dialogue **shows** character and moves the story, rather than telling a feeling?

A. “I feel different about it now,” Jack said.

B. “Sport is hard,” Jack said.

C. Jack watched the Haldon team lift their runner, and said nothing for a long moment. “Same time next year,” he said at last.

D. Jack said a lot of things about the race on the way home.

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**END OF T3 — LITERATURE CONTEXT CHECK**







## T3 — Literature context check · Solutions

Teacher copy. Every item is objectively markable (P1). Construction items (Section E) carry model answers as well as the key (P2).

**Instrument T3 · English Level 8 · Chapter 3 (Sections 3A–3F) Codes assessed:** VC2E8LE01 · VC2E8LE02 · VC2E8LE03 · VC2E8LE04 · VC2E8LE05 · VC2E8LE06

### Objective key (all 30 items)

| Q  | Section / family | Key                                                                                                                             | CD        |
|----|------------------|---------------------------------------------------------------------------------------------------------------------------------|-----------|
| 1  | A · F2           | <b>B</b> — Ruby’s choice represents care for another person as worth more than a medal                                          | VC2E8LE01 |
| 2  | A · F2           | <b>C</b> — one borrowed van against four squads in matching kits is a detail of how the two groups live and compete together    | VC2E8LE01 |
| 3  | A · F2           | <b>B</b> — the poem speaks for the defeated, not the winners                                                                    | VC2E8LE01 |
| 4  | A · F2           | <b>C</b> — it names a choice (the short sentence) and its effect; the others only report feelings                               | VC2E8LE02 |
| 5  | A · F2           | <b>C</b> — the opinion is about where a part of the text is placed, which is a plot claim                                       | VC2E8LE02 |
| 6  | A · F2           | <b>C</b> — opinion (moving), choice (the closing contrast), evidence (the quoted words), effect (the reader is left warm)       | VC2E8LE02 |
| 7  | A · F2           | <b>B</b> — <i>knelt</i> shows committed help; <i>hovered</i> , <i>paused</i> and <i>checked</i> hold the reader at arm’s length | VC2E8LE03 |
| 8  | A · F2           | <b>B</b> — the two-word sentence is the story’s turning point, and the text lets it stand alone                                 | VC2E8LE03 |
| 9  | A · F2           | <b>C</b> — a close-up puts the viewer inside what the character feels                                                           | VC2E8LE03 |
| 10 | A · F2           | <b>D</b> — <i>distant</i> keeps the victory just out of reach                                                                   | VC2E8LE03 |
| 11 | B · F3           | Mark <b>David and Goliath</b> — an allusion; the name of the story is borrowed                                                  | VC2E8LE04 |

| Q  | Section / family | Key                                                                                                                                                         | CD        |
|----|------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------|
|    |                  | without speech marks                                                                                                                                        |           |
| 12 | B · F3           | Mark <b>“If you can meet with Triumph and Disaster / And treat those two impostors just the same.”</b> — the exact words of Kipling’s poem, in speech marks | VC2E8LE04 |
| 13 | B · F3           | Mark <b>the shadows lay across the lanes like long grey ribbons</b> — the flag word <i>like</i> carries the comparison                                      | VC2E8LE05 |
| 14 | B · F3           | Mark <b>Ruby stopped.</b> — two words, a full stop, and the action cuts                                                                                     | VC2E8LE05 |
| 15 | C · F6           | (i)–C · (ii)–D · (iii)–A · (iv)–B                                                                                                                           | VC2E8LE04 |
| 16 | C · F6           | (i)–B · (ii)–C · (iii)–A · (iv)–D                                                                                                                           | VC2E8LE04 |
| 17 | C · F6           | (i)–C · (ii)–A · (iii)–B · (iv)–D                                                                                                                           | VC2E8LE05 |
| 18 | C · F6           | (i)–C · (ii)–B · (iii)–A · (iv)–D                                                                                                                           | VC2E8LE05 |
| 19 | D · F5           | <b>Q, P, R, S</b> — scene, climb, held breath, landing                                                                                                      | VC2E8LE06 |
| 20 | D · F5           | <b>R, P, Q, S</b> — what happened first, then the two speaking lines, then the closing beat                                                                 | VC2E8LE06 |
| 21 | D · F5           | <b>Q, P, R, S</b> — long memory sentence first, then the short fast beats                                                                                   | VC2E8LE06 |
| 22 | D · F5           | <b>P, R, S, Q</b> — present, listening, the answer, and the return to the morning image                                                                     | VC2E8LE06 |
| 23 | E · F7           | <b>B</b> — opinion, choice, evidence and effect, all four links in place                                                                                    | VC2E8LE02 |
| 24 | E · F7           | <b>B</b> — the claim is about how Jack is made by what he does                                                                                              | VC2E8LE02 |
| 25 | E · F7           | <b>C</b> — <i>knelt</i> positions the reader for the runner; <i>hovered, paused</i> and <i>waited</i> do not                                                | VC2E8LE03 |
| 26 | E · F7           | <b>A</b> — the close-up puts the viewer inside the moment of the choice                                                                                     | VC2E8LE03 |

| Q  | Section / family | Key                                                                                                    | CD        |
|----|------------------|--------------------------------------------------------------------------------------------------------|-----------|
| 27 | E · F7           | <b>A</b> — short, active sentences make the reader’s pulse match the runner’s                          | VC2E8LE05 |
| 28 | E · F7           | <b>C</b> — the dropped shoulders and the baton’s weight show relief; the feeling is never named        | VC2E8LE05 |
| 29 | E · F7           | <b>C</b> — staying beside Ruby and showing her actions invites the reader’s own admiration             | VC2E8LE06 |
| 30 | E · F7           | <b>C</b> — the line shows Jack through what he watches, what he does not say, and what he says at last | VC2E8LE06 |

### Why the keys are right — brief notes

**Q1.** Values are what a text treats as worth having, keeping or doing (3A). Ruby gives up a medal to help a rival, and the closing line — “some seasons ... are won in other ways” — says the text leans with her. A states the opposite value; C misreads Jack’s yell as the text’s view; D invents a claim the story never makes.

**Q2.** Social context is how people live together — groups, roles, resources (3A). One borrowed van against four squads in matching kits tells the reader how the two schools stand against each other. A is the story’s when; B is a race role; D is an event, not a context detail.

**Q3.** The poem’s argument is that the defeated man hears victory “agonized and clear” — closer to its meaning than the winners are (3A’s point-of-view rung). The poem sides with those who never reach success, not with the “purple Host”.

**Q4.** A judgement names a choice and gives a reason; a reaction reports how a reader felt (3B). Only C names a choice (the short sentence) and says what it does. A, B and D are feelings with no links.

**Q5.** The three lenses: characterisation (how people are made), setting (how time and place are made), plot (how events are ordered) (3B). Where a line is *placed* is an ordering question — plot.

**Q6.** The four-link chain is opinion, choice, evidence, effect (3B). C carries all four: the story is moving (opinion), the closing contrast (choice), the quoted words (evidence), and the reader left warm (effect). The other options are short of at least two links.

**Q7–Q8.** Connotation is the feeling a word carries over and above its plain meaning (3C). *Kneelt* shows a committed, unhurried act of help and positions the reader for Ruby; *hovered*, *paused*, *checked* and *waited* keep the runner uncertain or official. In Q8, “Ruby stopped.” is the story’s hinge: the text gives the act its own two-word sentence and nothing else, which is the clearest invitation to admire her. Jack’s yell (C) positions for the race, and the unread wall line (D) positions for the other runners.

**Q9–Q10.** A close-up puts the viewer inside a character’s feelings; long shots, high angles and wide shots hold the viewer at a distance (3C). In the poem, *distant* does its positioning work by keeping the triumph just out of reach — near enough to hear, far enough to lose (3C’s chain: choice, effect, position). It is not a statement about volume, place or blame.

**Q11.** An allusion borrows the name of a story without quoting its words (3D). “David and Goliath” names the Bible story of the small side against the giant; no speech marks appear.

**Q12.** A quotation hands the reader the exact words of another text in speech marks (3D). The painted line is Kipling's, and the passage says so.

**Q13.** A simile compares with *like* or *as* (3E). The shadows are likened to long grey ribbons.

**Q14.** "Ruby stopped." is the shortest complete sentence in the section: subject, verb, full stop. Its shortness against Jack's yell is the cut the question asks about.

**Q15.** Story pools taught in 3D: David and Goliath — stories from the Bible; the green-eyed monster — Shakespeare's plays (*Othello*); a Cinderella story — European fairy tales; the Midas touch — Ancient Greek myths.

**Q16.** An Achilles heel is the one weakness that can bring a team down; a Herculean task is a job too big for one person; David and Goliath names a small side against a much bigger one; a Cinderella story is an unlikely run from nothing to the top.

**Q17.** Tone is read off word choices and sentence shapes (3E). The clipped commands are urgent; the humming kettle is calm; "Oh, brilliant" is mocking; the counted breaths are tense and controlled.

**Q18.** Personification gives the market a human act; metaphor says the laugh *is* a door opening; simile uses *like*; the bell sentence builds a picture through sound alone.

**Q19–Q22.** Each key order serves the stated purpose (3F's experiment loop: purpose → choices → effect). Q19 sets the scene before the handle turns and holds the breath before the landing. Q20 shows the map problem before anyone speaks, lets Finn's line land, gives Ana her answer, and closes on the tide. Q21 spends its long sentence first so the short ones can hurry. Q22 begins in the present, listens, hears the buoy, and returns to the morning image — a circular close.

**Q23.** Only B has all four links of the judgement chain: the story made the reader feel warm (opinion), the camera kept on Ruby's quiet actions (choice), helping the runner to the shade (evidence), and the reader is never told what to feel (effect). The others are reactions or bare claims.

**Q24.** Characterisation is how a text makes its people — by what they do and say (3B). Jack's smile is something he does, and the claim reads what it shows. A is setting; C is plot; D is a reaction.

**Q25–Q26.** *Knelt* positions for the runner because it shows a whole body going down to help; *hovered*, *paused* and *waited* keep the helper uncertain (3C's naming-and-word-choice move). On film, the close-up on the reaching hand puts the viewer inside the moment of the choice; the long shot, the high angle and the window point of view all hold the viewer away from it.

**Q27.** Short, active sentences hurry the reader and suit tension (3E). Option A's three beats — one bend, burning lungs, the waiting line — put the reader inside the last sprint. B is long and formal, C and D are flat.

**Q28.** Imagery carries feeling inside a picture; the feeling is never named (3E). Dropped shoulders and the baton's cool weight *show* relief; B names the feeling instead of showing it, and A and D could belong to any feeling.

**Q29.** Positioning works through whose eyes the story keeps and what the text chooses to show (3C). Staying beside Ruby and showing her actions without naming them invites the reader to admire her on their own — the strongest way to win the reader to her side before Jack speaks. A gives the scene to the wrong eyes; B leaves Ruby empty; D ends before the choice exists.

**Q30.** Dialogue does two jobs at once: it reveals character and it moves the story (3F). Option C shows Jack through what he watches, his long silence, and the line he lands at last — "Same time next year" says his mind has turned without announcing it. A and B tell feelings instead of showing them; D reports speech instead of giving it.

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## Model answers — Section E construction items (P2)

### Question 23 — turning a reaction into a judgement. Key: B.

A judgement runs the four-link chain: opinion, the choice it targets, evidence from the text, and the effect on the reader (3B). Option B carries all four. The others are reactions — sincere feelings with nothing to test.

*Exemplar judgement in a varied context — a poem discussed in class:*

“The poem feels lonely (opinion), and the choice that does it is the sentence shape (choice): every line ends on a closed door, an empty chair, a last light (evidence), so the reader keeps arriving somewhere that nobody is (effect).”

**Question 24 — finding the lens. Key: B.**

The characterisation lens asks how a text makes its people; the setting lens asks how it makes its time and place; the plot lens asks how it orders its events (3B). Jack’s smile is a move in how Jack is made.

*Exemplar lens claims in varied contexts:*

- Setting lens: “The cooling track and the long shadows do the mood’s work — the place itself seems to settle the race.”
- Plot lens: “The story holds the closing line back until after the handshake, so the last beat answers the Kipling line.”
- Characterisation lens: “Ruby never explains herself; her actions speak, and that is how the text makes her steady.”

**Question 25 — connotation that positions. Key: C.**

The plain facts have not changed between the options; the connotation has (3C). *Knelt* shows a whole body going down to help; *hovered*, *paused* and *waited* keep the helper uncertain or passive.

*Exemplar connotation pairs in varied contexts:*

- For a character: “She **carried** the team” (for) versus “She **dragged** the team along” (against).
- For a place: “The hall **waited**, quiet and ready” (warm) versus “The hall **sat empty**, watching” (cold).

**Question 26 — shot choice that positions. Key: A.**

Distance in film works like closeness in life: a close-up puts the viewer inside what a character feels; a long shot holds them across the street (3C). At the moment Ruby reaches out, the close-up on her hand is the choice that makes the viewer feel the decision.

*Exemplar shot plan in a varied context — a scene where a boy admits a mistake:*

Close-up on the boy’s hands turning the cap; a cut to his teacher’s face, eye level, so the viewer meets them as equals; quiet, no music, so the words carry alone.

**Question 27 — sentence shapes for tension. Key: A.**

Short, simple sentences hurry the reader and suit tension; long, layered sentences slow them down (3E). Option A’s three beats put the reader inside the last sprint; the long formal sentence in B lets the air out of the moment.

*Exemplar rewrite in a varied context:*

Plain: “The storm arrived while they were still on the water.” Tense: “The wind changed. The sail cracked. The shore was gone.”

**Question 28 — imagery that shows a feeling. Key: C.**

Imagery carries feeling inside a picture, so the feeling never has to be named (3E). Dropped shoulders and the baton’s cool weight let the reader feel Jack’s relief; option B names the feeling, which is telling, not showing.

*Exemplar shown-not-named feelings in varied contexts:*

Disappointment: “She folded the team list back into her pocket and watched the gate close.” Joy: “The letter shook in his hands, and he read the first line three times.”

**Question 29 — choices that serve a purpose. Key: C.**

Every choice in a draft answers to its purpose (3F’s experiment loop). If the purpose is to win the reader to Ruby’s side before Jack speaks, the draft stays beside Ruby and shows her actions without calling them kind — the reader’s own admiration does the work. Telling through Jack’s eyes (A) hands the scene to the doubter; giving Ruby nothing (B) leaves nothing to admire; ending early (D) never reaches the choice.

*Exemplar purpose-to-choice plan in a varied context:*

Purpose: make the reader trust the new student before she speaks. Choices: open on her helping another student pick up dropped books; keep the camera beside her; let the narrator notice, not judge.

**Question 30 — dialogue that shows character. Key: C.**

A character is shown by what they say, what they do and how they speak — not by a list of traits; dialogue reveals character and moves the story at the same time (3F). Option C does both: the watching, the long silence, and the line that lands at last all show Jack’s mind turning. A and B announce feelings; D reports speech instead of giving it.

*Exemplar showing dialogue in a varied context — a teammate owned up:*

“Nobody asked me to,” said Lea. She put the borrowed jersey back on the bench, folded once, then again.  
“I just didn’t want it going home wet.”

The line and the folding hands do the showing; no sentence calls Lea honest.

### Coverage map (per-item CD codes)

| CD        | Items in T3                  |
|-----------|------------------------------|
| VC2E8LE01 | Q1, Q2, Q3                   |
| VC2E8LE02 | Q4, Q5, Q6, Q23, Q24         |
| VC2E8LE03 | Q7, Q8, Q9, Q10, Q25, Q26    |
| VC2E8LE04 | Q11, Q12, Q15, Q16           |
| VC2E8LE05 | Q13, Q14, Q17, Q18, Q27, Q28 |
| VC2E8LE06 | Q19, Q20, Q21, Q22, Q29, Q30 |

All six CDs named in TOC 7.7 for T3 are evidenced. Total: 30 marks.





## T4 — Reading and listening check

This is a school-designed check. It is not a VCAA instrument. Achievement in the Victorian Curriculum is reported against the Level 8 achievement standard, not against a mark on this check.

### Instrument T4 · Reading and listening check · Chapter 4 booklet, after Section 4D

#### English Level 8 (Year 8) · Victorian Curriculum 2.0 · single-level book (no band)

**Chapter/topic coverage:** Chapter 4 — Literacy: speaking, listening and texts in context (Sections 4A–4D)

**Codes assessed:** VC2E8LY01 · VC2E8LY02 · VC2E8LY03 · VC2E8LY04

Name: \_\_\_\_\_ Date: \_\_\_\_\_

|                            |                                                                                                                                                                        |
|----------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Total marks</b>         | 20                                                                                                                                                                     |
| <b>Section structure</b>   | Section A — Listening (5 marks) · Section B — Multiple choice (6 marks) · Section C — Fill in the blanks (5 marks) · Section D — Construction choice (4 marks)         |
| <b>Guidance time</b>       | 30 minutes — about 1 minute per mark, plus two playings of the audio in Section A                                                                                      |
| <b>Conditions</b>          | Class check, not an exam. Your teacher plays the Section A audio twice. A printed transcript of the audio is supplied in this paper. Your teacher will let you finish. |
| <b>Permitted materials</b> | None. A pen or pencil only.                                                                                                                                            |
| <b>Reading support</b>     | Your teacher may read any question to you.                                                                                                                             |

Attempt every question. Each question is worth 1 mark. In Sections A, B and D, choose the **one best** answer. In Section C, write the correctly spelled word in each blank.

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### Section A — Listening (5 marks)

*Listen to the audio twice while you follow the printed transcript below. Questions 1–5 are about the talk.*

**Audio: T4 Track 1 — Sione’s year-level talk** (about 1 minute, played twice)

*Transcript — talk recorded for this book. The bracketed directions are from the speaker’s own plan.*

Good afternoon, everyone — thanks for letting me speak. [Voice: warm, steady, loud enough for the hall]  
My name is Sione from Year 8, and I’m here to ask for one thing: a trolley of wet-weather games for each year level.

First, the problem. When it rains, the undercover area fills up fast, and some of us end up leaning on the fence for the whole lunch. [Slide 1: photo of the crowded undercover area on a wet day] We say this year level looks after everyone — but on wet days, there’s nowhere for half of us to be.

Second, the plan. One trolley per year level: cards, chess sets, a few soft balls. [Voice: slow down on the numbers] We raise the money ourselves — a gold-coin day would cover it.

So: a trolley for every year level, paid for by us, looked after by us. [Voice: pause after the last line] I’m asking the year level to back one term of trying it. Thanks for listening.

#### Question 1 (1 mark)

What is the point Sione states straight out — the stated meaning of his talk?

- A. The undercover area should be made bigger.
- B. The year level should back a one-term trial of wet-weather games trolleys.
- C. Students should raise money to fix the fence.
- D. Teachers should run games for students on wet days.

**Question 2 (1 mark)**

“We say this year level looks after everyone — but on wet days, there’s nowhere for half of us to be.” What does this line **imply**?

- A. The year level already looks after everyone well.
- B. Half the year level dislikes wet days.
- C. The undercover area is new.
- D. The year level is not yet living up to what it says about itself.

**Question 3 (1 mark)**

Which words best describe the tone of Sione’s talk?

- A. Angry and blaming.
- B. Joking and careless.
- C. Calm and reasonable.
- D. Nervous and unsure.

**Question 4 (1 mark)**

The transcript carries this direction: “[Voice: slow down on the numbers].” What is the direction meant to do for the audience?

- A. Mark the plan’s numbers as the points to remember, so they have time to take them in.
- B. Make the talk sound longer than it is.
- C. Give the speaker time to find the slide.
- D. Show the speaker is nervous about the plan.

**Question 5 (1 mark)**

Sione’s plan includes one slide: a photo of the crowded undercover area on a wet day. By the section’s one test — *will this help the audience understand the idea?* — why does the slide belong in the talk?

- A. It repeats the speaker’s words so the audience can read along.
- B. It helps the audience see the problem without being told twice — one idea, clearly shown.
- C. It decorates the talk so the talk looks prepared.
- D. It lets the speaker face the screen instead of the audience.

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**Section B — Multiple choice (6 marks)**

*Questions 6–8 stand alone. Questions 9–11 are about the sample post that follows them.*

### Question 6 (1 mark)

“Great. Another group project,” said in a flat voice. Which statement is correct?

- A. The stated and implied meanings agree: the speaker is pleased.
- B. The line carries no implied meaning at all.
- C. The stated and implied meanings pull apart: the flat voice suggests the speaker is not pleased.
- D. The word “another” shows the speaker likes group projects.

### Question 7 (1 mark)

Which challenge follows the golden rule — challenge the idea, not the person?

- A. “I see it another way — the letter shows a link, not a cause.”
- B. “You never think things through.”
- C. “That’s a silly thing to say.”
- D. “Nobody in this group would agree with you.”

### Question 8 (1 mark)

Which starter is a **supporting** move, not a challenging one?

- A. “What do you mean by ...?”
- B. “Couldn’t it also mean ...?”
- C. “How do we know that?”
- D. “The evidence for that is ...”

*The sample post below was created for this book. Use it for Questions 9–11.*

#### Sample post

**MeridianCollegeSport**

Friday · 4:10 pm

THAT’S A WRAP on the athletics carnival! 🏆 Records down: three house records broken. Sun out all day. Huge thanks to our 22 student officials — you kept every race running on time. Full results and photos tonight. #MeridianCarnival

[Image: the four house captains hold the trophy on the oval; the scoreboard behind them shows the final tally]

### Question 9 (1 mark)

Which feature of the post is the strongest clue to **who made it**?

- A. The post uses capital letters.
- B. The account carries the school’s name.
- C. The post includes a hashtag.
- D. The image shows the trophy.

### Question 10 (1 mark)

The post went up at 4:10 pm on the day of the carnival. What does that choice most reflect about the post’s context?

- A. It was made for students planning next week’s timetable.

- B. It was made to sell tickets to the carnival.
- C. It was made while the event was still fresh, for the school's own community to read that evening.
- D. It was made for students at other schools.

**Question 11 (1 mark)**

"... you kept every race running on time." This choice represents the student officials as ...

- A. tired by the end of the day.
  - B. reliable and organised.
  - C. in need of a reward.
  - D. faster than the runners.
- 

**Section C — Fill in the blanks (5 marks)**

*Each sentence has one blank. Use the clue in brackets to build or choose the word, then write it in the blank, spelled correctly.*

**Question 12 (1 mark)**

The two reports clashed: one called the result clear, and the other called it unclear. There was a clear \_\_\_\_\_ between them. (contra + dict + ion)

**Question 13 (1 mark)**

Before the trial began, the class wrote down a \_\_\_\_\_ to test. (hypo + thesis)

**Question 14 (1 mark)**

After the trial, the group's \_\_\_\_\_ was that heat had changed the result. (the base *conclude* + the suffix *-ion*; the *d* shifts to *s*, as in *decide* → *decision*)

**Question 15 (1 mark)**

The teacher gave the group useful \_\_\_\_\_ before the trial began. (the noun; in Australian English, the noun keeps the *c* and the verb takes the *s*)

**Question 16 (1 mark)**

The report ended with a strong \_\_\_\_\_ for a shade sail over the courtyard. (*argue* + *-ment*)

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**Section D — Construction choice (4 marks)**

*Choose the one best construction for each question.*

**Question 17 (1 mark)**

A student must rewrite this informal challenge for a formal class discussion: "Nah, that's not what it means." Keep the challenge; change the formality. Which rewrite does the job?

- A. "Nah, you've got it wrong."
- B. "That is a silly reading."
- C. "I see it another way — I don't think that is what the text means."
- D. "Whatever — let's move on."

**Question 18 (1 mark)**

A classmate says: “Group work is always unfair, because one person ends up doing it all.” Which response **steelmans** the claim — builds its strongest form — before challenging it?

- A. “The strongest form of that claim is this: in some groups, one person ends up carrying the load. Even so, our survey showed most groups shared the work.”
- B. “That’s just wrong — group work is fine.”
- C. “You always complain about your group.”
- D. “Group work is never unfair.”

**Question 19 (1 mark)**

A speaker takes this informal line to the school council: “All we need is a couple of hundred bucks for tools and seeds.” Keep the information; set the formality to the council room. Which rewrite does the job?

- A. “We need like two hundred bucks, basically.”
- B. “Money-wise, it’s around \$200 or so.”
- C. “You know, cash for the gear.”
- D. “The only cost is tools and seeds — about two hundred dollars for the first year.”

**Question 20 (1 mark)**

A student asks the school council to approve a student garden. Which opening sets the formality to the council room?

- A. “Okay, listen up — gardens.”
- B. “Good afternoon, members of the council. My name is Maya Chen from Year 8, and I’m here to ask for your support for a student garden.”
- C. “Hey, quick one before lunch.”
- D. “So, yeah, I thought I’d talk about a garden or something.”

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**END OF T4 — READING AND LISTENING CHECK**







## T4 — Reading and listening check · Solutions

Teacher copy. Every item is objectively markable (P1). Construction items (Section D) carry model answers as well as the key (P2).

**Instrument T4 · English Level 8 · Chapter 4 (Sections 4A–4D) Codes assessed:** VC2E8LY01 · VC2E8LY02 · VC2E8LY03 · VC2E8LY04

### Running Section A

Play T4 Track 1 twice, with a short pause between playings. Students may follow the printed transcript while they listen; the transcript is the authoritative record, so Q1–Q5 can be marked from the words and the bracketed directions alone. The talk runs about one minute.

### Objective key (all 20 items)

| Q | Section / family | Key                                                                                                                                              | CD        |
|---|------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|-----------|
| 1 | A · F8           | <b>B</b> — the point is stated in the opening and repeated at the close: back a one-term trial of wet-weather games trolleys                     | VC2E8LY01 |
| 2 | A · F8           | <b>D</b> — the line sets what the year level says against what wet days show, so it implies the year level is not yet living up to its own claim | VC2E8LY01 |
| 3 | A · F8           | <b>C</b> — the ask stays small and fair, and the speaker offers to raise the money himself                                                       | VC2E8LY01 |
| 4 | A · F8           | <b>A</b> — slowing down gives the audience time to take the numbers in and marks them as the points to remember                                  | VC2E8LY02 |
| 5 | A · F8           | <b>B</b> — the photo passes the one test: it helps the audience see the problem, one idea, clearly shown                                         | VC2E8LY02 |
| 6 | B · F2           | <b>C</b> — the words say <i>great</i> while the flat voice suggests the opposite, so the two layers pull apart                                   | VC2E8LY01 |
| 7 | B · F2           | <b>A</b> — it tests the idea with another reading and never touches the person                                                                   | VC2E8LY01 |
| 8 | B · F2           | <b>D</b> — bringing evidence builds an idea up; the other three starters question it                                                             | VC2E8LY01 |
| 9 | B · F2           | <b>B</b> — the account name is                                                                                                                   | VC2E8LY04 |

| Q  | Section / family | Key                                                                                                            | CD        |
|----|------------------|----------------------------------------------------------------------------------------------------------------|-----------|
|    |                  | printed on the post and says who made it                                                                       |           |
| 10 | B · F2           | <b>C</b> — the time stamp sits in the hour after the event, when the school community is reading               | VC2E8LY04 |
| 11 | B · F2           | <b>B</b> — keeping every race on time represents the officials as reliable and organised                       | VC2E8LY04 |
| 12 | C · F1           | <b>contradiction</b> — contra (against) + dict (say) + ion                                                     | VC2E8LY03 |
| 13 | C · F1           | <b>hypothesis</b> — hypo (under) + thesis                                                                      | VC2E8LY03 |
| 14 | C · F1           | <b>conclusion</b> — the <i>d</i> of <i>conclude</i> shifts to <i>s</i> , as in <i>decide</i> → <i>decision</i> | VC2E8LY03 |
| 15 | C · F1           | <b>advice</b> — the noun keeps the <i>c</i> ; the verb is <i>advise</i>                                        | VC2E8LY03 |
| 16 | C · F1           | <b>argument</b> — <i>argue</i> drops its silent <i>e</i> before <i>-ment</i>                                   | VC2E8LY03 |
| 17 | D · F7           | <b>C</b> — the challenge stands and the wording turns formal                                                   | VC2E8LY01 |
| 18 | D · F7           | <b>A</b> — it builds the claim's strongest form, then tests that form                                          | VC2E8LY01 |
| 19 | D · F7           | <b>D</b> — the information is kept and the words suit the council room                                         | VC2E8LY02 |
| 20 | D · F7           | <b>B</b> — greeting, name, and the ask, set to the formal end of the scale                                     | VC2E8LY02 |

### Why the keys are right — brief notes

**Q1.** The stated meaning is what the speaker says outright (4A). Sione names his ask in the opening (“I’m here to ask for one thing: a trolley of wet-weather games for each year level”) and repeats it at the close (“I’m asking the year level to back one term of trying it”). A, C and D each swap in a request he never makes.

**Q2.** The implied meaning is what the listener works out (4A). The line holds the year level’s own words (“We say ... looks after everyone”) against the wet-day fact (“there’s nowhere for half of us to be”), the same move as 4A’s “here’s our chance to show it” — it implies the claim is not yet matched. A reads the line backwards; B and C mistake the detail for the suggestion.

**Q3.** Tone is the attitude the words show (4A). Sione keeps the ask small (cards, chess sets, soft balls), meets the cost objection before it is raised, and offers to raise the money himself — calm and reasonable. Nothing in the talk is angry, joking or unsure.

**Q4.** Pace controls what the audience has time to take in (4B). Slowing on the numbers gives them time to land and marks them as points to remember, the same job as 4B’s slow-down on “one-semester trial”. B, C and D invent work the direction is not doing.

- Q5.** The one test for a support: will this help the audience understand the idea (4B)? The photo lets the audience see the crowded area without being told twice — one idea, clearly shown. A is the slide habit 4B says to cut (reading along), C is decoration, D breaks the face-the-audience rule.
- Q6.** The stated layer is the words; the implied layer is what the voice suggests (4A). “Great” said flat pulls the two layers apart, exactly as in 4A’s two-layers diagram. A reads the voice as matching the words; C denies the implied layer; D reads “another” as liking when it signals weariness.
- Q7.** The golden rule: challenge the idea, not the person (4A). Option A offers another reading of the idea and leaves the person untouched. B, C and D all aim at the person or the group, not the idea.
- Q8.** Supporting moves build an idea up; challenging moves test it (4A). “The evidence for that is ...” adds evidence, so it supports. The other three starters — asking what is meant, offering another reading, asking how we know — all challenge.
- Q9.** Who made a post is printed on it: the account name and profile (4D). “MeridianCollegeSport” carries the school’s name, so the maker is the school’s sports account. Capital letters, hashtags and the trophy are choices inside the post, not clues to its maker.
- Q10.** The time stamp is part of the context (4D). At 4:10 pm on carnival day, the event has just finished and the school community is about to read — the post is made while the day is fresh, for its own people. The other options invent audiences the timing does not fit.
- Q11.** What goes into a post is a choice, and the words are part of it (4D). “Kept every race running on time” shows the officials by what they do — reliable, organised. Nothing in the line suggests tiredness, a reward or speed.
- Q12.** *Contradiction* is three morphemes: contra- (against) + dict (say) + -ion (4C, Figures 1–3). A saying-against: one report against the other.
- Q13.** *Hypothesis*: hypo- (under) + thesis — an idea placed underneath, ready to test (4C, Figure 1).
- Q14.** *Conclusion*: the base *conclude* shifts its *d* to *s* before *-ion*, the family shift taught in 4C (*decide* → *decision*).
- Q15.** *Advice* is the noun and keeps the *c*; the verb is *advise* (4C’s Australian English pattern: the noun ends in *c*, the verb in *s*).
- Q16.** *Argument*: the joining rule drops the silent *e* of *argue* before *-ment* (4C, Figure 5), as *achieve* keeps its *e* in *achievement*.
- Q17.** Formality is a dial (4B). Option C keeps the challenge — “I don’t think that is what the text means” — and sets the wording to the formal end; A keeps the casual “Nah”, B and D drop the challenge.
- Q18.** A steelman is the strongest version of an idea, built by the person about to test it (4A). Option A states the claim at its strongest — one person can end up carrying the load — and then tests that strongest form with the survey. B and D challenge weak forms or deny the claim; C attacks the person.
- Q19.** The information is the same; the formality moves (4B). Option D keeps the amount and the items and uses full, careful wording for the council room. A and C stay casual; B still sounds like a note, not a council sentence.
- Q20.** A formal opening greets the audience, names the speaker and states the ask (4B). Option B does all three at the formal end of the scale. A and C are lunch-table hooks; D trails off without an ask.

## Model answers — Section D construction items (P2)

### Question 17 — rewriting a challenge for formality. Key: C.

The challenge must survive the move; only the formality changes (4A’s golden rule still applies — the idea is tested, not the person). Option C keeps “I don’t think that is what the text means” and dresses it for a formal discussion.

*Exemplar in a varied context — a group discussing a club notice:*

Informal: “Nah, that’s not what the notice means.” Formal: “I read the notice another way — I don’t think it says fees are optional.”

The challenge is the same; the words suit the room.

**Question 18 — steelmanning before challenging. Key: A.**

A steelman builds the idea’s strongest form before the challenge lands (4A). Option A gives the claim its best shape — in some groups, one person carries the load — and then tests that shape with evidence. If the challenge beats the strongest form, it is a real challenge.

*Exemplar in a varied context — “Homework is useless”:*

“The strongest form of that claim is this: homework that repeats class work can add hours without adding learning. Even so, a short practice task on a new skill gives the practice a class period cannot.”

**Question 19 — moving a line up the formality dial. Key: D.**

The information is kept; the words are set to the council room (4B). Option D names the items, the amount and the period in full, careful sentences. “Bucks” and “basically” stay behind.

*Exemplar in a varied context:*

Informal: “We’ve got heaps of kids keen to join.” Formal: “There is strong student interest in the program.”

Same fact, two settings of the dial.

**Question 20 — an opening that fits the room. Key: B.**

A spoken text is built to be heard once, and the opening greets the audience and names the ask (4B). Option B does both at the formal end: greeting, name, year level, ask. A and C are hooks for friends; D never reaches the ask.

*Exemplar in a varied context — an assembly speech asking for volunteers:*

Formal: “Good morning, teachers and students. My name is Jordan Lee from Year 8, and I’m here to ask for volunteers for the community garden day.” Informal, to friends at lunch: “Hey — garden day’s coming up. Who’s in?”

Same ask; the opening follows the room.

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**Coverage map (per-item CD codes)**

| CD        | Items in T4                      |
|-----------|----------------------------------|
| VC2E8LY01 | Q1, Q2, Q3, Q6, Q7, Q8, Q17, Q18 |
| VC2E8LY02 | Q4, Q5, Q19, Q20                 |
| VC2E8LY03 | Q12, Q13, Q14, Q15, Q16          |
| VC2E8LY04 | Q9, Q10, Q11                     |

All four CDs named in TOC 7.7 for T4 are evidenced. Total: 20 marks.





## T5 — Analysis and construction check

This is a school-designed check. It is not a VCAA instrument. Achievement in the Victorian Curriculum is reported against the Level 8 achievement standard, not against a mark on this check.

**Instrument T5 · Analysis and construction check · Chapter 5 booklet, after Section 5E**

**English Level 8 (Year 8) · Victorian Curriculum 2.0 · single-level book (no band)**

**Chapter/topic coverage:** Chapter 5 — Literacy: analysing and creating texts (Sections 5A–5E)

**Codes assessed:** VC2E8LY05 · VC2E8LY06 · VC2E8LY07 · VC2E8LY08 · VC2E8LY09

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Total marks**

30

**Section structure**

Section A — Multiple choice (8 marks) · Section B — Mark the words (4 marks) · Section C — Matching (4 marks) · Section D — Construction choice (8 marks) · Section E — Sort the paragraphs (3 marks) · Section F — Fill in the blanks (3 marks)

**Guidance time**

40 minutes — about 1 minute per mark plus reading time for the supplied text

**Conditions**

Class check, not an exam. No equipment needed. The persuasive text is supplied in this paper. This is a school-designed assessment, not a VCAA exam. Your teacher will let you finish.

**Permitted materials**

None. A pen or pencil only.

**Reading support**

Your teacher may read any question to you.

Attempt every question. Each question is worth 1 mark. In Sections A and D, choose the **one best** answer. In Sections B, C, E and F, follow the instructions in each question.

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## Context

*Read the background information and the letter once, then answer the questions that refer to them. Both were written for this book; every figure and quotation inside them is labelled sample.*

### Background information

Marsh Reserve is a small park two streets from Kestrel Creek Secondary College. It has two basketball courts and a grass slope. In its 2025 parks review, the local council recorded that the reserve is “under-used after dark” in the winter months (sample data). In May 2026, Ruby Chen, a Year 8 student, wrote the following letter to the editor of the Kestrel Creek Newsletter.

### Give Marsh Reserve back to the evenings

At 3:45 each afternoon, the courts at Marsh Reserve are full of students. By 5:30 in winter, the sun has set, the reserve is dark, and the courts are empty. Where are students meant to go when the sun sets at five? For most of us, the answer is plain: home, indoors, onto a screen.

Our council should light the Marsh Reserve courts before next winter. This is not a demand for a stadium, and it is not a demand for floodlights for competition. It is a request for one hour of light in a place that is already ours.

The need is easy to see. In its own 2025 parks review, the council recorded that the reserve is “under-used after dark” in winter (sample data). That is not a lack of interest — it is a lack of light. The same review recorded that 68 per cent of local families want more evening space for sport and play (sample data). We are not asking for something new. We are asking for the key to something we already have.

It is fair to say that neighbours have worries. Lights bring glare, and noise carries in the evening. Those worries deserve an answer, not a dismissal. Shielded lights face the courts, not the houses, and a timer turns them off at 9 pm. One resident told the newsletter, “I don’t want to live next to a sports ground” (sample source). No one is asking him to.

Noah Lee, a Year 8 student at the college, put it plainly: “We’re not asking for a stadium — we’re asking for an hour of light” (sample source). A dark park is a locked room without a key — and we are standing outside it.

We ask the council to make one promise before winter closes in: lights for Marsh Reserve. Give us an hour of light, and we will look after the rest.

The letter has six paragraphs, numbered from 1 (opening) to 6 (closing).

---

## Section A — Multiple choice (8 marks)

Questions 1–8 are about the letter.

### Question 1 (1 mark)

What is the writer’s main contention?

- A. Students spend too much time on screens in winter.
- B. The council should light the courts at Marsh Reserve before next winter.
- C. Neighbours should have more say in how the reserve is used.
- D. The college should build an indoor gym for students.

### Question 2 (1 mark)

“That is not a lack of interest — it is a lack of light.” What is this sentence arguing?

- A. Students have lost interest in basketball.
- B. The council has not looked after the courts.
- C. Families prefer indoor activities in winter.
- D. Low evening use comes from the darkness, not from a lack of people wanting to play.

### Question 3 (1 mark)

The letter asks, “Where are students meant to go when the sun sets at five?” What does this rhetorical question mainly do?

- A. It invites readers to feel the problem for students like themselves.
- B. It shows that the writer does not know the answer.
- C. It blames students for staying indoors.
- D. It adds a checkable number to the case.

### Question 4 (1 mark)

“We are not asking for something new. We are asking for the key to something we already have.” What does the pronoun *we* mainly do here?

- A. It places the writer alone against the council.
- B. It blames the college for the dark courts.
- C. It pulls readers in as part of the group making the request.
- D. It keeps the neighbours out of the discussion.

**Question 5 (1 mark)**

The letter uses the council’s own 2025 words — “under-used after dark” — in quotation marks. What does this choice do?

- A. It shows that the writer disagrees with the review.
- B. It proves that the courts need repairs.
- C. It gives the neighbours a voice in the letter.
- D. It uses the council’s own recorded words to name the problem, so the case is harder to dismiss.

**Question 6 (1 mark)**

Which pattern best describes how the letter is organised?

- A. Retelling events in time order, from the first afternoon to the last.
- B. Problem and solution: frame the problem, offer a fix, answer the other side, and ask for action.
- C. Comparing two reserves point by point.
- D. Describing the reserve in space order, from the courts to the grass slope.

**Question 7 (1 mark)**

“It is fair to say that neighbours have worries.” What job does this sentence do in the letter’s organisation?

- A. It signals that the writer will grant the other side a point before answering it.
- B. It introduces the letter’s main statistic.
- C. It restates the letter’s contention.
- D. It gives the reader the call to action.

**Question 8 (1 mark)**

The letter lands on: “Give us an hour of light, and we will look after the rest.” Judged against the letter’s purpose, why is this an effective closing?

- A. It summarises every number in the letter.
- B. It grants the neighbours’ case.
- C. It leaves the reader with a small, doable ask and a promise in return.
- D. It raises a new problem to keep the debate going.

---

**Section B — Mark the words (4 marks)**

*For each question, mark (underline) the exact words asked for in the letter.*

### Question 9 (1 mark)

In paragraph 5, mark the **metaphor**.

### Question 10 (1 mark)

In the sentence “It is a request for one hour of light in a place that is already ours” (paragraph 2), mark the phrase that makes the request sound **small and reasonable**.

### Question 11 (1 mark)

In paragraph 3, mark the **statistic** the writer relies on to show that the demand is real.

### Question 12 (1 mark)

In paragraph 4, mark the **quotation** the writer uses to let the other side speak for itself.

---

## Section C — Matching (4 marks)

Match each item on the left to its correct partner on the right. Write the matching letter in each gap.

### Question 13 (1 mark)

Match each claim about the letter to the evidence the letter relies on for it.

(i) Students already use the reserve — when they can see it.

A. “...68 per cent of local families want more evening space for sport and play (sample data).”

(ii) The demand for evening activity is real.

B. “At 3:45 each afternoon, the courts at Marsh Reserve are full of students.”

(iii) The plan answers the neighbours’ worries.

C. “Shielded lights face the courts, not the houses, and a timer turns them off at 9 pm.”

(i) \_\_\_\_ (ii) \_\_\_\_ (iii) \_\_\_\_

### Question 14 (1 mark)

Match each source in the letter to its purpose.

(i) the council’s 2025 parks review

A. gives the issue a student’s voice, and puts the ask into words a reader can repeat

(ii) Noah Lee’s quoted words

B. grants the other side a fair point, so the writer seems fair and honest

(iii) the resident’s quoted words

C. supplies checkable numbers that show the problem and the demand

(i) \_\_\_\_ (ii) \_\_\_\_ (iii) \_\_\_\_

### Question 15 (1 mark)

A student is writing an analysis of how the letter is organised. Match each claim about the letter’s organisation to the evidence that supports it.

(i) The letter opens by making readers picture the problem.

A. “Give us an hour of light, and we will look after the rest.”

(ii) The letter answers the other side with a concrete fix.

B. “By 5:30 in winter, the sun has set, the reserve is dark, and the courts are empty.”

(iii) The letter closes by turning the ask into a fair exchange.

C. “...a timer turns them off at 9 pm.”

(i) \_\_\_\_ (ii) \_\_\_\_ (iii) \_\_\_\_

### Question 16 (1 mark)

Match each source to the job it does **where it is placed** in the letter.

- |                                                |                                                                                   |
|------------------------------------------------|-----------------------------------------------------------------------------------|
| (i) the council review numbers, in paragraph 3 | A. placed near the close, so a student's voice carries into the final ask         |
| (ii) the resident's words, in paragraph 4      | B. placed where the writer grants the other side, to show the writer has listened |
| (iii) Noah's quotation, in paragraph 5         | C. placed before the ask, so the request stands on checkable numbers              |

(i) \_\_\_\_ (ii) \_\_\_\_ (iii) \_\_\_\_

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### Section D — Construction choice (8 marks)

*Choose the one best construction for each question.*

#### Question 17 (1 mark)

Four students each write one sentence to summarise the letter's argument. Which summary best captures the whole argument?

- A. "The letter says students spend too much time on screens."
- B. "The letter argues that the council should light the Marsh Reserve courts before next winter, because the demand is there and the dark is what stops it."
- C. "The letter says one resident is worried about noise."
- D. "The letter describes a park near the college."

#### Question 18 (1 mark)

Four students evaluate the council's 2025 parks review as a source. Which evaluation correctly applies the **evidence** check — does the source give numbers and facts that can be checked?

- A. "The review is useful because it is recent."
- B. "The review sounds good, so it must be right."
- C. "The review is wrong because I disagree with the letter."
- D. "The review is strong because it gives recorded, checkable numbers: 68 per cent of families, and the 'under-used after dark' finding."

#### Question 19 (1 mark)

A student is writing an analytical paragraph about this line: "That is not a lack of interest — it is a lack of light." Which drafted claim **interprets** the line rather than retelling it?

- A. "The line says the problem is light, not interest."
- B. "The line appears in paragraph 3, after the survey numbers."
- C. "The line moves the responsibility from students to the council: low evening use stops being the students' fault and becomes a problem someone can fix."
- D. "The letter is about Marsh Reserve."

#### Question 20 (1 mark)

A student is drafting an opinion piece for the college newsletter. Purpose: advance an opinion. Audience: students and families. Topic: phones at lunchtime. Which drafted thesis does the job?

- A. “Phones are used by many students at lunchtime.”
- B. “Our lunch break should offer one phone-free zone — not to take screens away, but to give everyone the choice of an hour of company.”
- C. “There are many views about phones at lunch.”
- D. “This piece will look at phones, lunch and students.”

**Question 21 (1 mark)**

A student’s paragraph plan carries this claim: “Many students have nowhere quiet to work in the evening.” Which drafted evidence sentence supports the claim best?

- A. “Libraries are good places to study.”
- B. “Everyone knows homework is hard.”
- C. “The college library has new chairs this year.”
- D. “In a Year 8 survey at the college, 31 of 40 students said they wait until after dinner for a quiet spot at home (sample data).”

**Question 22 (1 mark)**

A writer wants to grant the neighbours’ point before answering it. Which drafted sentence does that job?

- A. “It is fair to say the lights will change the street’s evenings — and the plan answers the worries that come with change.”
- B. “Nobody could possibly object to this plan.”
- C. “The neighbours’ worries show that the plan should be dropped.”
- D. “Anyway, let us move on to the cost of the lights.”

**Question 23 (1 mark)**

A student drafts three paragraphs for an opinion piece arguing that the college should run student-led tours for new Year 7 students. Which order develops the argument best?

- P. “The answer costs almost nothing: a list of Year 8 volunteers, a map, and one practice run before the first tour.”
- Q. “Every year, the first week of Year 7 is a maze: new students get lost between rooms and are too nervous to ask.”
- R. “A tour led by students answers the questions a map cannot — where the line moves fast, which doors stick, and who to ask for help.”

- A. P, Q, R
- B. Q, P, R
- C. Q, R, P
- D. R, Q, P

**Question 24 (1 mark)**

A student drafts four paragraphs for an opinion piece arguing for one phone-free lunch a week. Which order develops the argument best?

- P. “So we ask the year level to trial one phone-free lunch a week — one lunch, to see what we have been missing.”
- Q. “Stand in the yard at 1 pm and count: twenty heads bent over twenty screens, and not one pair of eyes looking up.”

R. “In a Year 8 survey at the college, 24 of 30 students said they would join a lunchtime game if one started (sample data).”

S. “The trial needs no rules and no lockers: one table with cards and chess sets, and one student to start the first game.”

A. Q, R, S, P

B. P, Q, R, S

C. R, S, Q, P

D. S, P, Q, R

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## Section E — Sort the paragraphs (3 marks)

*Each set of blocks makes one paragraph when put in the right order. The blocks carry connectives and other joining words. Write the letters in the order that makes the paragraph hold together.*

### Question 25 (1 mark)

P. As a result, the number of students borrowing books has doubled in one term.

Q. Our library started a lunchtime reading club in Term 1.

R. In short, ten quiet minutes a day turned out to be worth more than any poster campaign.

S. At first only five students came, but the club grew each week as readers told their friends.

Correct order: \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_

### Question 26 (1 mark)

P. For example, one idea — a drinking fountain near the oval — went from a suggestion to a plan in three weeks.

Q. Student voice works best when it has a real channel.

R. Since the college started its student council elections, more than 40 student ideas have reached the principal’s desk (sample data).

S. That is why every Year 8 student should vote in this term’s election.

Correct order: \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_

### Question 27 (1 mark)

P. Our Saturday games start at 8 am, and half the team arrives late or skips breakfast.

Q. The league says early starts save ground time — and that point is fair.

R. Even so, a 9 am start would cost nothing and would still finish before midday.

S. That is why our club should ask the league to trial one later round.

Correct order: \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_

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## Section F — Fill in the blanks (3 marks)

*Each paragraph below is missing one joining word. Supply the connective that repairs the paragraph, and write it in the blank.*

### Question 28 (1 mark)



Many students doubted the garden plan at first. \_\_\_\_\_, after the first harvest, every class wanted a garden bed. (supply the connective that signals the contrast)

**Question 29 (1 mark)**

The library stayed open one hour later during exam weeks. \_\_\_\_\_, the number of students studying after school doubled. (supply the connective that signals the result)

**Question 30 (1 mark)**

The lights would give students somewhere active to go after school. \_\_\_\_\_, they would give neighbours a park that is used and seen. (supply the connective that adds a second benefit)

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**END OF T5 — ANALYSIS AND CONSTRUCTION CHECK**







## T5 — Analysis and construction check · Solutions

Teacher copy. Every item is objectively markable (P1). Construction items (Section D) carry model answers as well as the key (P2).

**Instrument T5 · English Level 8 · Chapter 5 (Sections 5A–5E) Codes assessed:** VC2E8LY05 · VC2E8LY06 · VC2E8LY07 · VC2E8LY08 · VC2E8LY09

### Running T5

Students read the background information and the letter once at the start, then work through Sections A to F. The letter stays open for every section. Sections E and F stand alone and need no text from earlier in the paper.

### Objective key (all 30 items)

| Q  | Section / family | Key                                                                                                                  | CD        |
|----|------------------|----------------------------------------------------------------------------------------------------------------------|-----------|
| 1  | A · F2           | <b>B</b> — the contention is stated in paragraph 2 and asked for again in paragraph 6                                | VC2E8LY05 |
| 2  | A · F2           | <b>D</b> — the sentence argues the darkness, not student interest, keeps the courts empty                            | VC2E8LY05 |
| 3  | A · F2           | <b>A</b> — the question puts the reader in a student's shoes; it has one shared answer it does not need to spell out | VC2E8LY05 |
| 4  | A · F2           | <b>C</b> — <i>we</i> pulls the reader into the group making the request                                              | VC2E8LY05 |
| 5  | A · F2           | <b>D</b> — the council's own recorded words are turned back on it, so the problem is harder to talk away             | VC2E8LY05 |
| 6  | A · F2           | <b>B</b> — problem, fix, the other side answered, then the ask                                                       | VC2E8LY06 |
| 7  | A · F2           | <b>A</b> — the phrase grants the other side a fair point before the paragraph answers it                             | VC2E8LY06 |
| 8  | A · F2           | <b>C</b> — the close lands on a small, doable ask with a promise in return                                           | VC2E8LY06 |
| 9  | B · F3           | Mark <b>a locked room without a key</b> — the park is renamed as a locked room, with no <i>like</i> or <i>as</i>     | VC2E8LY05 |
| 10 | B · F3           | Mark <b>one hour of light</b> — the phrase sizes the ask down to something small                                     | VC2E8LY05 |

| Q  | Section / family | Key                                                                                                                           | CD        |
|----|------------------|-------------------------------------------------------------------------------------------------------------------------------|-----------|
| 11 | B · F3           | Mark <b>68 per cent of local families want more evening space for sport and play</b>                                          | VC2E8LY05 |
| 12 | B · F3           | Mark <b>“I don’t want to live next to a sports ground”</b> — the resident’s exact words, led in and worked into the paragraph | VC2E8LY05 |
| 13 | C · F6           | (i)– <b>B</b> · (ii)– <b>A</b> · (iii)– <b>C</b>                                                                              | VC2E8LY05 |
| 14 | C · F6           | (i)– <b>C</b> · (ii)– <b>A</b> · (iii)– <b>B</b>                                                                              | VC2E8LY05 |
| 15 | C · F6           | (i)– <b>B</b> · (ii)– <b>C</b> · (iii)– <b>A</b>                                                                              | VC2E8LY06 |
| 16 | C · F6           | (i)– <b>C</b> · (ii)– <b>B</b> · (iii)– <b>A</b>                                                                              | VC2E8LY06 |
| 17 | D · F7           | <b>B</b> — contention plus the main reason, in one sentence                                                                   | VC2E8LY07 |
| 18 | D · F7           | <b>D</b> — the judgement is about checkable numbers, which is what the evidence check asks                                    | VC2E8LY07 |
| 19 | D · F7           | <b>C</b> — it works out what the line is doing, not just what it says                                                         | VC2E8LY07 |
| 20 | D · F7           | <b>B</b> — it takes a side, names what it asks for, and fits the audience                                                     | VC2E8LY08 |
| 21 | D · F7           | <b>D</b> — a named, dated survey number tied to the exact claim                                                               | VC2E8LY08 |
| 22 | D · F7           | <b>A</b> — it grants the other side a point, then presses the answer                                                          | VC2E8LY08 |
| 23 | D · F7           | <b>C</b> — Q, R, P: the reader meets the problem, then the idea, then leaves with the plan                                    | VC2E8LY08 |
| 24 | D · F7           | <b>A</b> — Q, R, S, P: scene, evidence, plan, call                                                                            | VC2E8LY08 |
| 25 | E · F5           | <b>Q, S, P, R</b> — start, growth, result, close                                                                              | VC2E8LY09 |
| 26 | E · F5           | <b>Q, R, P, S</b> — claim, evidence, example, call                                                                            | VC2E8LY09 |
| 27 | E · F5           | <b>P, Q, R, S</b> — problem, the other side’s fair point, the answer, the ask                                                 | VC2E8LY09 |
| 28 | F · F1           | <b>however</b> (accept: <i>even so</i> , <i>still</i> )                                                                       | VC2E8LY09 |
| 29 | F · F1           | <b>as a result</b> (accept: <i>so</i> )                                                                                       | VC2E8LY09 |
| 30 | F · F1           | <b>in addition</b> (accept: <i>also</i> )                                                                                     | VC2E8LY09 |

## Why the keys are right — brief notes

- Q1.** The contention is the position a text takes (5A). Paragraph 2 states it — “Our council should light the Marsh Reserve courts before next winter” — and paragraph 6 asks for it again. A names a detail the letter touches on; C and D make requests the letter never makes.
- Q2.** The sentence answers a possible reading (students are not interested) with the writer’s own: the dark is the barrier (5A’s argument work). A reads the sentence backwards; B and C bring in claims the sentence does not make.
- Q3.** The question has one answer every reader already knows — home, indoors, onto a screen — and asking it puts the reader in a student’s place for a beat (5A’s toolkit: language that pulls the reader in). It is not a real question, so B misreads it; C blames the wrong people; D confuses a question with a number.
- Q4.** *We* pulls the reader into the group (5D: pronouns do positioning work). The request stops being one student’s and becomes the reader’s too. A is the opposite of what *we* does; B invents blame; D confuses inclusion with exclusion.
- Q5.** The letter hands the council its own recorded words (5A: sources and their use). A source’s own words, quoted back at it, are harder to dismiss than the writer’s summary. A reads the move backwards — the writer uses the review, not against it; B and C invent work the quotation is not doing.
- Q6.** The letter moves problem → fix → the other side answered → ask. That is the problem-solving pattern (5B): approach, strengths, problems, way forward. A is a retelling shape, C a comparison shape, D a description shape — none of which is what this letter does.
- Q7.** “It is fair to say” is a granting phrase (5D: language that acknowledges power; 5B: connectives as signposts). It tells the reader the writer will give the other side its point before answering it — which is exactly what the rest of paragraph 4 does. B, C and D name jobs other sentences in the letter already do.
- Q8.** A closing that works leaves the reader with something to do (5D: the closing lands; 5B: effectiveness is whether the text does the job it was organised for). “Give us an hour of light” is small and doable, and “we will look after the rest” is the promise that answers the worry behind it. A and D describe closings the letter does not have; B reads the close backwards.
- Q9.** A metaphor says one thing *is* another (5D). The park is renamed “a locked room without a key” — no *like* or *as* — so the dark park reads as something kept from the students, not just something unlit.
- Q10.** “One hour of light” sizes the ask down (5D: the same fact wears different clothes — *a demand* versus *a request*). Against “stadium” and “floodlights”, one hour reads as small and reasonable, which is the job the sentence was written to do.
- Q11.** The statistic is the recorded number: 68 per cent of local families want more evening space (5A: evidence the argument leans on). The phrase must include the number to earn the mark.
- Q12.** The resident’s exact words appear in quotation marks, led in by a signal phrase and followed by the writer’s answer — “No one is asking him to” (5A: how a quotation is worked in).
- Q13.** Each claim pairs with the sentence that carries its load (5A): students already use the reserve ↔ the 3:45 picture; the demand is real ↔ the 68 per cent; the plan answers the worries ↔ shielded lights and the timer.
- Q14.** Each source does its own job (5A): the review supplies checkable numbers; Noah’s words give the issue a student’s voice; the resident’s words let the writer grant the other side a real point.
- Q15.** The analysis claims pair with the text that shows them (5B): the opening picture ↔ the dark courts at 5:30; the concrete fix ↔ the timer; the fair-exchange close ↔ “Give us an hour of light, and we will look after the rest.”
- Q16.** Where a source sits is part of what it does (5B: order is meaning). The numbers come before the ask so the request stands on them; the resident’s words sit inside the granting paragraph; Noah’s voice sits near the close so it carries into the final ask.

- Q17.** A summary carries the contention and the main reason in one sentence (5C: summarising). B does this. A takes one detail and makes it the piece; C lifts one voice; D describes the setting without the argument.
- Q18.** The evidence check asks whether the source gives numbers and facts that can be tested (5C: the evidence criterion). Only D answers that question. A applies the recency check instead; B and C apply no check at all.
- Q19.** Understanding says what the line states; interpreting works out what the line is doing, including what it leaves unsaid (5C: the rungs). A retells; B describes where the line sits; D floats away from the line. C works out the move — who the line shifts the responsibility onto — which is interpretation.
- Q20.** A thesis takes a side and says what the piece will ask for (5D: advancing an opinion). B does this, and it fits an audience of students and families. A states a fact with no side; C reports the debate without joining it; D announces a topic without taking a position.
- Q21.** Evidence supports a claim when it can be checked and when it is tied to that exact claim (5D: deliberate choices earn their place). D is a named survey with numbers that answer the claim directly. A is a general opinion; B is “everyone knows”; C is a fact about chairs, not about quiet.
- Q22.** Granting the other side takes a phrase that gives the point real weight and then presses the writer’s own answer (5D: acknowledging power). A does both halves. B denies there is anything to grant; C grants so much the case falls over; D skips the grant entirely.
- Q23.** The opening frames and the closing lands (5D: the order experiment). In C, the reader meets the problem as a scene (Q), takes in the idea that answers it (R), and leaves with the plan as a job they can picture (P). A and D open with the answer before the reader accepts there is a problem; B gives the plan before the idea it belongs to.
- Q24.** Same logic, four paragraphs: the scene the reader can see (Q), the number that shows the will (R), the plan kept small (S), and the call to act (P). Order A runs frame → evidence → plan → call, the same shape 5D’s food waste worked example uses. The other orders either open with the ask (B), open with the number before the scene that makes it matter (C), or open with the plan before anyone has accepted the problem (D).
- Q25.** Q opens flatly and names the club. S picks up with *At first*, which needs the opening before it. P’s *As a result* needs the growth in S to follow from. R’s *In short* can only close.
- Q26.** Q states the claim. R backs it with *Since...* and a number. P’s *For example* needs the general claim already in place. S’s *That is why* turns the whole paragraph into the ask.
- Q27.** P states the problem. Q grants the league’s point (*and that point is fair*). R’s *Even so* answers that grant. S’s *That is why* closes with the ask. Any other order breaks one of the joins.
- Q28.** The two sentences pull in opposite directions — doubt first, then every class wanted in — so the join is a contrast: *however* (or *even so, still*).
- Q29.** The second sentence is what followed from the first, so the join is a result: *as a result* (or *so*).
- Q30.** The second sentence adds a second benefit for a second group, so the join is an addition: *in addition* (or *also*).
- 

## Model answers — Section D construction items (P2)

### Question 17 — choosing the summary. Key: B.

A summary of an argument carries the contention and the main reason it stands on (5C’s summarising strategy). Option B carries both: the ask (light the courts before next winter) and the reason (the demand is there; the dark is what stops it). A and C lift one detail and present it as the piece; D describes the setting and leaves out the argument entirely.

*Exemplar in a varied context — summarising a club notice:*

Notice: training moves indoors for June and July because the oval is closed for reseeding; players should check the gym roster. Summary: “The notice tells players that training moves indoors for the winter months because the oval is being reseeded.”

The summary carries the what and the why. “Training is moving” alone is too thin; a sentence about the gym roster alone is a detail, not the point.

**Question 18 — applying the evidence check. Key: D.**

The evidence check asks one question: does the source give numbers and facts that can be tested (5C’s criteria)? Only option D answers that question, and it names the exact numbers. A applies the recency check — a real check, but not the one the question asked for; B mistakes a good sound for a reason; C mistakes disagreement for a test.

*Exemplar in a varied context — the same check on a different source:*

Source: a fete report says 240 tickets were sold and \$1,860 raised (sample data). Evidence-check pass: “The report gives exact ticket and money figures, so both numbers can be checked against the tally sheet.” The judgement stays on what can be checked, not on whether the reader liked the fete.

**Question 19 — interpreting, not retelling. Key: C.**

Understanding says what the line states; interpretation works out what the line is doing — including what it leaves unsaid (5C’s rungs). Option A repeats the line in other words; B says where the line sits; D floats away from it. Option C names the move: the line shifts the responsibility for the empty courts from the students to the people who can light them.

*Exemplar in a varied context — retell versus interpretation of one line:*

Line: “The bins already know the answer.” Retell: “The line says the bins know something.” Interpretation: “The line treats the school’s waste as a fact already settled by the bins — and the school as the only party still pretending not to know it.”

The second sentence says what the line *does* to the reader.

**Question 20 — choosing the thesis. Key: B.**

A thesis for an opinion piece takes a side, names what the piece asks for, and fits the audience it is written for (5D: purpose first, audience second, then choices). Option B does all three: one phone-free zone, framed as a choice rather than a ban — a fit for an audience of students and families. A states a fact with no side; C reports the views of others without joining them; D announces a topic.

*Exemplar in a varied context — a thesis for a sports-scheduling piece:*

“Saturday games should start at 9 am, not 8 am, so that every player arrives fed, warm and ready to play.”

One side, one ask, one reason — the three parts a thesis carries.

**Question 21 — choosing the evidence. Key: D.**

Evidence earns its place when it can be checked and when it is tied to the exact claim of the paragraph (5D: choices you can defend). Option D is a named survey — 31 of 40 students, sample data — and it answers the claim about quiet spaces directly. A is a general opinion; B is an “everyone knows” with nothing behind it; C is a fact that sits beside the claim without touching it.

*Exemplar in a varied context — matching evidence to a claim:*

Claim: many students arrive at school without breakfast. Strong support: “In a Year 8 morning survey, 12 of 32 students said they had eaten nothing before first period (sample data).” Weak support: “Breakfast is important.” — a value, not a fact tied to the claim.

**Question 22 — granting before answering. Key: A.**

Granting the other side takes two halves: a phrase that gives the point real weight, and the writer's own answer still standing (5D: acknowledging power before pressing the claim). Option A does both: "It is fair to say the lights will change the street's evenings" grants the point; "and the plan answers the worries that come with change" keeps the case moving. B denies there is anything to grant; C grants so much that the case falls over; D skips the grant and changes the subject.

*Exemplar in a varied context — granting in a homework-club piece:*

"It is fair to say that lunchtimes are also a time to breathe, and no one doubts that rest matters. But for the students with no quiet space at home, the club turns one lunchtime a week into finished homework — and rest works better once the work is done."

The grant is real, and the claim still stands after it.

**Question 23 — ordering three paragraphs.** Key: C — Q, R, P.

The opening frames and the closing lands (5D: the order experiment). In C, the reader first meets the problem as a scene — new students lost and too nervous to ask — then takes in the idea that answers it, and leaves with the plan as a job they can picture. In A and D, the reader meets the answer before accepting there is a problem; in B, the plan arrives before the idea it belongs to.

*Exemplar in a varied context — the same test on a bike-shed piece:*

Paragraphs: the shed full of broken bikes (scene); a termly repair afternoon (plan); one repair afternoon costs less than one new bike (reason). Publish order: scene → reason → plan. The reader meets the shed, is given a reason to act, and leaves with the job.

**Question 24 — ordering four paragraphs.** Key: A — Q, R, S, P.

The four jobs are frame, evidence, plan and call, and the order that develops the argument runs them in that sequence: the scene the reader can see (Q), the number that shows the will is there (R), the plan kept small (S), and the call to act (P) — the same shape as the food-waste ordering in 5D's worked example. B opens with the ask; C opens with the number before the scene that makes it matter; D opens with the plan before anyone has accepted the problem.

*Exemplar in a varied context — job labels for a garden piece:*

Frame: the empty bed by the gate, untouched since last year. Evidence: 18 students signed up to the garden club in one week (sample data). Plan: four beds, one per house, tools from the shed. Call: one working bee before the term ends. Reader meets the scene first and leaves with a date.

### Coverage map (per-item CD codes)

| CD        | Items in T5                                     |
|-----------|-------------------------------------------------|
| VC2E8LY05 | Q1, Q2, Q3, Q4, Q5, Q9, Q10, Q11, Q12, Q13, Q14 |
| VC2E8LY06 | Q6, Q7, Q8, Q15, Q16                            |
| VC2E8LY07 | Q17, Q18, Q19                                   |
| VC2E8LY08 | Q20, Q21, Q22, Q23, Q24                         |
| VC2E8LY09 | Q25, Q26, Q27, Q28, Q29, Q30                    |

All five CDs named in TOC 7.7 for T5 are evidenced. Total: 30 marks.