

English Level 9

Chapter 1 — Language: relationships and roles, structures for purpose

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How language strengthens relationships and roles

Think about the last time you said hello to three different people: a close friend, a teacher, and a younger cousin. The idea was the same — greeting — but the words, the tone, and even your posture were probably different each time. That difference is not random. It is language doing one of its most important jobs: building relationships and marking the roles people play in each other's lives.

This section looks at how the groups you belong to shape the way you talk, and how the way you talk — in turn — strengthens (or weakens) your place in those groups.

Curriculum focus	understand how language strengthens relationships and roles (VC2E9LA01, Language — Language for interacting with others)
Draws on	VC2E9LA01.E01 — communities and the language that signals membership
Builds on (Level 8)	VC2E8LA01 — how language shapes relationships and roles
Achievement-standard hook	<i>“When interacting with others, students explore vocabulary of mood and style and use language to strengthen relationships and roles.”</i> (Speaking and Listening)
Modes in this section	Reading and viewing · Writing · Speaking and listening

What we mean by *community* and *role*. The Victorian Curriculum uses the word *community* but does not define it. In this section we treat a **community** as any group you belong to whose members share time, a place, an activity or an interest — a family, a friendship group, a team, a class, an online group. A **role** is the part a person plays in a group — the teacher, the captain, the newcomer — together with the ways of speaking that group expects from that part. Every question in this section is answerable on these two definitions alone.

Theory

1. You belong to many communities at once

By Year 9 you are already a member of several communities at the same time. Each one has its own history, its own jobs for its members, and — most importantly for English — its own way with words.

The five in Figure 1 are the ones the curriculum names: family, friendship groups, online communities, recreational groups (teams, clubs, hobbies), and the classroom.

Five communities, five ways of talking

Every community you belong to grows its own way with words.

Community	Who is in it	Language you recognise instantly
Family	the people you live with, or are related to	nicknames, shared stories, shorthand nobody else needs ("Same spot as last year?")
Friendship group	your close friends	in-jokes, shortenings, greetings only the group uses
Online community	people who share an interest: a game, a show, a hobby	jargon, usernames, rules for posting
Recreational group	a team, a club, a hobby group	calls and positions, coach talk, words of encouragement
Classroom	students and teachers	turn-taking rules, ways of asking questions, terms of address for teachers

You belong to several of these at once - and each one expects its own register.

Table listing five communities students belong to and examples of the language typical of each one

Figure 1. Five communities and their membership language.

2. In-group language: words that say “you belong”

Every community develops language that its members recognise instantly. This is sometimes called **in-group language** — words, phrases and ways of speaking that mark who is *inside* the group (the in-group) and who is not.

Common forms of in-group language:

- **Names and nicknames.** A nickname (“Baz”, “The Professor”) is a small gift of belonging: you usually have to be inside the group to give one or receive one.
- **Shared references.** “Same spot as last year?” works only if you were there last year. Shared references pack a whole memory into a few words.
- **Shortenings and invented words.** “arvo”, “brekkie”, “run it back” — clipped or invented words that move faster with people who already know the code.
- **Jargon** — the special words of a particular group or activity, often hard for outsiders to follow. A gaming squad says *raid boss* and *wipe*; a football team says *switch* and *runner*; a sewing circle says *bias* and *baste*. Jargon is efficient for members and opaque (hard to see through) for everyone else.
- **Greetings and jokes.** The way a group says hello — and what it laughs at — is one of the fastest signals of membership.

In-group language does three jobs at once:

1. **It signals membership.** Using the group’s words says, without announcing it, “I am one of you.” Being understood — and understanding back — is the proof of belonging.
2. **It builds trust and closeness.** Shared words remind everyone of shared history. Every inside joke that lands is a small “remember when” that strengthens the bond.
3. **It settles roles.** Who gets to tease whom, who uses first names, who gets a nickname — all of this quietly maps who holds which part in the group.

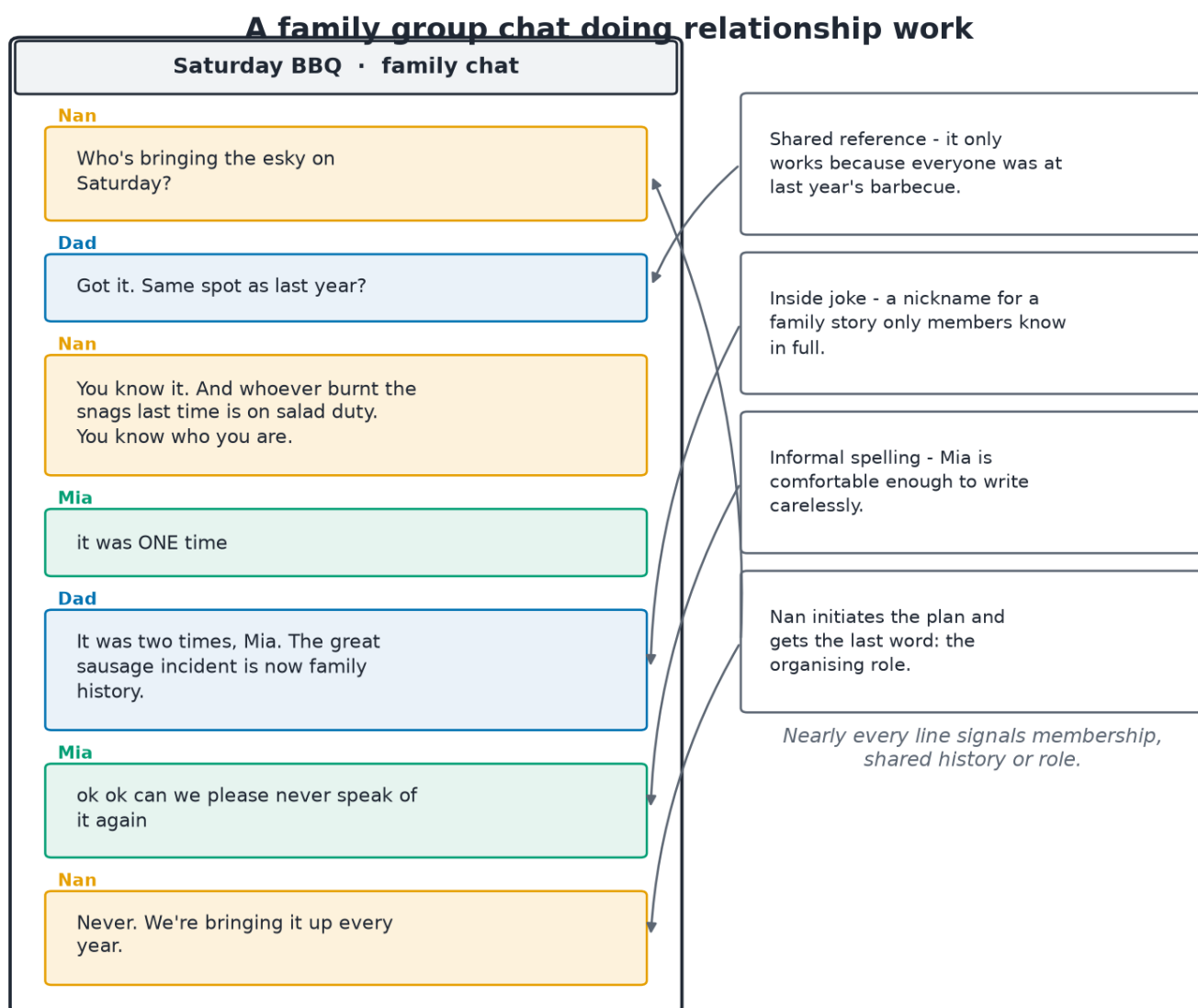
Two sides of the same words. In-group language has a double edge, and it is worth holding both sides in view before judging it.

The strongest case for it: shared words are how closeness is built. Every close friendship and every strong team makes its own shorthand; a group whose members talk like strangers stays shallow. Making up words together is one of the friendliest things people do.

The strongest case against it: the same words that pull members together can shut others out. A newcomer who cannot follow the jargon feels the boundary at once, and jargon can be used on purpose to make someone feel small. A group that keeps its words closed keeps its doors closed.

Both claims can be true at once. The interesting question — the one Q11 asks you to reason about — is not “is in-group language good or bad?” but “when does it build, and when does it block?”

Figure 2 shows a family group chat in which almost every line is doing relationship work. You will work with it in Example 1 and Question 9.



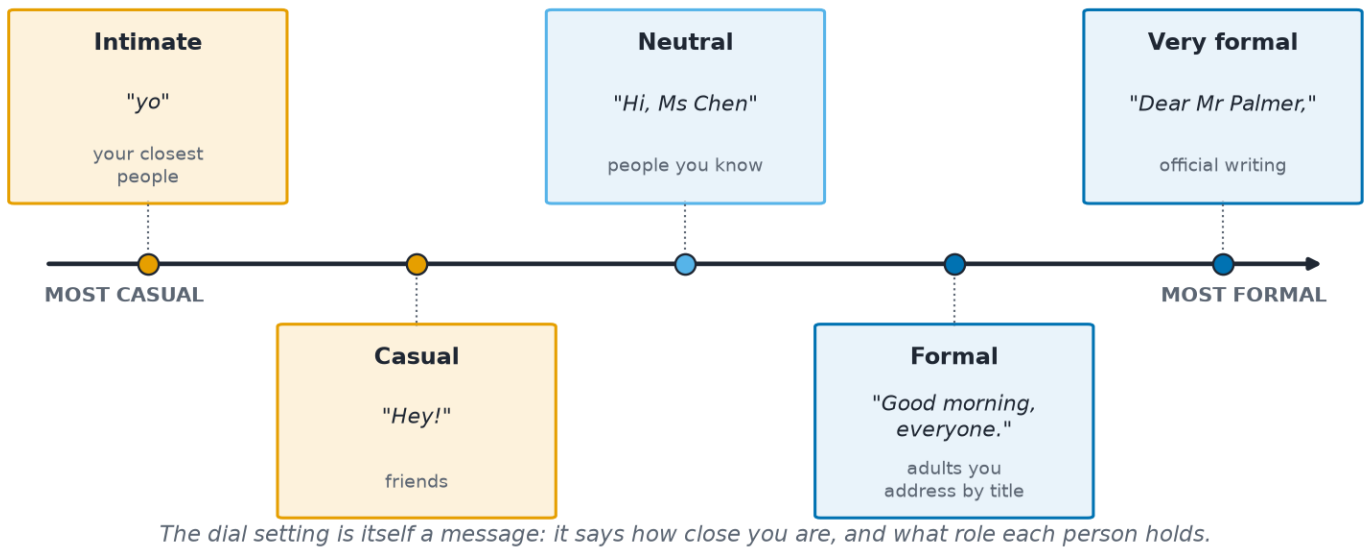
Model text: a family group chat planning a weekend barbecue, with callouts naming the in-group language features

Figure 2. A family group chat doing relationship work.

3. Formality is a dial, not a switch

The level of formality in your speaking or writing is called your **register**. Think of register as a dial you turn to match the audience and the situation: the same message can be sent intimately, casually, neutrally, formally, or very formally, and each setting says something different about the relationship. Figure 3 shows the dial.

Register: the formality dial



A horizontal scale of five levels of formality, from intimate to very formal, with a sample greeting at each level

Figure 3. Register as a formality dial.

Choosing a register is a message in itself. If you texted your principal the way you text your best friend, the register alone would say “I don’t recognise your role here” — even if the words were polite. If you spoke to your closest friend in the language of a formal letter, the distance would land as coldness. Matching register to relationship is one of the most practical social skills there is, and you already do it dozens of times a day.

One part of register deserves its own name. The words you call someone — their title, their first name, their nickname — are called **terms of address**. Terms of address are relationship markers in miniature: “Mr Nguyen”, “Nguyen”, “Sam” and “Sammy” can all name the same person, and each one places the speaker differently in relation to them. Figure 4 shows how terms of address change with the roles involved.

Terms of address: naming the relationship

The words you call someone are relationship markers in miniature.

Relationship	Typical term of address	What it signals
student to teacher	"Ms Chen" (title + surname)	respect; a formal role gap
teacher to student	first name ("Priya")	friendly authority
player to coach	"Coach" (the role-word replaces the name)	the role comes first
teammate to teammate	first name or nickname ("Baz")	equal standing and closeness
you to your friend's parent, first meeting	"Mr Nguyen", with please and thank you	polite distance until the relationship is known
sibling to sibling	nickname	family intimacy

Notice the pattern: the closer the relationship, the shorter the name.

Table of terms of address for six relationships, showing what each term signals about closeness and role

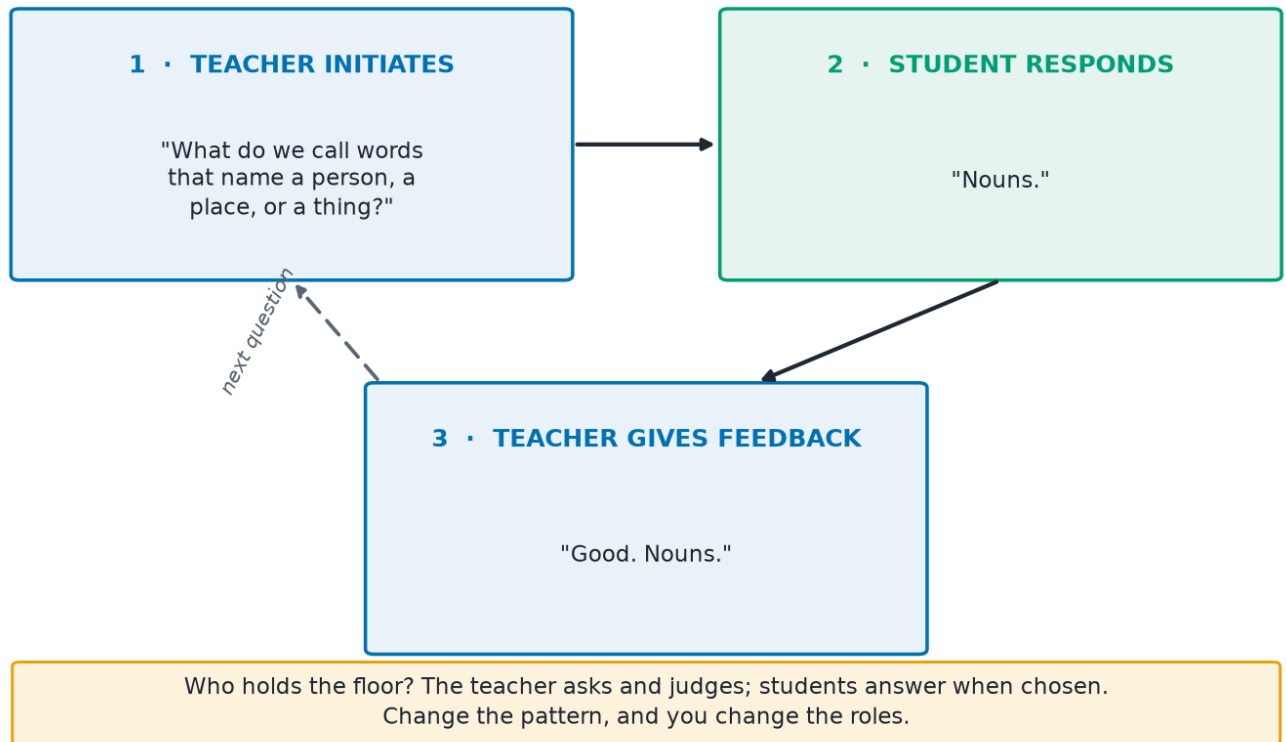
Figure 4. Terms of address: naming the relationship.

4. Language builds roles too

Relationships are about closeness; roles are about parts. Language builds roles in at least three ways:

- **Titles and address.** "Coach", "Captain", "Ms Chen", "sir" — naming someone by their role-word keeps the role in the room. Some roles even replace names entirely: many players never call their coach anything but "Coach".
- **Who asks and who answers.** In most groups, the person who asks the questions holds the organising role. Teachers ask, students answer; interviewers ask, applicants answer. Reversing the questions (a student quiz, a player-led review) visibly shifts the roles.
- **Turn-taking.** An **interaction pattern** is the usual order of who speaks, who listens, who asks and who answers in a group. The classroom's most common pattern has three moves: the teacher **initiates** (usually with a question), a student **responds**, and the teacher gives **feedback** ("Good — Melbourne."). Linguists call this the initiate–respond–feedback pattern. It is so familiar that we rarely notice it, but it quietly teaches everyone their part: the teacher holds the floor and judges the answers; students wait for their turn. Figure 5 maps the loop.

The classroom's most common interaction pattern



Labelled diagram of the initiate-respond-feedback loop between a teacher and students, with a note about who holds the floor

Figure 5. The initiate-respond-feedback loop.

Other patterns build different roles. In a team huddle the captain may speak first and last; in a group discussion students build on each other's ideas ("I agree with Sofia, and I'd add...") and the teacher speaks least. When the pattern changes, the roles change with it.

5. Moving between communities is a skill

Because you belong to several communities, you spend every day moving between registers. The same fact — "I can't come on Thursday" — travels in three different outfits depending on who receives it, as Figure 6 shows.

One message, three communities

The same news — "I can't come on Thursday" — in three different outfits.

TEXT TO A TEAMMATE	MESSAGE TO YOUR COACH	EMAIL TO THE PRINCIPAL
yo — can't make training thurs. dentist. cya next week	Hi Coach, I can't make training this Thursday — I have a dentist appointment. I'll be back next week. Thanks, Alex.	Dear Mr Palmer, I am writing to let you know that I will be unable to attend team training this Thursday due to a dentist appointment. I will return next week. Yours sincerely, Alex Morgan.
<i>shortcuts, no capitals, clipped words</i>	<i>full sentences, polite greeting and thanks</i>	<i>formal opening, careful wording</i>

FORMALITY RISES AS THE DISTANCE IN THE RELATIONSHIP RISES

Switching register between communities is a skill, not being two-faced: it shows you can read each relationship accurately.

Three versions of the same message, one sent to a teammate, one to a coach, and one emailed to the principal

Figure 6. One message, three registers.

Switching register between communities is not being two-faced. It is the opposite: it shows you can read each relationship accurately and give it the language it is owed. People who can move easily between the registers of their communities — the casual and the formal, the in-group and the unfamiliar — are usually the best communicators in every room they enter.

That is the heart of VC2E9LA01: language strengthens relationships when it signals *you belong here*, and it settles roles when it shows *this is the part each of us plays*. The rest of this section gives you the practice: reading these choices in texts, analysing their effects, and making them yourself.

Worked examples

Example 1 — scaffolded

Task. Figure 2 shows a family group chat planning a weekend barbecue. The analysis table below is completed for you. Read it line by line, matching each quote to the feature and its effect.

Quote from the chat	Feature	What it does to the relationship
"Same spot as last year?"	Shared reference	Assumes everyone remembers last year's barbecue. One short question carries a whole family memory, reminding everyone of time spent together.
"the great sausage incident"	Nickname for a shared story (inside joke)	Turns an old mishap into a family legend only members fully understand. Naming the event this way says "this belongs to us".
"it was ONE time" / "It was two times, Mia."	Playful teasing and correction	Teasing here is affectionate, not hostile: the family can laugh at Mia because the relationship is secure

Quote from the chat	Feature	What it does to the relationship
“ok ok can we please never speak of it again”	Informal spelling, rushed rhythm	enough to hold the joke. The dropped capitals and repeated word show Mia is relaxed enough to write carelessly — a sign of comfort, not laziness.
Nan opening and closing the plan	Role through turn-taking	Nan initiates (“Who’s bringing the esky?”) and gets the last word. The pattern quietly marks her organising role in the family.

The point to copy: every line of an analysis names (1) the exact words, (2) the feature those words show, and (3) the effect on the relationship or the roles — not just “it shows they are close”, but *how*.

Example 2 — scaffolded

Task. Figure 7 shows a post from an online gaming community. Jargon is the community’s membership language. The table glosses each term and explains why the group uses it.

An online community post: jargon is the membership language

Ridge Runners - squad updates
posted by @Kestrel

Squad update: after tonight's **grind**¹ we finally cleared the **raid boss**². Shoutout to Kestrel for the **clutch heal**³ at the end - we were one hit from a **wipe**⁴. Next run Friday, 8pm. Bring potions, be on time, and no **glass cannons**⁵ please. - **ping**⁶ me and I'll walk you through the fight.

What the words mean

- 1** grind - long, effortful play over time
- 2** raid boss - a hard group challenge at the end of a stage
- 3** clutch heal - saving support at the last moment
- 4** wipe - the whole team beaten at once
- 5** glass cannons - strong attack, weak defence
- 6** ping - send a quick message

*The jargon marks the boundary.
The welcome line opens the gate.*

Model text of an online gaming community post, with the jargon terms highlighted and glossed in a side column

Figure 7. An online community post with its jargon glossed.

Jargon term	Plain meaning	Why the group uses it
grind	long, effortful play over time	One word carries the effort and the dedication; members recognise the shared work instantly.
raid boss	a hard group challenge at the end of a stage	Names the challenge precisely; no outsider explanation needed.
clutch heal	a saving piece of support at the last moment	Praises skill under pressure in the group’s own terms.
wipe	the whole team being beaten at once	Fast, vivid shorthand everyone in the

Jargon term	Plain meaning	Why the group uses it
		community knows.
glass cannons	attackers with strong offence but weak defence	A shared image that packs a whole strategy warning into two words.
ping me	send me a quick message	In-group verb for a familiar action.

Notice also the final line — “New players welcome — ping me in the lobby and I’ll walk you through the fight.” The post does two opposite jobs in one breath: the jargon marks the boundary, and the welcome line opens a gate. Strong communities use language to guard their standards *and* to bring newcomers in.

Example 3 — unscaffolded

Task. Figure 6 shows the same message — “I can’t come on Thursday, I have a dentist appointment, I’ll be back next week” — sent to three different people.

Compare the three versions. In four or five sentences, explain how the language changes across the three messages and what each version says about the relationship.

Pointers to structure your answer (no scaffold given):

- Start with a claim about what stays the same (the content) and what changes (the register).
- Pick one concrete difference per version — greeting, word choice, sentence length, sign-off.
- Finish with what the formality level says about each relationship.

A model opening, to show the shape — finish it yourself:

All three messages carry the same news, but the register rises with the distance in the relationship. To a teammate, the writer...

Practice questions

Scaffolded

Q1. Copy the table below into your book. List three communities you belong to. For each one, write a word or phrase that is special to that group, and one sentence on what it signals about belonging.

Community	A word or phrase special to the group	What it signals
1.		
2.		
3.		

Q2. Each item below is a piece of language from one of four communities: **family, friendship group, online gaming community, classroom**. Match each item to its most likely community.

- “Nan says the pudding is in the fridge — don’t let Dad find it first.”
- “GG, that last round was wild. Run it back?”
- “Can everyone please take their seats. We’ll start with the drafts.”
- “no worries, I’ll save you a seat at lunch”
- “Whoever finishes last does the dishes. House rule.”
- “Patch notes are out tonight. Healers got a buff.”
- “Remember: one voice at a time, and hands up.”
- “I’m still laughing about what you said in maths.”

Q3. Here are five greetings, out of order:

- “Yo — you coming?”



- “Dear Mr Palmer, I am writing about Thursday.”
- “Hey! Over here!”
- “Hi Ms Chen, I had a question about the homework.”
- “Good morning, everyone. Please take your seats.”

(a) Rank them from most casual to most formal.

(b) For each one, name the person or group you would most likely use it with.

Q4. The table shows pairs of people. For each row, suggest a likely term of address for the first person to use, and state what it signals about the relationship.

Who is speaking	To whom	Likely term of address	What it signals
A student	the principal, in the corridor		
A teacher	a new student, on day one		
A team captain	teammates, at training		
You	your friend's parent, meeting them for the first time		

Q5. Read the passage below, then answer the questions.

The lunch table

Priya had been at the school for two weeks, but the lunch table still felt like a wall of glass. Jess, Tom and Hari talked in a language of shortcuts. “Don’t let it get to a Mitchell,” Jess said, and all three of them laughed. Priya smiled along, not knowing whether Mitchell was a person, a teacher, or a sandwich.

“The fire drill thing,” Tom added, catching her face. “Long story. Ask us later.”

“You were there for that, right?” Jess asked Hari. “You started laughing in the middle of the speech.”

“Not my fault the microphone squeaked,” Hari said.

Then Jess shifted her chair and made room. “Priya, you’re on the edge of the seat. Move in. And if anyone asks, you were at the fire drill too. That’s the rule.”

- Identify two examples of in-group language in the passage.
- What evidence in the passage suggests Jess holds the organising role in the group?
- How does the group use language to bring Priya inside the boundary by the end?
- Describe what being on the outside of a group’s language feels like, using evidence from the passage and from your own experience.

Q6. Here is a text message written to a friend:

“yo jordan — can’t make training thurs. dentist. cya next week”

Rewrite the same news twice: (a) as a message to your coach; (b) as a formal email to the principal, who runs the school team’s records; (c) list three specific changes you made (for example, greeting, full sentences, sign-off) and say why each change fits the new audience.

Q7. Read this classroom exchange.

Teacher: “What do we call words that name a person, a place, or a thing?” Liam: “Nouns.” Teacher: “Good. Nouns. And who can find a noun inside my question?” Sofia: “‘Words?’” Teacher: “Close — and ‘person’, ‘place’ and ‘thing’ are nouns too. Well spotted, Sofia.”

- Label each line **I** (initiate), **R** (respond) or **F** (feedback).



- (b) Who asks the questions, and who answers them?
- (c) What does this pattern show about the roles of teacher and students?
- (d) Suggest one change to the pattern that would give the students a bigger role.

Q8. (Speaking and listening.) Work with a partner. Each of you shares three words or phrases that belong to one of your own communities. After each word, your partner asks: “What does that word signal about belonging?” Follow this protocol: take turns; listen without interrupting; build on what your partner says (“So you’re saying that...”). Finish by choosing the single most interesting word between you, ready to explain it to the class.

Unscaffolded

Q9. Look again at the family chat in Figure 2. Write a paragraph of six to eight sentences answering:

How does the chat use language to strengthen the family’s relationship?

Structure your paragraph with a claim, at least two quotes from the chat, and an explanation of the effect of each quote. A colour-coded model paragraph is shown in Figure 8 and printed in full in the solutions.

A model analytical paragraph

Claim Quoted evidence Explanation of effect Linking back to the question

In the family chat, language strengthens the relationship by showing shared history. The question “Same spot as last year?” works only because the whole family remembers last year’s barbecue; one short question carries a memory everyone owns. The nickname “the great sausage incident” does more work again: it turns an old mishap into a family legend, and teasing Mia about it is affectionate because the family is close enough to joke without hurting. The casual spelling of “ok ok” shows Mia is comfortable enough to write carelessly, which is itself a sign of trust. Together, these choices show a family that builds connection through humour and memory.

Every quote is followed by a sentence that says what the language does.

Model analytical paragraph colour-coded to show the claim, the quotes, the explanation and the linking sentence

Figure 8. A model analytical paragraph, colour-coded by move.

Q10. Read this half-time speech, given by a team captain to their team.

“Bring it in, tight. Heads up, all of you.

I’ll be straight with you: that first half wasn’t us. We were playing as seven separate people, not as one team. No one is to blame — we win together and we lose together, and right now we are still in this.

Ravi, your work in the middle was brave. Keep talking — you’re our voice out there. Suki, when you push wide, you stretch them. Do it again.

As your captain, I’m asking for one thing: next half, we talk to each other. Call the switch, call the runner, pick each other up. We’ve beaten better teams than this one by trusting each other.

Hands in. Together on three.”

- (a) Identify two words or phrases that show the speaker’s role.
- (b) How does the speech build closeness? Give two examples.

- (c) Write five or six sentences explaining how the speech uses language to strengthen both the captain's role and the team's relationship.

Q11. Consider this claim:

"In-group language pulls members together and keeps outsiders out. Both effects happen every time it is used."

Write a reasoned response. You must:

- give the strongest version of the case *for* in-group language (what its defenders would actually say);
- give the strongest version of the case *against* it (what its critics would actually say);
- then state your own position — which effect is stronger, or under what conditions each one wins — with reasons.

Use the definitions of *community* and *role* given at the start of this section. You are marked on the quality of your reasoning — defined terms, real examples, honest limits — not on which side you land on. Whichever side you favour, spend equal effort on the other one.

Q12. Over one day, notice how your own language changes as you move between communities (your family, a class, a team, an online group). Record three moments when you caught yourself switching — a greeting, a word choice, a change of formality. Do not record anyone's name, and choose moments that study the pattern rather than embarrassing anyone. Write a short report: what changed, who you were with, and why the switch fit the relationship.

Q13. Write a dialogue of twelve to sixteen lines between two people from different communities meeting for the first time — for example, a newcomer arriving at a club where everyone has known each other for years. Show role and belonging through the characters' words alone: no narrator explaining who is who. Choose your terms of address, your greetings and your in-group references on purpose.

Q14. (*Speaking and listening.*) In pairs, prepare a two-minute presentation answering:

"How does our classroom's language show that we are one community?"

Draw on real, respectful examples: greetings, shared jokes, team names, the way the class asks questions and hands over the floor. Protocol: speak clearly; share the speaking evenly; respond to each other's points while presenting, not only before. The listening class notes one language feature each presenter used well.

Answers

These are sample answers. For open questions, any response that meets the task is acceptable.

Q1. Answers will vary. A strong answer names a real word the group actually uses (a nickname, a greeting, a piece of jargon) and links it to belonging — for example, a club call-sign that only members know, signalling “you are one of us because you know this”.

Q2. (a) family; (b) online gaming community; (c) classroom; (d) friendship group; (e) family; (f) online gaming community; (g) classroom; (h) friendship group.

Q3. (a) Most casual → most formal: “Yo — you coming?” → “Hey! Over here!” → “Hi Ms Chen, I had a question about the homework.” → “Good morning, everyone. Please take your seats.” → “Dear Mr Palmer, I am writing about Thursday.” (b) Sample: a close friend; a friend across the yard; a teacher you know; a teacher addressing the whole class; the principal, in writing.

Q4. Samples: “Good morning, Mr Palmer” — title and surname signal respect and the formal gap in role; the student’s first name, warmly said — signals welcome and reduces fear on day one; first names or nicknames, direct and short — signals equal standing and shared purpose; “Mr Nguyen” with “please” and “thank you” — signals polite distance until the relationship is known.

Q5. (a) Any two of: “Don’t let it get to a Mitchell” (a reference only the group shares); “the fire drill thing” (a shared story named as if everyone already knows it); “That’s the rule” (the group’s own rule-making language). (b) Jess asks the questions (“You were there for that, right?”), makes the room (“Move in”), and makes the rules (“That’s the rule”) — initiating and deciding are the marks of the organising role. (c) They explain the reference instead of leaving Priya outside it, make physical room, and — most powerfully — give her a place inside the shared story: “if anyone asks, you were at the fire drill too”. Being included in a group’s stories is being included in the group. (d) Answers will vary; reward evidence from the passage (“smiled along, not knowing”, “on the edge of the seat”) plus a genuine personal link.

Q6. Samples: (a) “Hi Coach, I can’t make training this Thursday — I have a dentist appointment. I’ll be back next week. Thanks, Alex.” (b) “Dear Mr Palmer, I am writing to let you know that I will be unable to attend team training this Thursday due to a dentist appointment. I will return next week. Yours sincerely, Alex Morgan.” (c) Accept any three well-justified changes: capitalised greeting instead of “yo”; full sentences instead of fragments; standard spelling (“Thursday”, “you”) instead of clipped forms; a reason-and-detail structure; a formal sign-off.

Q7. (a) I, R, F, I, R, F. (b) The teacher asks; the students answer. (c) The teacher holds the organising role — choosing topics, asking questions, judging answers; the students’ role is to respond when chosen. (d) Accept sensible changes: students asking the questions; students responding to each other (“I agree with Liam, and...”); a student running the review.

Q8. Teacher observation. Look for: turn-taking without interruption; partner questions that genuinely ask what the word signals; explanations that connect the word to belonging, not just translation.

Q9. See the model paragraph in the fully-worked solutions (and Figure 8). A sound paragraph makes a claim about closeness or shared history, quotes at least two moments from the chat, and explains the effect of each quote on the relationship.

Q10. (a) Any two of: “As your captain”; “Bring it in” (a command only the organiser gives); “I’m asking for one thing” (the right to set the team’s focus); naming players and jobs (“Ravi... Suki...”). (b) Any two of: the repeated “we” (“we win together and we lose together”); praise by name in front of the group; “that first half wasn’t us” — treating the team as a single identity; the physical ritual of “Hands in. Together on three.” (c) See the fully-worked solutions for a model paragraph.

Q11. Marked on reasoning, not conclusion. A strong response: defines its terms (community, in-group, outsider); gives the defender’s case in real strength (shared words are how closeness is built; every close relationship makes its own shorthand); gives the critic’s case in real strength (the same words draw a boundary; newcomers feel it at once; jargon can be aimed at people to make them feel small); then takes a position with conditions — for example, in-group language builds when the group also keeps a gate open (as in Example 2’s “New players welcome”), and blocks when

the shorthand is used to remind someone they are outside. Responses that only attack one side, or that reach a conclusion without reasons, score low regardless of which side they pick.

Q12. Answers will vary. Reward three named moments, a clear description of what changed (greeting, vocabulary, formality), and a reason connecting the switch to the relationship and its roles. Ethical note: any response that names or mocks a real person should be returned for rewriting.

Q13. Answers will vary. Reward dialogue in which role is shown by address and turn-taking (who greets first, who offers, who explains the rules) and belonging is shown through in-group references the newcomer does not yet know — with no narrator explaining any of it.

Q14. Teacher observation. Look for: a clear claim about the classroom as a community; at least two real, respectful examples of shared language; even sharing of the floor; partners responding to each other during the presentation; listening students identifying one feature accurately.

Fully-worked solutions

Q2 — reasoning. The clues are audience and code. (a) names family roles (Nan, Dad) and a shared household — family. (b) “GG” and “run it back” are gaming shorthand — online gaming community. (c) “take your seats” and “drafts” are classroom management and classwork — classroom. (d) casual lower-case offer between equals at lunch — friendship group. (e) “House rule” says family. (f) “patch notes”, “healers”, “buff” are game-update jargon — online gaming community. (g) turn-taking rules belong to the classroom. (h) a shared, still-warm joke between equals — friendship group.

Q5(d) — a model development. Being outside a group’s language feels like standing behind glass: you can see the connection but cannot touch it. In the passage, Priya “smiled along, not knowing whether Mitchell was a person, a teacher, or a sandwich” — she has to perform belonging she does not yet have, and sits “on the edge of the seat”, which is exactly where the language has placed her. The feeling is not hostility; nobody is unkind. It is simply that every shortcut reminds her she was not there when the story happened. Most readers will know the same feeling from joining a new group and hearing a joke they cannot decode — the laughter around you is the loudest part.

Q9 — model analytical paragraph (this is the paragraph colour-coded in Figure 8).

In the family chat, language strengthens the relationship by showing shared history. The question “Same spot as last year?” works only because the whole family remembers last year’s barbecue; one short question carries a memory everyone owns. The nickname “the great sausage incident” does more work again: it turns an old mishap into a family legend, and teasing Mia about it is affectionate because the family is close enough to joke without hurting. The casual spelling of “ok ok” shows Mia is comfortable enough to write carelessly, which is itself a sign of trust. Together, these choices show a family that builds connection through humour and memory.

The claim is underlined by three pieces of quoted evidence, and each quote is followed by an effect sentence that names what the language *does* (carries a memory, turns a mishap into a legend, shows comfort). The final sentence links the evidence back to the question.

Q10(c) — model paragraph.

The speech strengthens the captain’s role by naming it directly — “As your captain, I’m asking for one thing” — which claims the right to set the team’s focus without shouting or blaming. At the same time, it strengthens the team’s relationship by refusing to separate the speaker from the group: “we win together and we lose together” places the captain inside the same fate as everyone else. Praise by name — “Ravi, your work in the middle was brave” — builds individual members up in front of the whole team, which makes each player feel seen. The repeated “we” and the closing ritual, “Hands in. Together on three”, turn seven individuals back into one body. The result is language that holds authority and closeness at the same time: the captain leads precisely by reminding everyone that the team belongs to all of them.

Q11 — model structure.

For: In-group language is how closeness is built. Shared words are a standing “remember when”; a nickname is a gift that says you are known; a team’s call-signs let players act as one body in the middle of a fast game. A group that refused all shorthand would stay polite and shallow, because intimacy is made out of exactly the words outsiders cannot follow.

Against: The same words draw a boundary. Every inside joke that lands reminds a newcomer of the history they missed; jargon can be aimed at people rather than used with them, to make them feel small; and a community that never explains its code never really opens its doors.

Position (sample): Both effects are real every time, but which one wins depends on whether the group keeps a gate. The gaming post in Example 2 uses heavy jargon *and* says “New players welcome — I’ll walk you through the fight”: the boundary and the gate together. In-group language builds when membership is offered, and blocks when the shorthand is used as a door in someone’s face.

Note that the model takes a position — yours may differ, and a well-reasoned opposite position scores equally. What is marked: defined terms, both sides at full strength, a position with conditions, and honest limits.

Q13 — model dialogue (one possible version).

Coach Reyes: “You must be the new one. I’m Coach Reyes — everyone here just says ‘Coach’. What do we call you?”

Dana: “Dana. Hi. Um — is this the right court? The sign said court four.”

Coach Reyes: “It was. We moved to five last term, after the roof leak. Old habit. Come on over.”

Teammate: “Hey! You’re the left-side they’ve been waiting for. I’m Suki. Fair warning: Coach says ‘bring it in’ about forty times a practice.”

Dana: “Forty?”

Suki: “Forty. And if you hear ‘switch’, you swap sides — don’t ask why, just run. Everyone freezes their first week.”

Coach Reyes: “Suki, let her breathe. Dana — shoes on, and when you’re ready, hands in with us. We start together.”

Role is shown through address (“Coach” as a name, first-name welcomes) and through who organises (coach moves courts, sets the start, controls the floor); belonging is shown through the in-group references Dana does not yet have (“after the roof leak”, “switch”, “hands in”), and through Suki translating them — the gate that lets the newcomer in.

Q14 — what a strong presentation contains.

- A clear claim in the first sentence (“Our class sounds like a community because...”).
- At least two real, respectful examples — a shared greeting, a class nickname for a routine, the way questions are handed around, a joke the whole room shares.
- Each example analysed, not just listed: what the language is, and what it does to the class’s relationship or roles.
- Even floor-sharing between the pair, with at least one moment where one partner builds on the other’s point mid-presentation.

Section 1A · English 9 · Curriculum reference: VC2E9LA01 (“understand how language strengthens relationships and roles”), drawing on VC2E9LA01.E01. All texts, chats, posts, speeches and dialogues in this section were written for this book.

Evaluation and substantiation: allusion, evocative vocabulary and metaphor

Curriculum trace — Victorian Curriculum 2.0, English, Level 9

Content description VC2E9LA02 — understand how the language of evaluation and substantiation expresses individual views and values through language features such as allusion, evocative vocabulary and metaphor

Elaboration VC2E9LA02.E01 — comparing texts that use evaluative language in different ways (for example, print advertisements, editorials, talkback radio, podcasts and poetry) and identifying wording that appraises indirectly through evocative language, similes and metaphors that direct readers' views in particular ways

Achievement standard (Speaking and Listening, first sentence) — When interacting with others, students explore vocabulary of mood and style and use language to strengthen relationships and roles. They discuss opinions on texts. They use evaluative and substantiative language to express individual views.

Builds on VC2E8LA02 (Level 8), where similes and metaphors were added to evaluation language as tools that layer meaning. **Hands on to** VC2E10LA02 (Level 10), where implicit and explicit evaluation is used to reveal views and values.

Every text that tries to move you — ads, editorials, callers on the radio, podcasts, poems — is doing two jobs at once. It is giving a **view** of something, and it is trying to make that view stick. This section is about the word-level moves texts use for both jobs, and about the difference between a view that is *said* and a view that is *smuggled in through the wording*.

One issue runs through all five texts in this section: **what time should the school day start?** Five text types, five voices, one argument — which is exactly the comparison the elaboration asks you to make.

Theory

Part 1 — Two jobs: the verdict and the case

Two subject terms carry this whole section, so they get defined first.

- **Evaluation** (subject term): language that expresses a judgement — that something is good or bad, fair or unfair, strong or weak. Evaluation is the *verdict*.
- **Substantiation** (subject term): the reasoning and evidence that back a judgement — facts, figures, examples, expert views, lived experience. Substantiation is the *case*.

A view with evaluation but no substantiation is a bare opinion. A view with substantiation but no evaluation is a pile of facts with no verdict. Strong texts run both.

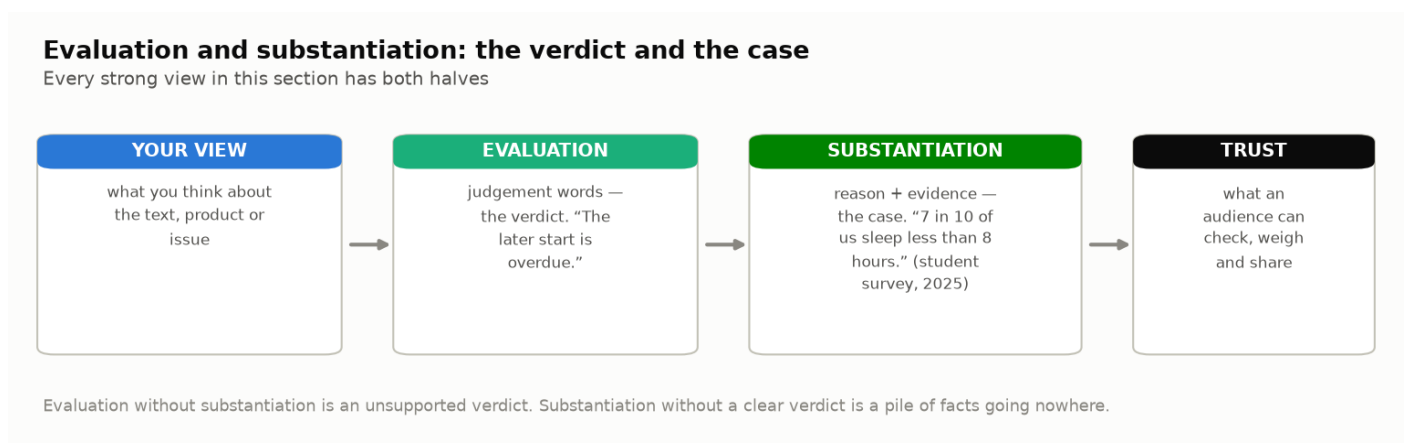


Figure 1. Every strong view in this section has both halves.

Evaluation can be delivered two ways. **Direct evaluation** names the judgement in the open: "This cereal tastes great." **Indirect evaluation** loads the judgement into the wording — into feeling-words, comparisons and references — so the reader *feels* the verdict without being told it. The elaboration's phrase for this is "wording that appraises

indirectly”. Indirect is not automatically sneaky; it is how poetry works. But it is the reason an ad can make you feel something without making a claim you can argue with.

Direct and indirect evaluation

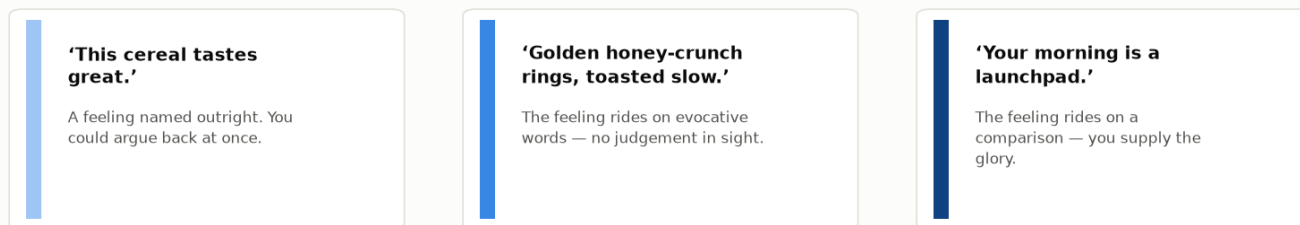
The same judgement — said out in the open, or carried in through a device

DIRECT

the judgement is said in the open

INDIRECT

the judgement rides on a device



The further right you go, the more work the reader does — and the less the wording looks like a claim you could argue with.

Figure 2. The same judgement — said in the open, or carried in through a device.

Part 2 — The devices

The content description names three word-level features, and the elaboration adds a fourth. All four are defined at first use here.

- **Allusion** (subject term): a quick, indirect reference to someone or something well known outside the text — a story, an event, a person, a saying. The text borrows the feelings the reference already carries.
- **Evocative vocabulary** (subject term; *evocative* is the curriculum’s own word): words chosen for the feelings, images and memories they call up, not just their plain meaning. “Golden” is not just a colour; it arrives with warmth, wealth and honey already attached.
- **Metaphor** (subject term): speaks of one thing as if it were another, without *like* or *as*. It loads one thing’s feelings onto the other.
- **Simile** (subject term): a comparison using *like* or *as* — metaphor’s open cousin, named in the elaboration.

One more term helps in the poem: **personification**, giving a thing the actions of a person — a kind of metaphor.

The devices: saying a lot without saying it

Four word-level moves that carry evaluation into a text

Device	What it does	A line from this section	How it directs a view
ALLUSION	a quick, indirect reference to someone or something well known outside the text — a story, event, person or saying	“A gold-medal start to any day.” (Text A)	borrows the glory of winning sport and hands it to a breakfast cereal
EVOCATIVE VOCABULARY	words chosen for the feelings, images and memories they call up, not just their plain meaning	“Golden honey-crunch rings, toasted slow.” (Text A)	lets you almost taste and smell the cereal before you form a view of it
METAPHOR	speaks of one thing as if it were another, without <i>like</i> or <i>as</i>	“One bowl, and your morning is a launchpad.” (Text A)	makes an ordinary morning feel like the start of something big
SIMILE	a comparison using <i>like</i> or <i>as</i> — metaphor’s open cousin (named in the elaboration)	“my feet hit the floor like cold water.” (Text E)	makes waking feel sudden, sharp and shocking

The content description names allusion, evocative vocabulary and metaphor; the elaboration sets similes to the same job.

Figure 3. The devices: saying a lot without saying it.

Part 3 — Five text types, one job

The elaboration's own list of texts is: print advertisements, editorials, talkback radio, podcasts and poetry. They look nothing alike, but each is evaluating, and each has its own habits. An **editorial** (defined at first use) is the opinion piece of a paper or magazine — the voice of the publication arguing for a **contention** (defined at first use), the view the whole piece is driving at.

Five texts, one job: five ways of saying good and bad

The text types this section compares (the elaboration's own list)

Text type	Who is speaking	How evaluation usually shows up	What to look for
Print advertisement	a brand, selling	feelings first: evocative words, metaphors, allusions to the good life	what is never said outright — “delicious”, “healthy”, “best”
Editorial	the voice of a paper or magazine	a stated view with substantiation, sharpened by devices	which judgement drives the piece, and what backs it up
Talkback radio	host and phone-in callers, live	spoken judgement: tone, emphasis, anecdote, everyday metaphor	who merely asserts, and who actually substantiates
Podcast	hosts and planned guests, recorded and edited	talked-through judgement: humour, analogy, appeal to experts	how a warm, informal tone lowers your guard
Poem	a crafted speaker	judgement carried by image, sound and figure, rarely stated	what feeling the poem loads onto its subject

Same issue in this section, five ways of evaluating it: school start times and the mornings they make.

Figure 4. Five texts, one job: five ways of saying good and bad.

Part 4 — Spoken evaluation

Talkback radio and podcasts both evaluate out loud, but by different rules. Talkback is live and open-line: views are asserted in the moment, and a good host probes or pushes back. Podcasts are recorded and edited: views are drawn out in conversation, and substantiation tends to arrive as research, expert answers and well-built analogy. In both, listen for the gap between a view that is only asserted and a view that is substantiated.

Spoken evaluation: talkback radio vs podcast

Both are talk, both evaluate — but the rules change

TALKBACK RADIO (Text C)

PODCAST (Text D)

	live, open-line talk	recorded, planned talk
Who talks	a host and phone-in callers, live and unscripted	hosts and a booked guest, recorded then edited
How views show up	judgement asserted in the moment; the host probes or pushes back	judgement drawn out in conversation; hosts react and joke
Devices you hear	tone, emphasis, interruption, everyday metaphor	analogy, humour, appeal to experts
Substantiation	personal anecdote and strong assertion — “my three kids ...”	research findings and expert answers — “in the studies we ran ...”
Register	informal, can run hot	informal, warm, prepared

Listen for the difference between a view that is asserted and a view that is substantiated — in both texts.

Figure 5. Spoken evaluation: talkback radio vs podcasts.

The texts: one issue, five voices

All five texts were written for this section. They disagree about one issue — whether the school day should start later — and every one of them evaluates. Your job across the worked examples and questions is to catch *how*.

Text A — print advertisement

GREY MORNINGS, MEET YOUR MATCH.

SUNRINGS — *golden honey-crunch rings*

Toasted slow. Poured with pride. One bowl, and your morning is a launchpad.

A GOLD-MEDAL START TO ANY DAY

Sunrings — the cereal aisle’s quiet champion since 1961 · \$4.50

Text B — editorial, *The Bell* (school magazine)

Sleep is not a luxury

Every morning at 7:40, a zombie parade shuffles through our gates. Eyes glazed, bags dragging like anchors, hundreds of students asked to learn before their brains have woken up.

The facts are not hard to find. Our 2025 student survey found 7 in 10 of us sleep less than 8 hours on school nights. Sleep researchers say teenage body clocks run late — not lazy. Yet our first bell rings while many of us are still half asleep in body.

Some will say the early start builds discipline. Scrooge kept his house freezing to save coal and called it character. Discipline is showing up ready to learn. At 7:40, most of us are not ready.

We are not asking for a sleep-in. We are asking for 8:30 — one hour, so the day starts with minds awake, not sleepwalkers.

Give us the hour. We will give you the learning.

Text C — talkback radio transcript, River Valley FM, “Mornings with Maree”

MAREE (host): School start times are back in the news, and this line is open. Greg, you’re a farmer and a dad of three — you’re against a later start.

GREG: Moving the bell won’t fix tired kids if they’re up till midnight on a phone, Maree. My three are at training by 6:45. The bus is at 7:10. The farm doesn’t wait. That rhythm teaches them something. You don’t learn it sleeping in.

MAREE: And if the research says their body clocks run late?

GREG: Then we teach them to manage it. Life doesn’t move its start time for anyone.

MAREE: Priya, you’re for the change.

PRIYA: Greg’s right about the phones. But my daughter’s in Year 9 and she’s falling asleep at her desk by 10 a.m. That’s not laziness. That’s biology. Give her the hour and I’ll take the phone myself.

MAREE: And there’s the heart of it — thanks, both.

Text D — podcasts: transcript of “The Sleepover”, episode 12

MAYA (host): We keep blaming kids for being tired at 7:30 in the morning. Dr Chen, what does the research actually say?

DR CHEN: Teenage body clocks shift forward by up to two hours. So asking a 14-year-old to be bright at 7:30 is like asking most adults to be bright at 5:30. For many students, school starts in the middle of their night.

JOSH (co-host): But the phones. The phones have to be the problem, right?

DR CHEN: A phone in a tired hand is a symptom, not the cause. In the studies we ran, when the start moved later, students slept more and felt less flat by lunch.

MAYA: Less flat. I’d sign up for that tomorrow.

Text E — poem, “6:45”

The alarm clock barks its one-word order, my feet hit the floor like cold water. Toast pops — a starting pistol — and the kitchen runs its race: milk, bag, keys, lace.

Outside, the bus swallows us whole, a metal whale on wheels, humming its low, sleepy hum past houses still dreaming in their dark.

At the gate, the bell gives its shout. Somewhere in my chest, a light switch flicks. The day has found me again — half awake, half arriving, carrying my schoolbag stone.

Worked examples

Example 1 (scaffolded) — Reading the ad’s indirect evaluation (Text A, Figure 6)

The ad never says “this cereal is great”. Watch how the judgement arrives anyway.

Working	Comment
1. Cross out what the ad never says.	It never says <i>delicious</i> , <i>healthy</i> , <i>best</i> . There is no direct verdict to argue with.
2. Circle the feeling-words.	<i>golden</i> , <i>honey</i> , <i>toasted slow</i> , <i>poured with pride</i> — evocative vocabulary. Warmth, care and richness are loaded in before any view is stated.
3. Find the comparison.	“your morning is a launchpad” — metaphor. A launchpad is the start of something huge; the morning borrows that lift.
4. Find the borrowing.	“A gold-medal start” — allusion to winning at the Olympics. The cereal borrows the glory of sport.
5. State the view the ad builds.	Mornings are grey; Sunrings turns them golden and winning. Buy it. The verdict is entirely indirect — and entirely clear.

GREY MORNINGS, MEET YOUR MATCH.

SUNRINGS

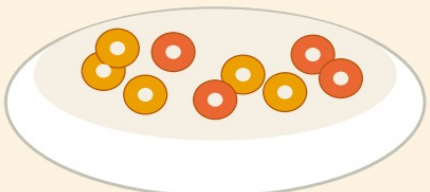
golden honey-crunch rings

● evocative vocabulary

Toasted slow. Poured with pride.

One bowl, and your morning is a launchpad.

● metaphor



A GOLD-MEDAL START TO ANY DAY

● allusion

Sunrings — the cereal aisle's quiet champion since 1961 · \$4.50

ALLUSION

EVOCATIVE VOCABULARY

METAPHOR

"A gold-medal start to any day"

"golden", "toasted slow", "poured with pride"

"One bowl, and your morning is a launchpad"

An ad we made for a made-up cereal. Nothing this cheerful is accidental — find the three devices before you read on.

Figure 6. The ad, with its devices tagged. Nothing this cheerful is accidental.

Example 2 (scaffolded) — Marking up the editorial (Text B, Figure 7)

An editorial states its view — but the devices do the pushing, and the evidence does the backing.

Working	Comment
1. Name the contention.	The school day should start at 8:30. Everything drives at it.
2. Circle the evaluation.	“a zombie parade shuffles through our gates” (metaphor + evocative vocabulary), “bags dragging like anchors” (simile), “not sleepwalkers” (metaphor). The judgement — mornings at 7:40 are wrong — rides on the images.
3. Underline the substantiation.	“Our 2025 student survey found 7 in 10 of us sleep less than 8 hours” — a figure you could check. “Sleep researchers say teenage body clocks run late” — named experts.
4. Spot the allusion.	Scrooge, from Dickens’ <i>A Christmas Carol</i> — freezing his house to save coal and calling it character. The “discipline” argument gets framed as meanness dressed up as virtue.

5. Check the balance.

Verdict *and* case: devices for the verdict, survey and researchers for the case. That balance is why the piece feels fair, not just felt.

Sleep is not a luxury

The Bell (school magazine) — editorial, annotated

Every morning at 7:40, a zombie parade shuffles through our gates.

Eyes glazed, bags dragging like anchors, hundreds of students asked to learn before their brains have woken up.

The facts are not hard to find. Our 2025 student survey found 7 in 10 of us sleep less than 8 hours on school nights. Sleep researchers say teenage body clocks run late — not lazy. Yet our first bell rings while many of us are still half asleep in body.

Some will say the early start builds discipline. Scrooge kept his house freezing to save coal and called it character. Discipline is showing up ready to learn. At 7:40, most of us are not ready.

We are not asking for a sleep-in. We are asking for 8:30 — one hour, so the day starts with minds awake, not sleepwalkers.

Give us the hour. We will give you the learning.

METAPHOR

"a zombie parade"

EVOCATIVE VOCABULARY

"shuffles" ... "Eyes glazed"

SIMILE

"bags dragging like anchors"

SUBSTANTIATION

"7 in 10 of us sleep less than 8 hours"

ALLUSION

"Scrooge kept his house freezing to save coal"

Every highlighted span is doing evaluative work without saying "I judge". The green span is different: it substantiates.

Figure 7. The editorial, marked up. The green span substantiates; the others evaluate.

Example 3 (unscaffolded) — How the poem evaluates without ever saying "I judge" (Text E, Figure 8)

Model response.

"6:45" never once says mornings are brutal, yet every stanza evaluates. The alarm clock "barks its one-word order" — personification that makes the morning a boss, not a time. "My feet hit the floor like cold water" is a simile that makes waking feel like a shock to the body. The bus is "a metal whale on wheels" that "swallows us whole": a metaphor that makes students small and the morning huge. Even the houses are "still dreaming in their dark" — evocative vocabulary that makes the speaker's early start feel unfair against a sleeping street. And the closing metaphor, "carrying my schoolbag stone", loads the bag with weight, cold and drag. The poem's verdict — this start time is a daily burden — is carried entirely by its devices, which is exactly what the elaboration calls indirect evaluation.

6:45 — a poem, annotated

Written for this section. The speaker never says “mornings are brutal” — the images say it.

The alarm clock barks its one-word order,
my feet hit the floor like cold water.
Toast pops — a starting pistol —
and the kitchen runs its race:
milk, bag, keys, lace.

Outside, the bus swallows us whole,
a metal whale on wheels,
humming its low, sleepy hum
past houses still dreaming in their dark.

At the gate, the bell gives its shout.
Somewhere in my chest, a light switch flicks.
The day has found me again —
half awake, half arriving,
carrying my schoolbag stone.

PERSONIFICATION
“barks its one-word order” — a kind of metaphor

SIMILE
“like cold water”

ALLUSION
“a starting pistol” — the gun that starts a race

METAPHOR
“swallows us whole ... a metal whale”

EVOCATIVE VOCABULARY
“sleepy hum” ... “dreaming in their dark”

METAPHOR
“my schoolbag stone”

Not one line says “I hate mornings”. The evaluation is carried entirely by the devices above.

Figure 8. The poem, marked up. Not one line says “I hate mornings”.

Example 4 (unscaffolded) — Who substantiates on air? (Texts C and D, Figure 5)

Model response.

Both spoken texts evaluate, but they substantiate differently. In Text C, substantiation is personal and lived: Greg offers his own household as evidence — “My three are at training by 6:45 ... The farm doesn’t wait” — and Priya offers her daughter, “falling asleep at her desk by 10 a.m.”. Neither cites a study; both cite a life, and on talkback that counts. In Text D, substantiation is researched: Dr Chen names the two-hour shift in teenage body clocks, answers the phone objection — “a symptom, not the cause” — and reports what happened in “the studies we ran” when starts moved later. So C substantiates by anecdote and D by research, and a careful listener weighs them differently: a life story shows what a policy *feels* like, while research shows what it *does*. The host in C does one more thing worth noticing — she gives Greg, the opposing view, real airtime and pushes back gently. A text that lets the other side speak, and still answers it, buys trust the way evidence does.

Practice questions

Scaffolded

Q1. Text A never says “this cereal tastes great”. Find the one line that is a metaphor and explain the feeling the comparison loads in. (*Hint: a metaphor compares without like or as.*)

Q2. Text A: list four evocative words or phrases — words chosen for the feelings they carry — and name the feeling each one loads.

Q3. Text A: “A gold-medal start to any day” is an allusion. (a) What outside the ad is it referencing? (b) What does that reference bring the cereal?

Q4. Text B: copy out one sentence that evaluates (gives a judgement) and one sentence that substantiates (backs the judgement with evidence). Label each.

Q5. Text B alludes to Scrooge — the character from Dickens’ *A Christmas Carol*, who kept his house freezing to save coal and called it character. What judgement about the “early start builds discipline” argument does that allusion carry?

Q6. Find one metaphor in Text C and one in Text D. Quote each and name the two things being compared.

Q7. Text E: match each line to its device — metaphor, simile, personification, allusion. (a) “my feet hit the floor like cold water” (b) “the bus swallows us whole” (c) “The alarm clock barks its one-word order” (d) “Toast pops — a starting pistol”

Q8. Sort these four lines into **evaluation** or **substantiation**. (a) “The day has found me again — half awake, half arriving.” (b) “Our 2025 student survey found 7 in 10 of us sleep less than 8 hours on school nights.” (c) “a zombie parade shuffles through our gates” (d) “Sleep researchers say teenage body clocks run late — not lazy.”

Unscaffolded

Q9. Text A makes the cereal feel warm, rich and winning without ever saying “delicious”. Explain how two different devices do that work.

Q10. Texts B and C both argue about school start times. Compare how strongly each one substantiates its view. Quote one line from each text in your answer.

Q11. In Text D, Dr Chen says asking a 14-year-old to be bright at 7:30 “is like asking most adults to be bright at 5:30”. Explain what this comparison makes the listener feel, and why it might persuade better than a plain fact.

Q12. In Text C, the host Maree gives Greg — who is *against* the change — long, fair airtime. Why would a text that wants change give the other side a real hearing? What does it do to your trust in the text?

Q13. Rewrite this direct judgement as indirect evaluation: “*The canteen food is bad.*” Write two versions — one using evocative vocabulary, one using a metaphor or a simile.

Q14. Writing. In 80–120 words, give your own view on whether the school day should start later. Use at least one metaphor or simile, one allusion, and one piece of substantiation (a fact, a figure, or a named expert). Underline each one.

Q15. Create. Invent a product and write three lines of ad copy for it that evaluate without saying it in the open — no “great”, “best” or “delicious” allowed. Label the device in each line.

Q16. Speaking and listening, in pairs. Run a two-minute talkback segment about school start times. One of you hosts and probes; the other calls in with a strong view. Swap. Then tell the class one thing your “caller” did that made their view easy or hard to believe.

Q17. Speaking and listening. Discuss: “**Indirect evaluation is clever, not sneaky.**” Build the strongest case you can for *each* side before you say which you back — and name the reasoning that decided it for you.

Q18. Elaboration E01 asks you to compare texts that use evaluative language in different ways. Choose any two of Texts A–E and compare how each directs the reader’s view: which devices it leans on, and how direct or indirect it is.

Answers

A1. “One bowl, and your morning is a launchpad.” Morning is compared to a rocket launch; the feeling loaded is lift, energy, the start of something big.

A2. Any four with a feeling, e.g. *golden* (warmth, richness), *honey* (sweetness, comfort), *toasted slow* (care, cosiness), *poured with pride* (craft, love).

A3. (a) Winning at the Olympics / champion sport. (b) The glory of winning — being number one — is handed to a breakfast cereal.

A4. Evaluation, e.g. “a zombie parade shuffles through our gates” or “most of us are not ready”. Substantiation, e.g. “Our 2025 student survey found 7 in 10 of us sleep less than 8 hours on school nights” or “Sleep researchers say teenage body clocks run late”.

A5. It frames the discipline argument as meanness dressed up as virtue: Scrooge saved coal and called it character; the early start saves time and calls it discipline. The allusion tells you what to think of the argument without naming it unfair.

A6. C: “The farm doesn’t wait” — the farm spoken of as a person with a timetable (metaphor/personification). D: “school starts in the middle of their night” — the school morning spoken of as if it were the middle of the night (metaphor). Also acceptable: D’s “a phone in a tired hand is a symptom, not the cause”.

A7. (a) simile (b) metaphor (c) personification (d) allusion (to the pistol that starts a race).

A8. Evaluation: (a), (c). Substantiation: (b), (d).

A9. Any two devices with an explanation, e.g. evocative vocabulary (*golden, honey, toasted slow*) loads warmth and richness you can almost taste; the launchpad metaphor loads energy and lift; the gold-medal allusion borrows the glory of winning.

A10. B substantiates with checkable evidence: a survey figure (“7 in 10 of us sleep less than 8 hours”) and named experts (“Sleep researchers say ...”). C substantiates with lived experience: Greg’s farm routine, Priya’s daughter asleep at her desk. So B builds the stronger case on evidence — its lines can be checked — while C’s case is vivid and believable but personal. A reasoned comparison quoting both texts scores.

A11. It maps the teenager’s morning onto the adult listener’s own body — 5:30 am — so the unfairness is *felt*, not just agreed with. A comparison you can feel is harder to shrug off than a figure you can only nod at.

A12. Giving the other side real airtime makes the text look fair and unafraid. Greg’s strongest points are heard — and still answered by Priya and the research — so the side that didn’t hide them earns trust. Hiding the other side would make the text look like selling, not arguing.

A13. Any two indirect versions, e.g. evocative: “Grey lumps on a cold tray, waiting for no one.” Metaphor/simile: “The canteen tray is a museum of yesterday’s ideas.”

A14. Check: a clear view; one underlined metaphor or simile; one underlined allusion; one underlined piece of substantiation; 80–120 words.

A15. Check: three lines; no bare judgement words; each line labelled with its device; each label correct.

A16. Check: both roles played and swapped; the host probed at least once; the reflection named what made the view believable (e.g. evidence, anecdote, tone).

A17. Clever side: indirect evaluation trusts the reader, makes the judgement felt and memorable, and is how poems and the best editorials move us. Sneaky side: it slips a verdict past your guard without offering a claim you can test. A good discussion put both sides at full strength, then decided on reasoning — e.g. indirect evaluation is fair when the text also substantiates somewhere, sneaky when the feeling is all there is.

A18. Any two texts, compared on devices and directness. E.g. A and E are both fully indirect, but A evaluates to sell (positive devices only — gold, medals, launchpads — and a purpose it never admits), while E evaluates to tell the

truth of a feeling (tired, heavy, cold devices, and a speaker who shows you the wear). See the fully-worked solution for a model.

Fully-worked solutions

Q10 — model comparison

Text B builds its case on evidence you could check: a survey figure — “7 in 10 of us sleep less than 8 hours on school nights” — and named experts, “Sleep researchers say teenage body clocks run late”. Text C builds its case on evidence you could only live: Greg’s household timetable — “My three are at training by 6:45 ... The farm doesn’t wait” — and Priya’s daughter, “falling asleep at her desk by 10 a.m.”. Neither caller cites a study; both cite a life. So B substantiates more strongly in the strict sense — its lines can be checked and weighed — while C substantiates in the human sense, showing what the policy feels like from inside a farm and a family. A listener who holds both texts gets the case *and* the cost.

Why this scores: it answers the verb (compares, not just describes), quotes one line from each text, and makes a reasoned judgement about strength instead of calling one text “better”.

Q14 — model paragraph

Our 8:30 start is *a gate that opens too early*, and we pay for it all day. *Dr Chen’s research says teenage body clocks run up to two hours late*, so our first bell lands in the middle of our night. At 7:40 I am *a phone on one percent* — present, but only just running. *Even Scrooge let the fire burn a little*; we are asked to learn in the cold. Give us the hour and I will give you the learning.

Why this scores: the view is clear; the italics stand in for your underlining — two metaphors, one allusion, one piece of substantiation; and the piece ends on its own verdict.

Q18 — model comparison (Texts A and E)

Both texts keep their judgement entirely indirect, but they direct the reader in opposite spirits. Text A leans on positive evocative vocabulary — *golden, honey, toasted slow* — a winning allusion (“a gold-medal start”) and one lift-giving metaphor (“your morning is a launchpad”). Every device loads warmth and glory, and the ad’s purpose — buy — is the one thing it never says. Text E leans on heavier devices: the bus as “a metal whale” that “swallows us whole”, feet hitting the floor “like cold water”, the schoolbag carried “stone”. Its devices load weight, shock and drag, and its purpose — to make you feel a tired student’s morning — is shown, not sold. So the same three moves (evocative words, comparisons, borrowings) can either sell you a feeling or share one; the difference is whether the text lets you see what it wants from you.

Why this scores: it compares on both asked dimensions (devices, and direct vs indirect), quotes both texts, and ends in a judgement that could only be made by holding the two texts together — which is precisely the skill E01 names.

Check your progress

From the Level 9 Speaking and Listening sentence this content description is mapped to

What the standard asks of you	Where you practised it in 1B
discuss opinions on texts	Worked Examples 3 and 4; Q10, Q12, Q16, Q17
explore vocabulary of mood and style	Theory, part 2; Q2, Q6, Q8, Q13
use evaluative language to express individual views	Q13, Q14, Q15
use substantiative language to express individual views	Q10, Q14, Q16

If you can do each row without help, this section has done its job. If not, the worked solutions at the end are the map back.

Figure 9. Check your progress against the standard.

Adapting and altering text structures and language features according to purpose

English 9 · Chapter 1 — Language: relationships and roles, structures for purpose · Section 1C Strand:

Language · Sub-strand: Text structure and organisation Content description VC2E9LA03: *explore the ways that text structures and language features can be adapted and altered according to purpose* Draws on: VC2E9LA03.E01

(comparing the use of linear and non-linear narratives in a range of short stories, and determining the purpose and effect of the different structures), VC2E9LA03.E02 (comparing the opening paragraphs of different public texts such as feature articles, and determining the purpose and effect of the different structures and language features) Coming in from Level 8: VC2E8LA03 — explain how texts are structured depending on their purpose and how language features vary, recognising that some texts are hybrids · Handing on to Level 10: VC2E10LA03 — analyse and evaluate the effectiveness of structures and features; VC2E10LA04 — structures varied for sequence and cohesion

Theory

One event: a storm damages a community garden, and forty volunteers rebuild it in a day. Two writers open their texts about it.

Opening 1. Forty volunteers rebuilt the Millfield Community Garden on Saturday, one week after a storm tore through its beds and fences.

Opening 2. When Rosa Alvarez reached the garden gate at six on Saturday morning, the first thing she noticed was the quiet.

Same facts. Different jobs. Opening 1 tells you what happened, fast. Opening 2 puts a person in a place and makes you wait for the fact. In Level 8 you learned to **explain** how a text's structure serves its purpose — to name a choice, say its job, and link it to purpose. Level 9 asks the next question: *how does a writer **adapt and alter** structure and language when the purpose changes?* That question is the craft in this section.

About the word “purpose”. We keep the Level 8 wording: a text's **purpose** is the job the text was built to do — to inform, to draw in, to persuade, to move. Level 9 adds two upgrades. First, purposes can layer: a feature article draws the reader in *and* informs. Second, purpose can be argued about — two careful readers may weigh the jobs differently — so always argue from evidence in the text, not from a feeling.

About the words “public texts”. The Victorian Curriculum uses the term *public texts* but does not define it. This section therefore treats it as: **a public text is a text made for readers beyond the writer's own circle — published, posted or read out for any audience to meet** — news reports, feature articles, appeals, speeches. Every task in this section is answerable on this definition alone.

The section runs in three parts. Part 1 compares **linear and non-linear narratives** — stories told in time order and stories whose order is altered. Part 2 compares **the openings of public texts** — where purpose shows first. Part 3 is the **adaptation lab**: taking one set of facts and altering the telling to serve a new purpose. One tool is used all the way through — the comparison frame below. Copy it into your book; every comparison in this section hangs on it.

The comparison frame

Copy it. Fill one column per text. Every row ends with the same question: what does this do for the reader?

Look at ...	Model text / Text 1	Model text / Text 2
Structure	How is the text ordered? List the stages in order. Is anything moved — a flashback, a delayed fact?	...
Opening	What lands first — the main fact, a scene, a question, an ask? What is held back?	...
Language	Sentence lengths. Words that carry feeling. Tense and who is spoken to. Any time signposts?	...
Purpose	What job is the text built to do — inform, draw in, persuade, move? One line, no more.	...
Effect	What does the reader feel, learn or want to do — and which choice above made it happen?	...

Comparing is not listing. Each row must end by saying what the difference does to the reader.

A copy-and-fill comparison frame titled “The comparison frame”. A left column lists five lenses — Structure, Opening, Language, Purpose, Effect — with two blank columns beside them, one per text. Each lens carries a prompt: Structure asks how the text is ordered and whether anything is moved; Opening asks what lands first and what is held back; Language asks about sentence lengths, words that carry feeling, tense and time signposts; Purpose asks what job the text is built to do in one line; Effect asks what the reader feels, learns or wants to do, and which choice made it happen.

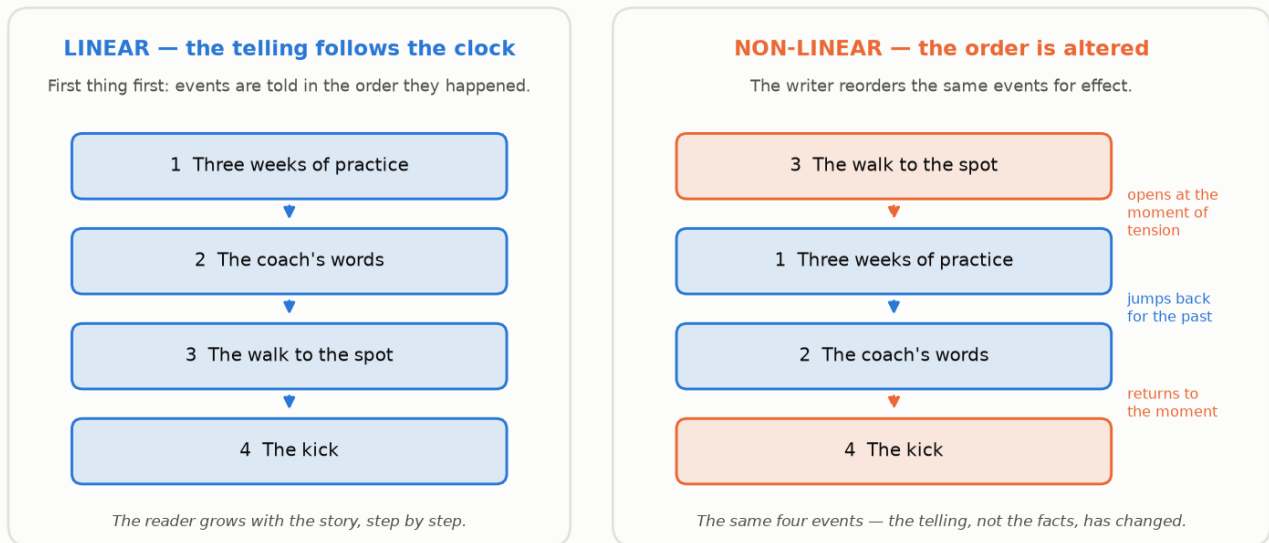
The frame’s rule: **comparing is not listing**. Each row must end by saying what the difference does to the reader.

Part 1 — Story order: linear and non-linear narratives

In Level 8 you met *linear* and *non-linear* as a reader’s path — a page you move through in order, or one you jump around. In **narratives** — texts that tell a story — the words mean something sharper. Every story has two orders: **the order the events happened** (the clock order) and **the order the writer tells them** (the story order). A **linear narrative** tells events in the order they happened — first thing first. A **non-linear narrative** alters that order: the writer moves events around for effect. The facts do not change; the telling does.

Writers who alter the order use set patterns, and they keep the reader safe with **signposts** — words or phrases that tell the reader the time has moved, such as “Three weeks earlier” or “Now”. A non-linear telling only works if the reader always knows what time they are in.

Two ways to order the same events



Two flow diagrams of the same four events, titled “Two ways to order the same events”. Left panel, **LINEAR**: four blue boxes in clock order — 1 Three weeks of practice, 2 The coach’s words, 3 The walk to the spot, 4 The kick — joined by arrows, captioned “The reader grows with the story, step by step.” Right panel, **NON-LINEAR**: the same events reordered — 3 The walk to the spot first, then 1 Three weeks of practice, then 2 The coach’s words, then 4 The kick — with side notes “opens at the moment of tension”, “jumps back for the past” and “returns to the moment”, captioned “The same four events — the telling, not the facts, has changed.”

Four patterns cover most non-linear narratives you will meet.

Four common non-linear patterns

Writers alter the order of events for different reasons. These are the ones you will meet most.

Pattern	What the writer does	What it is for
Flashback	The story pauses the present and jumps back to an earlier moment, then returns.	to give the past to the reader exactly when it explains the present
In medias res	Latin for “into the middle of things”: the story opens at a moment of tension and fills in the backstory later.	to hook the reader at once and make the backstory feel like a reward
Circular ending	The story ends where it began, returning to its opening scene.	to make the reader see the opening again with new eyes
Parallel strands	Two stories or two times run side by side, chapter by chapter, until they meet.	to build suspense and show how two lives or two times connect

One story can use more than one pattern. Name the pattern, then ask what it does for the reader.

A table titled “Four common non-linear patterns” with three columns — Pattern, What the writer does, What it is for. Flashback: the story pauses the present and jumps back to an earlier moment, then returns; to give the past to the reader exactly when it explains the present. In medias res: Latin for “into the middle of things” — the story opens at a moment of tension and fills in the backstory later; to hook the reader at once and make the backstory feel like a

reward. Circular ending: the story ends where it began, returning to its opening scene; to make the reader see the opening again with new eyes. Parallel strands: two stories or two times run side by side, chapter by chapter, until they meet; to build suspense and show how two lives or two times connect.

Two of the terms in that table are worth defining exactly. A **flashback** is a jump from the story's present back to an earlier moment, and then a return to the present. **In medias res** (Latin for "into the middle of things") is opening a story at a moment of tension and filling in the past later. Notice the difference: a flashback is a *move inside* a story; in medias res is a *choice about the very first line*.

Now read the same short story told twice. Both tellings are original texts written for this book.

Model text A — "The Fifth Kick": the linear telling

An original short story written for this book. Events arrive in the order they happened — first thing first.

For three weeks before the district final, Maya stayed back after training. While the others walked to the gate, she carried a bag of balls to the edge of the box and practised free kicks, one after another, until the light went grey.

TRAINING

Her coach, Mr Nguyen, watched from the bench. "When your moment comes," he said one evening, "don't think. You have already taken this kick a hundred times."

THE COACH'S WORDS

The final was played on a cold Saturday. The score stayed level all afternoon, and when the referee blew for the shoot-out, Maya's hands went cold and quiet. She watched the first four kicks from the halfway line. Both teams scored all four. She was next.

THE FINAL

The walk to the spot was the longest of her life. She placed the ball, stepped back, and heard her own breathing before she heard anything else. Don't think.

THE WALK

She ran in and struck it clean. The net snapped. Her team was already running towards her. Three weeks of quiet evenings, one walk and one kick — and every one of them made sense at last.

THE KICK

The telling follows the clock — practice, then words, then the final, then the kick.

Model text A, "The Fifth Kick", the linear telling: five paragraphs with blue stage bars labelled TRAINING, THE COACH'S WORDS, THE FINAL, THE WALK and THE KICK. Maya stays back after training for three weeks to practise free kicks; her coach Mr Nguyen tells her, "When your moment comes, don't think. You have already taken this kick a hundred times."; the final is played on a cold Saturday and ends in a shoot-out; the walk to the spot is the longest of her life; she scores and every quiet evening makes sense at last.

Model text B — “The Fifth Kick”: the non-linear telling

The same events as Model text A, reordered. Orange = the moment at the spot (the present). Blue = the flashback (the past).



The ball sat on the penalty spot, and every sound in the ground had gone thin. Maya stood three steps back. The fifth kick. Scores level. If she scored, the final was theirs.

NOW — THE SPOT



Three weeks earlier, this walk had been an ordinary one. After training, while the others headed for the gate, she carried a bag of balls to the edge of the box and practised free kicks until the light went grey. Mr Nguyen watched from the bench. “When your moment comes,” he said one evening, “don’t think. You have already taken this kick a hundred times.”

FLASHBACK — THREE WEEKS EARLIER



Now the moment was here, and her hands were cold. She looked at the goal, then at the bench, and found her coach watching her the same way he had watched on every one of those three weeks of evenings.

NOW — THE SPOT



You have already taken this kick.



She stepped in and struck it clean. The net snapped. Somewhere behind her, her team was already running — but the sound she kept, long after, was the quiet one: her own breathing, steady, in the moment before.

NOW — THE SPOT

Opens at the moment of tension, jumps back for the past, returns to the kick — and ends on a feeling, not a score.

Model text B, “The Fifth Kick”, the non-linear telling: the same events reordered. Orange bars mark the present at the penalty spot; a blue bar marks the flashback. It opens with the ball on the spot and scores level, jumps back with “Three weeks earlier” to the practice and the coach’s words, returns with “Now the moment was here”, holds one italic thought — “You have already taken this kick.” — and ends on the kick and her own steady breathing.

Read B like a detective. Three moves:

1. **Rebuild the clock order.** List the events in the order they happened, not the order they were printed.
2. **Find the signposts.** Which words told you the time had moved?
3. **Ask what the altered order gives the reader.** What does B’s reader feel, know or wonder at each point — and what would they not yet feel, know or wonder in A?

Part 2 — The openings of public texts

Openings are where purpose shows first. A writer chooses an **opening move** the way a builder chooses a front door: to suit the job of the building. Meet the family and its terms.

- A **news report** tells the reader what happened, fast and fact-first. Its usual shape: **lead** (the main fact) → detail → what happens next.

- A **feature article** draws the reader in and makes them care before it delivers the fact. Its opening may be a **hook** — a person in a place, a scene, a question — with the main fact held back as a **delayed lead**.
- The **lead** (it rhymes with “feed”) is the opening that gives the main fact at once. A **delayed lead** withholds the main fact until the reader cares enough to want it.

The curriculum asks you to compare opening paragraphs of public texts “such as feature articles” — so compare a news report opening with a feature article opening about the *same* event. Both texts below are original, written for this book, and both are true to the same facts.

Two openings, one event

Same facts, two different purposes — and two openings built to match. Labels name each move.

Model text C — news report

Purpose: tell the reader what happened, fast

LEAD — who, what, when

Forty volunteers rebuilt the Millfield Community Garden on Saturday, one week after a storm tore through its beds and fences.

DETAIL — how far the work got

By mid-afternoon the garden beds stood level again, the shade cloth was back up, and seedlings were in the soil.

WHAT'S NEXT — the facts readers act on

The garden, which grows vegetables for the town food pantry, reopens to the public on Friday morning.

The biggest fact lands in the first sentence.

Model text D — feature article

Purpose: draw the reader in, then make them care

HOOK — a person in a place

When Rosa Alvarez reached the garden gate at six on Saturday morning, the first thing she noticed was the quiet.

SENSORY DETAIL — what she saw

The tomato plants lay flat in the mud. The shade cloth hung from the fence like a sail with no wind. “Right,” she said softly, and went in anyway.

TURN — she is not alone

By nine she was not alone. Forty volunteers moved through the beds — carrying timber, pulling broken mesh, setting seedlings into fresh soil like small green promises. By mid-afternoon the garden stood again.

DELAYED LEAD — the main fact, held back until now

One week after the storm tore through the Millfield Community Garden, the town came back and rebuilt it in a single day. This is the story of how — and why so many showed up.

The main fact waits until the reader cares.

Two openings side by side, titled “Two openings, one event”. Left panel, Model text C — news report, purpose “tell the reader what happened, fast”: three labelled moves — LEAD (“Forty volunteers rebuilt the Millfield Community Garden on Saturday, one week after a storm tore through its beds and fences.”), DETAIL (“By mid-afternoon the garden beds stood level again, the shade cloth was back up, and seedlings were in the soil.”) and WHAT'S NEXT (“The garden, which grows vegetables for the town food pantry, reopens to the public on Friday morning.”) — captioned “The biggest fact lands in the first sentence.” Right panel, Model text D — feature article, purpose “draw the reader in, then make them care”: four labelled moves — HOOK (“When Rosa Alvarez reached the garden gate at six on Saturday morning, the first thing she noticed was the quiet.”), SENSORY DETAIL (the tomato plants flat in the mud, the shade cloth like a sail with no wind), TURN (“By nine she was not alone. Forty volunteers moved through the beds...”) and DELAYED LEAD (“One week after the storm tore through the Millfield Community Garden, the town came back and rebuilt it in a single day.”) — captioned “The main fact waits until the reader cares.”

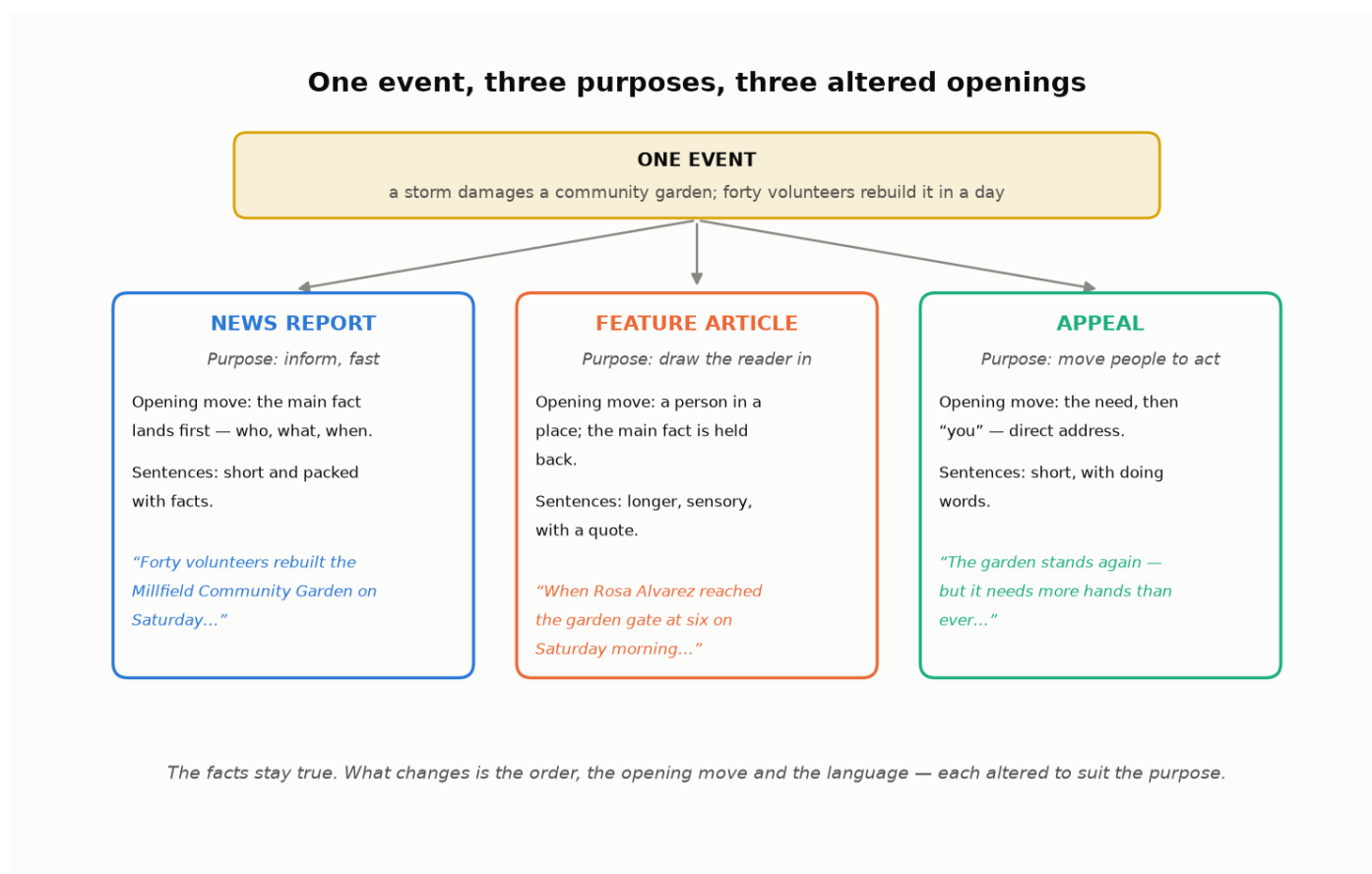
Run the comparison frame over C and D and the differences sort themselves into three kinds.

- **Structure.** C lands the main fact in sentence one, then detail, then the facts readers act on. D opens with a person in a place, builds sense detail, turns (she is not alone), and only then delivers the main fact.
- **Language.** C uses short, fact-packed sentences — numbers, days, names of things. D uses longer sentences, words for the senses, a spoken line (“Right,” she said softly), and a figure of speech (seedlings like “small green promises”).
- **Purpose and effect.** C’s job is to inform, fast: the reader knows what happened and what to do next. D’s job is to draw the reader in and make them care: the reader feels the quiet, ruined morning *before* learning the town rebuilt it — so the fact arrives with feeling attached.

Neither opening is better. They are built for different jobs. That is the Level 9 move: not *which is good?* but *what job is each opening built to do, and how does each choice serve it?*

Part 3 — The adaptation lab

The content description’s verbs are **adapt** and **alter**. To adapt a text is not to start again — it is to keep what is true and change what serves the new purpose. One event can wear three tellings.

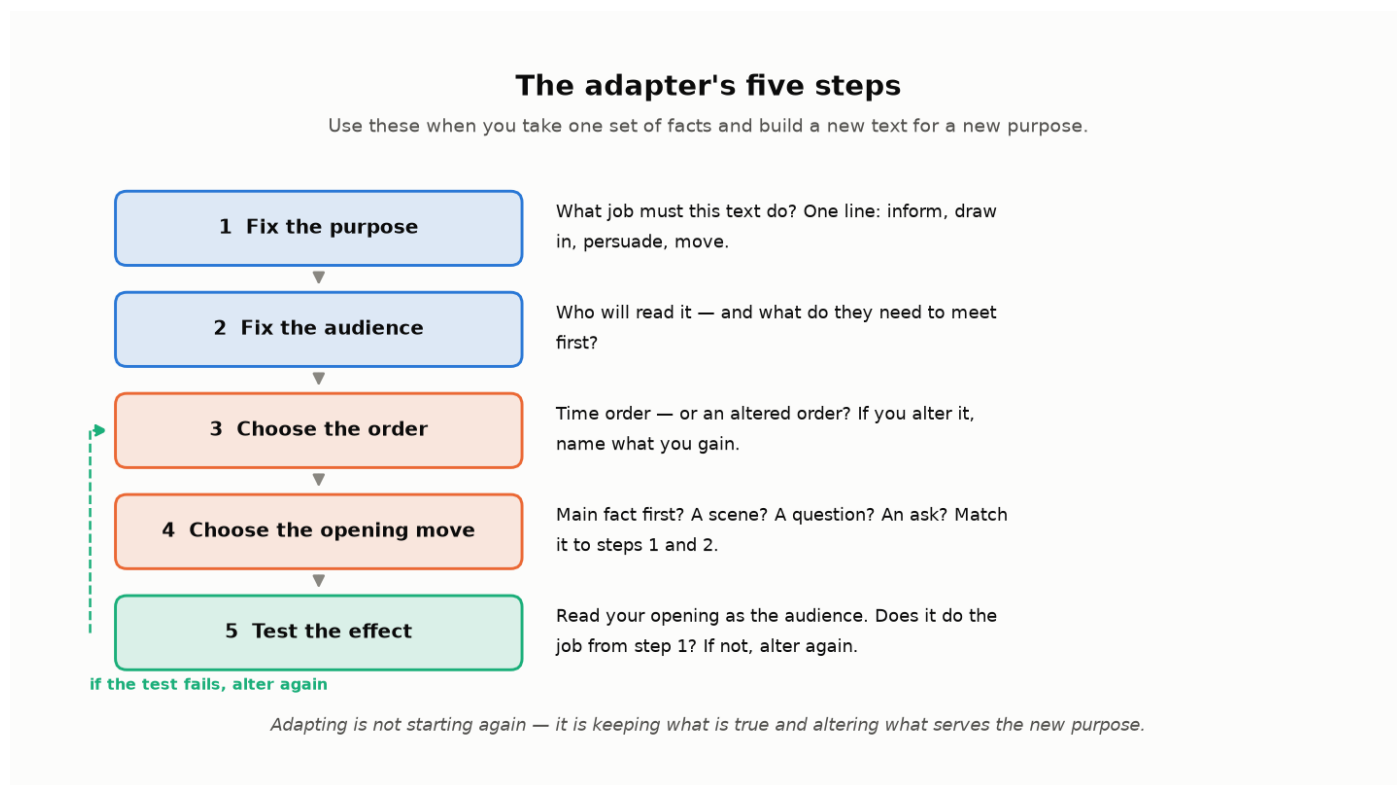


A branching diagram titled “One event, three purposes, three altered openings”. A gold box at the top holds **ONE EVENT** — a storm damages a community garden; forty volunteers rebuild it in a day. Three arrows branch to three panels. **NEWS REPORT** (purpose: inform, fast; opening move: the main fact lands first; short fact-packed sentences). **FEATURE ARTICLE** (purpose: draw the reader in; opening move: a person in a place, the main fact held back; longer, sensory sentences with a quote). **APPEAL** (purpose: move people to act; opening move: the need, then “you” — direct address; short sentences with doing words).

Two more terms from that diagram. An **appeal** is a public text that asks readers to act — to give, to join, to show up. Its signature language feature is **direct address**: the text speaks to the reader as “you”, because the job is to move *you*, not to describe *them*.

Watch the facts across the three tellings: they never change. Forty volunteers. One day. A storm a week before. What changes is **the order** (fact first or fact last), **the opening move** (lead, hook, ask) and **the language** (fact words, sense words, doing words). Each change is an adaptation to purpose.

When you adapt a text yourself, use the adapter's five steps.



A five-step flow diagram titled “The adapter’s five steps”: 1 Fix the purpose (what job must this text do — inform, draw in, persuade, move?); 2 Fix the audience (who will read it, and what do they need to meet first?); 3 Choose the order (time order, or an altered order — and what do you gain?); 4 Choose the opening move (main fact first, a scene, a question, an ask — matched to steps 1 and 2); 5 Test the effect (read your opening as the audience — does it do the job from step 1? If not, alter again). A dashed arrow loops from step 5 back to step 3, labelled “if the test fails, alter again”.

Note the loop. Adapting is a cycle, not a checklist: you test the effect on the reader, and if the job is not done you alter again. That loop — choose, test, alter — is the whole skill in one line.

Worked examples

Example 1 — scaffolded: reading an altered order

Task. Model text B rebuilds “The Fifth Kick” with its order altered. Map the telling order against the clock order, find the signposts, and state one purpose-and-effect pair for the altered order.

Watch it done.

Step 1 — the two orders.

Telling order (as printed in B)	Time shown	Clock order (as happened)
The ball on the spot, scores level	now	3 — the walk to the spot
The practice; the coach’s words	three weeks earlier	1 and 2 — training; the coach’s words
Cold hands; the coach watching	now	3 — the walk to the spot (continued)
“You have already taken this kick.”	now (a thought)	2 — the coach’s words, returned
The kick; the steady breathing	now	4 — the kick

Step 2 — the signposts. “Three weeks earlier” opens the jump back; “Now the moment was here” closes it. Two signposts, and the reader is never lost.

Step 3 — one purpose-and-effect pair. Purpose: to make the reader feel the size of the moment before knowing the story. Effect: because the opening withholds the practice, the reader meets the flashback as an answer to a question they already feel — *can she do this?* — so the coach’s words land as the answer, and the ending feels earned.

Example 2 — scaffolded: comparing two openings with the frame

Task. Fill the comparison frame for Model texts C and D.

Watch it done.

Look at ...	Model text C — news report	Model text D — feature article
Structure	lead → detail → what’s next	hook → sense detail → turn → delayed lead
Opening	the main fact, in the first sentence	a person in a place; the fact waits
Language	short, fact-packed sentences; numbers and days	longer sentences; words for the senses; a spoken line; a figure of speech
Purpose	inform, fast	draw the reader in, then make them care
Effect	the reader knows what happened and what to do next	the reader feels the ruined morning, so the fact arrives with feeling attached

Every row ends in the reader. If a row of yours does not mention the reader, it is a list, not a comparison.

Example 3 — lightly scaffolded: a judgement, argued both ways

Task. Which telling of “The Fifth Kick” better serves this purpose: *show how practice carried Maya through her nerves*? Argue your choice from evidence — then give the other telling its best argument, honestly.

Watch it done. B serves the purpose better. In B the flashback sits exactly between “her hands were cold” and the kick, so the practice arrives at the moment the reader most asks *how will she do this?* The coach’s words then return as her own thought — “You have already taken this kick.” — which is the structure itself showing practice carrying her through. The altered order makes the point the purpose names.

And the honest other side: A lets the reader live through the three weeks first, one quiet evening after another, so the closing line — “every one of them made sense at last” — pays off the full wait. A reader who values the long build can argue the linear order makes the ending a reward, not a rescue. Both readings are defensible; the evidence decides which is stronger for the stated purpose.

Practice questions

Scaffolded

1. In your own words, define a **linear narrative** and a **non-linear narrative** — one sentence each.
2. Name the pattern used in Model text B, and quote the signpost words that open the jump back and close it.
3. In Model text B, the paragraphs carry orange or blue bars. What time does each colour mark, and why is the flashback paragraph the only blue one?
4. Using the labels in the two-openings figure: name the opening move of Model text C’s first paragraph and of Model text D’s first paragraph.
5. Quote one language feature from Model text C and one from Model text D, and say what each does for the reader.
6. In the one-event-three-purposes figure, what is the appeal’s opening move, and which language feature makes it an appeal rather than a report?

Un scaffolded

7. **Reading and viewing → writing.** Compare Model texts A and B: how does B reorder the same events, and what are the purpose and effect of that altered order? Write one analytical paragraph of 150–200 words. Use the comparison frame to plan, and quote at least once from each telling.
8. **Speaking and listening.** *The editors' meeting.* In a group of three or four, you are the editors of the Millfield town newsletter. A new event has just happened: *the under-14s concert band played a surprise set at the Saturday market and raised \$600 for new instruments.* Run a two-minute round in which each editor argues for one opening move — news lead, feature hook, or appeal ask — giving one reason from purpose and one from audience. Then the group chooses the opening that best suits the newsletter's readers and plans its first two sentences together. Present your chosen opening to the class in under a minute, with one sentence on why the other moves were set aside.
9. **Writing.** Take "The Fifth Kick" and open it a third way: write a 60–90 word opening that uses in medias res or a flashback differently from Model text B. Keep every fact true to Model text A, and include at least one signpost. Underline your signpost.
10. **Writing.** From the Millfield garden facts, write two openings of 40–60 words each: (a) a news lead, (b) an appeal. Then add two change notes: one on order, one on language — each saying what you altered and why the new purpose needed it.
11. **Writing — extended.** You are the feature editor from question 8's town. (a) Write the opening of a feature article about the garden rebuild, 80–120 words, using at least two of: hook, sense detail, turn, delayed lead. (b) Then write 150–200 words explaining your choices: for each move you used, name it, say its job, and link it to the purpose and the effect on the reader.

Success looks like: the opening holds at least one fact back or opens on a person in a place; the explanation names each move, quotes your own opening as evidence, and ends every point in the reader — what they feel, learn or want to do.

Answers

1. A linear narrative tells events in the order they happened; a non-linear narrative alters that order, moving events around for effect while the facts stay the same.
 2. The pattern is a flashback inside an in-medias-res opening (the story opens at the tense moment and jumps back). The jump back opens with “Three weeks earlier”; the return closes with “Now the moment was here”.
 3. Orange marks the present at the penalty spot; blue marks the past of the flashback. The flashback paragraph is the only blue one because it is the only paragraph set three weeks earlier — every other paragraph is “now”.
 4. C opens with a lead (the main fact first). D opens with a hook (a person in a place).
 5. Accept any quoted feature with a true job. Examples: C — “Forty volunteers rebuilt the Millfield Community Garden on Saturday”: the who, what and when land at once, so the reader is informed in one sentence. D — “the first thing she noticed was the quiet”: a sense detail that puts the reader at the gate with Rosa, so the reader is drawn in before any fact arrives.
 6. The appeal’s opening move is the need, then “you” — direct address. Direct address (“it needs more hands than ever” speaks to *you*) is what makes it an appeal: the job is to move the reader to act, not to record what happened.
-

Sample responses

Question 7 — sample analytical paragraph (178 words).

Both tellings carry the same four events — the practice, the coach’s words, the walk, the kick — but only A prints them in clock order. B opens at the penalty spot, “every sound in the ground had gone thin”, and holds the past back until the reader feels the question *can she do this?* The signpost “Three weeks earlier” then opens a flashback that answers it, and “Now the moment was here” closes the jump so the reader is never lost. The purpose of this altered order is to make the practice the answer to nerves, not just the first chapter: in B the coach’s words return at the spot as Maya’s own thought, “You have already taken this kick”, so the structure itself shows practice carrying her through. The effect is that the ending feels earned rather than just reported. A has its own logic — the long build makes the last line, “every one of them made sense at last”, a payoff — but for the purpose of showing practice beating nerves, B’s order puts the proof exactly where the doubt is strongest.

Question 8 — sample group plan.

- Round (2 min): news editor — lead with “Under-14s band raises \$600 in surprise market set”, because newsletter readers want the fact first; feature editor — hook on the band setting up between the fruit stalls, because a scene draws in readers who skip news blocks; appeal editor — ask first (“Hear that sound? It could be your school band next term”), because the band needs money again next term.
- Choice: feature hook. Reason: the newsletter’s readers already get facts from the news panel; the feature’s job is to make them stop and read.
- Planned opening (presented in under a minute): “Shoppers at the Saturday market stopped at a sound they could not place — twelve under-14s, two drum kits, one very small stage. By the third song the hat was full.” One sentence on the moves set aside: the lead was set aside because the fact lands better after the scene; the ask was set aside because the appeal comes at the end of the article, not the start.

Question 9 — sample opening (74 words).

Maya stood three steps back, and the ground went thin and quiet. Scores level. One kick. Somewhere behind the goal, her team had stopped breathing. *Three weeks earlier, she had not even been chosen to watch.* After training she had carried a bag of balls to the edge of the box and kicked at a grey sky until the coach’s voice — “don’t think” — was the only voice left. Now the whistle. Now the run-up.

Question 10 — sample openings and change notes.

(a) *News lead (48 words)*: Forty volunteers rebuilt the Millfield Community Garden on Saturday, one week after a storm tore through its beds and fences. By mid-afternoon the beds stood level, the shade cloth was up, and seedlings were in the soil. The garden reopens to the public on Friday.

(b) Appeal (52 words): The garden stands again — but it needs more hands than ever. Storm season is not over, and forty volunteers cannot hold the line alone. Give two hours this Sunday: bring gloves, and we will show you the beds you saved. Your garden is asking you to show up.

Change note 1 — order: the news lead puts the main fact first because its job is to inform at speed; the appeal puts the need first and the ask second because its job is to move the reader to act. *Change note 2 — language:* the lead uses fact words and the passive “was up”; the appeal swaps in direct address (“you”, “your garden”) and doing words (“give”, “bring”, “show up”), because an appeal acts on the reader, not about the event.

Question 11 — sample response.

(a) Feature opening (108 words).

The mud took Rosa Alvarez’s boots at the gate, and the garden gave back the smell of broken leaves. She had meant to be angry — someone should be angry — but the forty people already in the beds had got in first. Timber passed hand to hand over the fence. A boy she did not know was lifting shade cloth like a sail. “Right,” said Rosa, mostly to the mud, and went in anyway. By mid-afternoon the garden stood again. One week after the storm, the town had rebuilt it in a day — and Rosa’s anger had gone the way of the water, into the soil, into growth.

(b) Explanation (186 words).

My opening uses three moves, each chosen for the job of drawing the reader in and making them care. First, the hook: it opens on Rosa at the gate, a person in a place, so the reader enters the morning through one pair of eyes instead of a summary. Second, sense detail — “the smell of broken leaves”, the mud taking her boots — because feeling the ruined garden makes the rebuild matter; facts alone would not attach the feeling. Third, the delayed lead: the main fact (“the town had rebuilt it in a day”) waits until the sixth sentence, so it arrives after the reader has met the forty volunteers and wants the good news. The turn — “the forty people already in the beds” — does the same job in miniature, swapping ruin for action mid-paragraph. Language serves the purpose too: the spoken “Right” and the sail figure keep the scene human, and the closing image (anger going “into the soil, into growth”) ends the opening on a feeling, which is what a feature sells. Each move delays or softens a fact on purpose: in a feature, the reader’s care is the thing being built.

Every text in this section — the story, the news report, the feature article and the appeal — was written for this book. The club, the town and the people are imagined.

Cohesive devices, including nominalisation: condensing, linking, expanding and sequencing ideas

Strand / sub-strand

Content description

Draws on

Builds on (Level 8)

Leads to (Level 10)

Achievement standard (Writing)

Language — Text structure and organisation

VC2E9LA04 — understand how a range of cohesive devices, including nominalisation, condense information in texts and link, expand and sequence ideas

VC2E9LA04.E01 — sequencing and developing an argument using language structures that suggest conclusions ('therefore', 'moreover', 'so'), give reasons ('since', 'because') or suggest conditionals ('if ... then')

VC2E8LA04 (strengthening internal structure and sequence for cohesion) · VC2E8LA06 (the effect of nominalisation)

VC2E10LA04 (text structures selected and varied to create sequence and cohesion)

"They experiment with text structures for cohesion and sequence, vary grammar for creative effect and use punctuation to condense and link ideas."

Theory

A text is more than a pile of sentences. **Cohesion** is the glue that holds those sentences together as one piece, so a reader can follow your meaning without guessing. A **cohesive device** is any word or structure that ties one part of a text to another part. In this section you will see how a *range* of cohesive devices do four jobs: they **condense** information, **link** ideas, **expand** ideas and **sequence** ideas.

The four jobs of cohesive devices

Every cohesive device in this section does at least one of these jobs.

CONDENSE

Pack more meaning into fewer words.

decide → the decision

LINK

Show the reader how ideas connect.

because ... it ... this ...

EXPAND

Add detail to build an idea up.

Moreover, ... For example, ...

SEQUENCE

Put ideas in a clear, logical order.

first ... next ... finally ...

One device can do more than one job at a time — nominalisation condenses and links.

Four jobs of cohesive devices: condense, link, expand and sequence, each with a short example

A single device can do more than one job at once. Nominalisation, for example, both condenses an idea and links it to what came before.

Connectives: the signposts. A **connective** is a word or phrase that joins ideas and tells the reader how they relate — words like *because* (a reason) or *therefore* (a conclusion). The curriculum names three families of connective for building an argument: those that **draw a conclusion** (*therefore, moreover, so*), those that **give a reason** (*since, because*) and those that **set a condition** (*if ... then*). The figure adds a few more families you can draw on.

Connectives, sorted by the job they do

Job	Connectives you can use	
Draw a conclusion	therefore, moreover, so	core
Give a reason	since, because	core
Set a condition	if ... then	core
Add a point	in addition, also	
Contrast	however, although	
Order in time	first, next, then, finally	

The shaded rows are the three the curriculum names for building an argument.

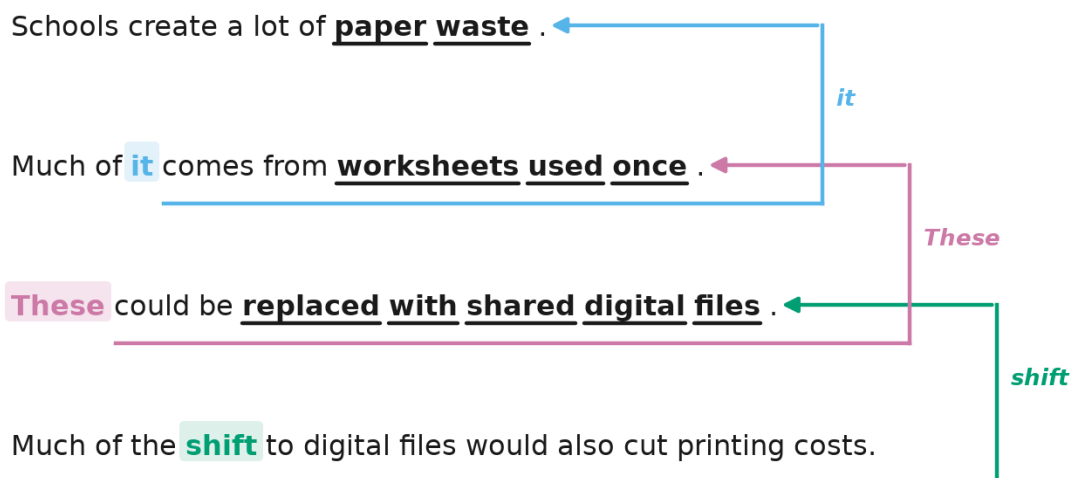
Each row's colour is only a visual tag — the words themselves carry the meaning.

Table sorting connectives by the job they do: conclusions, reasons, conditions, adding, contrast and time order

Reference: pointing back. Not every cohesive device is a connective. **Reference** uses pointing words — pronouns and demonstratives such as *it, this, these, that* — to reach back to an idea the writer has already named. Done well, the reader never loses the thread; done badly, the reader cannot tell what the pointing word points to.

Cohesion by reference: pointing back

Pronouns and pointing words (it, these, that) tie a sentence to one before it.



Each pointing word reaches back to an idea already named, so the reader never loses the thread.

A paragraph in which the pointing words it, these and shift are linked by arrows back to the ideas they refer to

Nominalisation: a clause becomes a thing. To **nominalise** is to turn an action (a verb) or a quality (an adjective) into a noun or noun group. *Decide* becomes *the decision*; *flooded* becomes *the flooding*. This matters for cohesion because a whole clause is repackaged as a single “thing” you can then point to, link and build on.

Nominalisation: a clause becomes a noun group

The action (verb) is repackaged as a thing (noun), so it can be linked and built on.



the verb (the action)



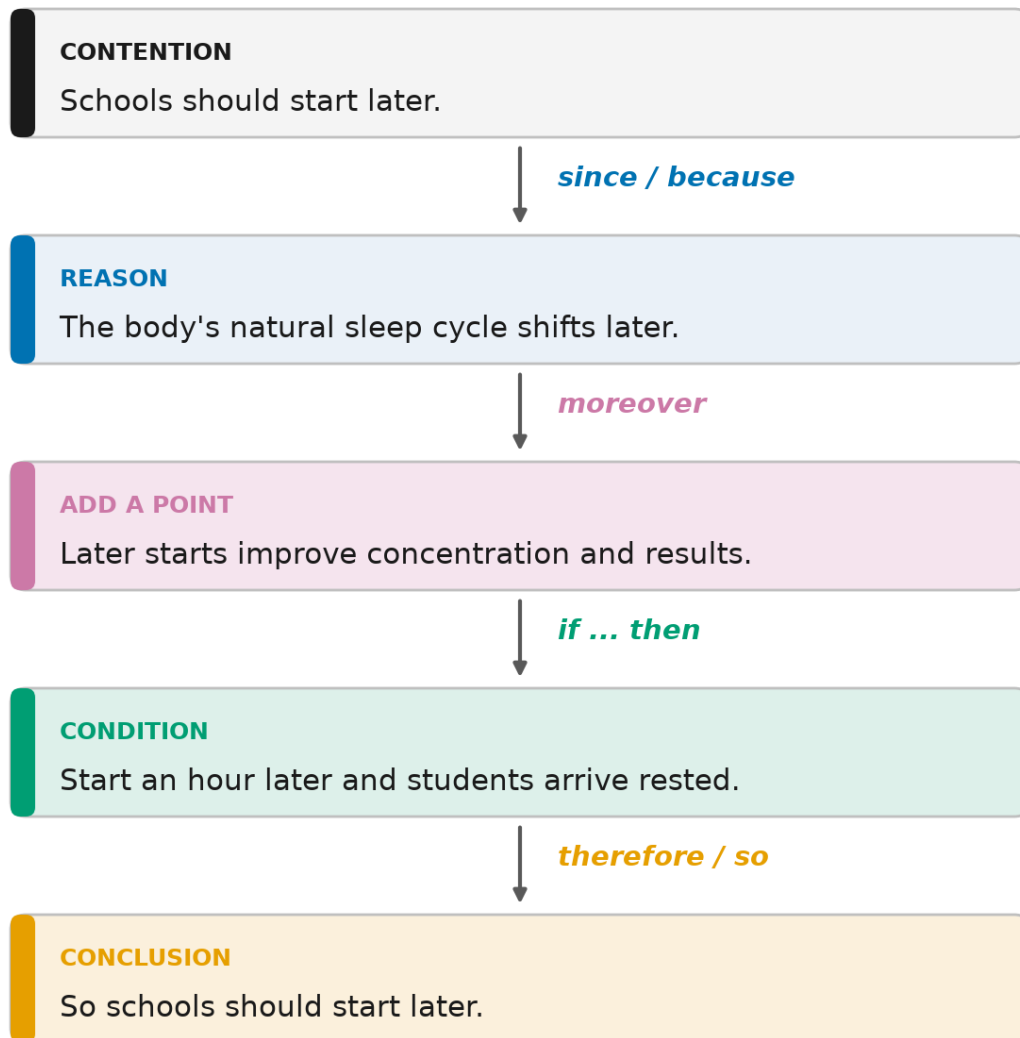
the new noun (the thing it becomes)

Three examples of nominalisation, each showing a verb clause on the left and the matching noun group on the right

Sequencing an argument. When you argue a point, connectives put your moves in a logical order: a contention, then a reason, then an added point, then a condition, then a conclusion. Each connective is the signpost that tells the reader which move comes next and why.

One argument, sequenced

Each step is joined to the last by a connective. The connective is the signpost.

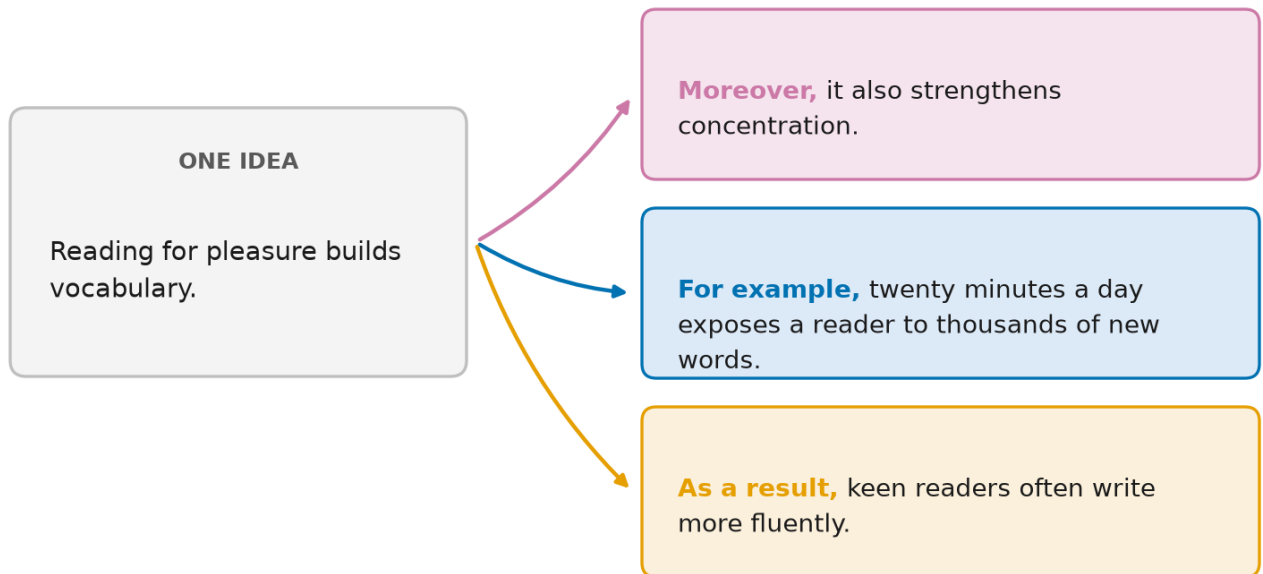


A vertical flow diagram showing an argument sequenced from contention to conclusion, with the connective labelled on each step

Expanding an idea. A short base sentence can grow into a developed point when connectives bolt new layers onto it — an added point (*moreover*), an example (*for example*) or a result (*as a result*). Expanding is how a claim becomes an argument.

Expanding: one idea, built up

A base sentence grows as each connective bolts a new layer onto it.



Three connectives, three layers — the base idea is now a developed point.

One base sentence with three connectives adding layers, showing how an idea is expanded into a developed point

Worked examples

Example 1 — reading and viewing: unpick a model argument

Read the model argument in the figure. Each highlight is a cohesive device; the legend names the job it does.

A model argument: the devices picked out

Topic: Should schools start later? (Original text, written for this section.)

Many teenagers find it hard to wake up early. **Since** adolescence shifts the body's natural sleep cycle, most young people fall asleep later and wake up later too. **Therefore,** a very early school start works against their biology. **Moreover,** research links later starts with better concentration, stronger results and a steadier mood. **If** schools began just one hour later, **then** students would arrive rested and ready to learn. **This change** would not fix every problem, but **it** would remove one unnecessary barrier. **The evidence** points one way: let teenagers sleep, and start school later.

Legend — what each highlight is doing:

 reason	 conclusion	 adds a point
 condition	 reference	 nominalisation

The model argument on later school start times with reason, conclusion, adding, condition, reference and nominalisation devices highlighted

Highlighted words	Job
<i>Since</i>	gives a reason (the sleep cycle explains the struggle)
<i>Therefore,</i>	draws a conclusion from that reason
<i>Moreover,</i>	adds a further point in the same direction
<i>If ... then</i>	sets a condition and its result
<i>This change, it</i>	reference — point back to starting school later
<i>The evidence</i>	nominalisation — packs the research into one noun you can point to

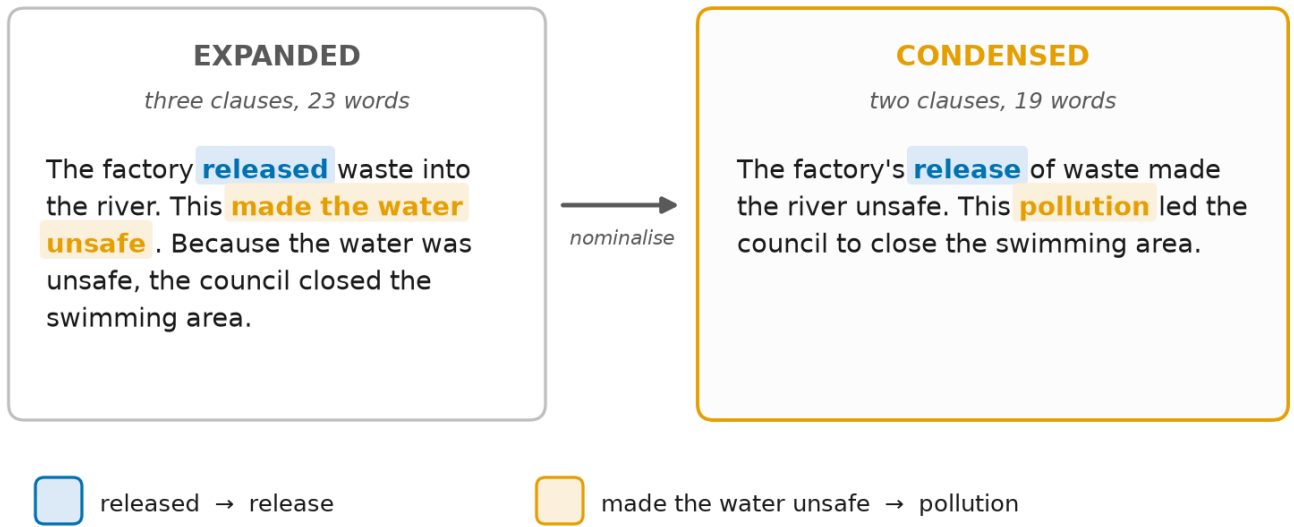
Notice the shape of the argument: reason → conclusion → added point → condition → conclusion. The connectives carry the sequence, while *this change, it* and *the evidence* keep every sentence tied to the one before it.

Example 2 — writing: condense with nominalisation

Compare the two versions in the figure. They say the same thing, but the condensed version uses nominalisation to pack the cause into single nouns.

Condensing: the same idea, packed tighter

Nominalisation turns whole clauses into single nouns, so fewer words carry more.



The cause is now one noun you can point to — that is how condensing also links ideas.

Before and after versions of the same idea: an expanded three-clause version and a condensed version using nominalisation

What changed? The clause *the factory released* became the noun group *the factory's release*, and *made the water unsafe* became the single noun *pollution*. Because the cause is now one noun, the writer can point to it (*this pollution*) and move on — three clauses become two, and the link between cause and result is tighter.

Practice questions

Scaffolded

- Q1.** Look at the model argument (Example 1). Write down: (a) the word that gives a reason; (b) the two words that draw a conclusion or add a point; (c) the conditional pair; (d) the two pointing words.
- Q2.** Nominalise each verb: (a) decide; (b) pollute; (c) react; (d) approve.
- Q3.** Rewrite the clause *the team won* as a noun group.
- Q4.** Join these two sentences with a reason connective: *The pitch was flooded. The match was cancelled.*
- Q5.** Join these two sentences with a conditional: *You practise. You improve.*

Un scaffolded

- Q6.** Condense this passage using at least one nominalisation. Keep the meaning. *The school removed the canteen queue, and this made lunchtime calmer. Because lunchtime was calmer, fewer students were late to period four.*
- Q7.** These ideas are out of order. Sequence them into one short argument (4–5 sentences) using at least one reason, one conclusion and one conditional connective: *students arrive rested / teenage sleep cycles shift later / concentration improves / schools should start later.*
- Q8.** Expand the base sentence *Sport builds teamwork.* by adding two layers, each led by a different connective.
- Q9.** Read the expanded and condensed versions (Example 2). In one sentence, explain what nominalisation did to the information.

Q10. (Speaking and listening) With a partner, take turns to argue **for** and **against** a later school start. First, steelman the other side: write the strongest version of the view you disagree with. Each spoken turn must use at least one reason connective, one conditional and one nominalisation. As you listen, note whether your partner's ideas link clearly or jump.

Model responses

Q1. (a) *Since*. (b) *Therefore*, and *Moreover*. (c) *If ... then*. (d) *This change* and *it*.

Q2. (a) the decision; (b) the pollution; (c) the reaction; (d) the approval.

Q3. the team's win (or *the team's victory*).

Q4. Because the pitch was flooded, the match was cancelled. (Also: *The match was cancelled since the pitch was flooded*.)

Q5. If you practise, then you improve.

Q6. The school's removal of the canteen queue made lunchtime calmer. This calm meant fewer students were late to period four. (Nominalisations: *removal*, *calm*.)

Q7. Since teenage sleep cycles shift later, students who start later arrive rested. If students arrive rested, then their concentration improves. Moreover, rested students learn more in first period. Therefore, schools should start later.

Q8. Sport builds teamwork. Moreover, it teaches players to trust each other under pressure. For example, a team that loses together learns to win together.

Q9. Nominalisation packed whole clauses into single nouns, so the same information was carried in fewer words and the cause could be pointed to and linked on.

Q10. Responses will vary. A strong response states each side in its strongest form, and each turn uses a reason (*since* / *because*), a condition (*if ... then*) and a nominalisation (e.g. *the change*, *this shift*). Listening notes should say whether ideas linked or jumped.

C1 — Chapter 1 check-in

This is a school-designed check. It is not a VCAA instrument. Achievement in the Victorian Curriculum is reported against the Level 9 achievement standard, not against a mark on this check.

Instrument C1 · Chapter 1 check-in · Chapter 1 booklet, after Section 1D

English Level 9 (Year 9) · Victorian Curriculum 2.0 · single-level book (no band)

Chapter/topic coverage: Chapter 1 — Language: relationships and roles, structures for purpose (Sections 1A–1D)

Codes assessed: VC2E9LA01 · VC2E9LA02 · VC2E9LA03 · VC2E9LA04

Name: _____ Date: _____

Total marks	16
Section structure	Section A — Relationships and roles (4 marks) · Section B — Evaluation and substantiation (4 marks) · Section C — Structures for purpose (4 marks) · Section D — Cohesion and condensing (4 marks)
Guidance time	20 minutes — about 1¼ minutes per item, plus reading time for the supplied texts
Conditions	Class check, not an exam. Closed book. All stimulus texts are supplied in this paper. Runs online (H5P, auto-marked) or on paper.
Permitted materials	Pen or pencil only.
Reading support	Your teacher may read any question or supplied text aloud to you.

Attempt every question. Each question is worth 1 mark. In multiple-choice questions, choose the **one best** answer. In mark-the-words questions, mark the exact words asked for. In matching and drag questions, place every item as instructed. Online, these items run as H5P interactions; on paper, follow the instructions in each question (underline, write, or list your answers in the space given).

Section A — Relationships and roles (4 marks)

Questions 1–4 assess VC2E9LA01. Read both dialogues, then answer Questions 1–4.

Dialogue 1 — after sport, at the school gate (*original text written for this book*)

Owen: Yo Baz — courts free after school?

Callum: Only till four. Run the half-court drill again?

Owen: Yeah. Bring the good ball, not the flat one.

Callum: Ha! “The flat one” carried us to the semis. Respect the melon.

Owen: Alright, alright. Melon it is. Same hoop, four o’clock.

Callum: Four. And don’t pull a “last Tuesday” on me.

Owen: That was ONE time.

Dialogue 2 — the next morning, at the front office (*original text written for this book*)

Owen: Good morning, Ms Kowalski. Sorry to bother you. Would it be possible to book the outdoor courts after school on Thursday?

Ms Kowalski: Good morning, Owen. Which courts did you have in mind?

Owen: Courts three and four, please, from four to five. We would leave them swept and locked.

Ms Kowalski: That sounds workable. Put the request in writing and I will sign it off.

Owen: Thank you very much. I will send it through this afternoon.

Question 1 (1 mark) — multiple choice

In Dialogue 1, Owen says “the flat one” and Callum answers with “last Tuesday”. What do these expressions mainly show?

- A. They are official rules of the game that only referees use.
- B. They are shared references that mark the two speakers as members of the same group.
- C. They show that Callum is the coach and Owen is a new player.
- D. They are formal terms chosen to impress an outside reader.

Question 2 (1 mark) — multiple choice

Owen speaks to Ms Kowalski very differently from the way he speaks to Callum. What best explains the difference?

- A. Owen has left his friendship group, so he needs new words.
- B. Owen is using jargon to include Ms Kowalski in the group.
- C. Owen is moving up the formality dial because he is making a request to someone in an official role.
- D. Formal register is only used in writing, so Dialogue 2 must be a script.

Question 3 (1 mark) — fill in the blank

Complete the sentence with **one** item from the word box.

Word box: *intimate · casual · neutral · formal · very formal*

On the register dial, Dialogue 1 sits at the _____ end of formality.

Question 4 (1 mark) — matching

Match each expression from the dialogues with the job it is doing. Online, drag each expression to its job. On paper, write the number of the job beside each expression.

Expressions	Jobs
(i) “Baz”	1. A formal greeting and title that recognises the staff member’s role
(ii) “semis”	2. A nickname that marks closeness and membership in the friendship group
(iii) “Good morning, Ms Kowalski”	3. Formal politeness that shows respect for the other person’s time and position
(iv) “Sorry to bother you”	4. Jargon: in-group shorthand that outsiders may not know

Section B — Evaluation and substantiation (4 marks)

Questions 5–8 assess VC2E9LA02. Read the review, then answer Questions 5–8.

Film review — *The Long Rally* (PG) (original text written for this book)

The Harbourview Herald (fictional outlet) · Reviewed by Georgie Donnelly

The Long Rally is the most honest sports film in years. It follows Asha, twelve, who joins her town’s run-down tennis club with a borrowed racquet and no coach.

The verdict rests on small choices. In one long scene, Asha practises against a cracked garage door until the streetlights come on. No music tells you what to feel. When she finally steps onto a real court, the sound drops away to nothing but the ball.

Her climb from that garage to the district final is a phoenix run: every time the story knocks her down, she rises again from its ashes. The final rally is a quiet masterpiece and heart-breaking in the best way.

Question 5 (1 mark) — mark the words

In the review, mark (underline) the **three** phrases in which the reviewer **evaluates** — judges — the film itself.

Question 6 (1 mark) — multiple choice

The reviewer writes: “No music tells you what to feel.” What is the main effect of this appraisal?

- A. It praises the film for trusting the audience to find the feeling themselves.
- B. It criticises the film for having no soundtrack at all.
- C. It shows that the reviewer dislikes sports films.
- D. It proves that the film is a documentary.

Question 7 (1 mark) — matching

Match each expression from the review with what it evokes or borrows. Online, drag each expression to its meaning. On paper, write the number of the meaning beside each expression.

Expressions	What it evokes or borrows
(i) “a phoenix run”	1. Evokes how little Asha has to start with — no gear of her own
(ii) “a borrowed racquet”	2. Evokes how late she practises — her effort runs into the night
(iii) “until the streetlights come on”	3. Allusion: borrows the story of rising from ashes to frame Asha’s repeated comebacks

Question 8 (1 mark) — multiple choice

A review has two jobs: the verdict (evaluation) and the case for it (substantiation). Which quoted part of the review is **substantiation**?

- A. “*The Long Rally* is the most honest sports film in years.”
- B. “Her climb from that garage to the district final is a phoenix run.”
- C. “In one long scene, Asha practises against a cracked garage door until the streetlights come on.”
- D. “The final rally is a quiet masterpiece.”

Section C — Structures for purpose (4 marks)

Questions 9–12 assess VC2E9LA03. Both openings below are about the same event. Read them, then answer Questions 9–12.

Text 1 — news report (original text written for this book)

The Harbourview Herald (fictional outlet)

The Harbourview community hall will reopen this Saturday, one week after a storm tore sheets of iron from its roof. More than forty volunteers spent the weekend patching the roof and clearing the floor so the building could open again. The hall was struck late on Friday, when high winds ripped the iron sheeting off

the main room. A reopening market will run from 9 am, with all money raised going to the remaining repairs.

Text 2 — feature article (*original text written for this book*)

The Greenfern Observer (fictional outlet) · By Tamsin Cole

When Tamsin Cole reached the hall door at dawn on Saturday, she could see sky through the roof. Rainwater had dried in dark trails down the stage, and sheets of broken iron lay across the floor. By midday, though, the sound of hammers had replaced the silence. More than forty volunteers had signed the sheet by the door, and the first new sheets of iron were already going up. The storm had struck the hall only the Friday before — but the town, it turned out, could move faster than the weather.

Question 9 (1 mark) — multiple choice

Text 1 opens with the news itself: what will happen and when. Why does this opening suit a news report's purpose?

- A. A news report's job is to inform quickly, so the key fact goes first and the details follow.
- B. It builds suspense so readers keep guessing until the end.
- C. It drops readers into a scene of sensory detail before giving any facts.
- D. It asks readers directly to take action.

Question 10 (1 mark) — multiple choice

Text 2 holds back the key facts — the storm and the volunteer effort — until the reader cares about the hall. What is this opening move called?

- A. A lead
- B. A signpost
- C. A delayed lead
- D. A flashback

Question 11 (1 mark) — drag the words (ordering)

A student is writing the opening of a **news report** to inform readers quickly about the opening of the Greenfern Secondary College vegetable garden. Drag the four sentences into news-report order: the lead first, then detail, then what is next. On paper, write the letters in order on the line below.

- P. Produce from the garden will be sold at the school fair next month.
- Q. Since the opening, thirty students have planted the first beds of tomatoes and herbs.
- R. Greenfern Secondary College's vegetable garden opened to students on Monday.
- S. The garden was built over the holidays on the old tennis court behind the library.

Order: _____ , _____ , _____ , _____

Question 12 (1 mark) — multiple choice

A writer wants to turn Text 2 into an **appeal** asking readers to help pay for the hall's repairs. Following the adapter's steps, which change best serves the new purpose?

- A. Add more sensory detail about the damage so the opening slows down further.
- B. Address readers directly as "you" and name the action — donating to the repair fund.
- C. Move the key fact into the first sentence so the text leads with the news.
- D. End the appeal where it began, back at the hall door at dawn.

Section D — Cohesion and condensing (4 marks)

Questions 13–16 assess VC2E9LA04.

Question 13 (1 mark) — drag the words (connectives)

Drag **one** item from the word bank into each numbered gap to build a cohesive argument. There is ONE extra item you will not use. On paper, write one item per gap.

Word bank: *Since · Therefore · If · For example · However*

The storm showed how much the town needs its hall. (13) _____, it was closed, every club meeting, market and concert had to be cancelled. (14) _____, the repair fund should be the council's first budget item this year. (15) _____ the hall reopens before winter, then the town's groups can book their events again. One first fundraiser could happen this month; (16) _____, a market stall could run on the hall steps once the scaffolding comes down.

Question 14 (1 mark) — multiple choice

Which sentence uses **nominalisation** to condense an idea?

- A. The hall closed, and every community event was cancelled.
- B. Because the hall closed, every community event was cancelled.
- C. The hall's sudden closure left the town without a meeting place.
- D. The storm closed the hall late on Friday.

Question 15 (1 mark) — fill in the blank

Complete the sentence with the nominalised form of the word in brackets.

The council's _____ (decide) to fund the repairs came as welcome news.

Question 16 (1 mark) — multiple choice

Read these two sentences: *The volunteers repaired the roof. They also rebuilt the stage.* What job is the word **They** doing?

- A. It points back to “the volunteers”, tying the two sentences together.
- B. It condenses the idea of repairing into a noun group.
- C. It sets a condition for the second sentence.
- D. It draws a conclusion from the first sentence.

END OF C1 — CHAPTER 1 CHECK-IN

C1 — Chapter 1 check-in · Solutions

Teacher copy. Every item is objectively markable (P1): one mark per item, exact keys below. C1 has no construction items, so no model/exemplar answers (P2) are required here.

Instrument C1 · English Level 9 (Year 9) · Chapter 1 (Sections 1A–1D) Codes assessed: VC2E9LA01 · VC2E9LA02 · VC2E9LA03 · VC2E9LA04

Objective key (all 16 items)

Q	Section / family	Key	CD
1	A · MC	B — “the flat one” and “last Tuesday” are shared references that mark the two speakers as members of the same group	VC2E9LA01
2	A · MC	C — Owen moves up the formality dial because he is making a request to someone in an official role	VC2E9LA01
3	A · CB	casual (from the closed word box; no alternative accepted)	VC2E9LA01
4	A · MA	(i) “Baz” → 2 (nickname: closeness and membership); (ii) “semis” → 4 (in-group jargon); (iii) “Good morning, Ms Kowalski” → 1 (formal greeting and title); (iv) “Sorry to bother you” → 3 (formal politeness)	VC2E9LA01
5	B · MW	Mark exactly three spans: the most honest sports film in years · a quiet masterpiece · heart-breaking in the best way	VC2E9LA02
6	B · MC	A — it praises the film for trusting the audience to find the feeling themselves	VC2E9LA02
7	B · MA	(i) “a phoenix run” → 3 (allusion: rising from ashes frames Asha’s comebacks); (ii) “a borrowed racquet” → 1 (how little she has to start with); (iii) “until the streetlights come on” → 2 (how late she practises)	VC2E9LA02
8	B · MC	C — the garage-door scene is concrete evidence: the case behind the verdict	VC2E9LA02
9	C · MC	A — a news report	VC2E9LA03

Q	Section / family	Key	CD
		informs quickly, so the key fact goes first and the details follow	
10	C · MC	C — a delayed lead	VC2E9LA03
11	C · DT	Full sequence: R, S, Q, P — lead (garden opened Monday) → detail (built over the holidays) → detail (since the opening, beds planted) → what's next (produce sold at the fair next month)	VC2E9LA03
12	C · MC	B — direct address (“you”) plus a named action is the appeal’s signature feature	VC2E9LA03
13	D · DT	13 = Since (reason) · 14 = Therefore (conclusion) · 15 = If (condition, answered by <i>then</i>) · 16 = For example (example). Unused: However	VC2E9LA04
14	D · MC	C — <i>closure</i> packs “the hall closed” into one noun, condensing the idea	VC2E9LA04
15	D · CB	decision (accept: <i>deciding</i> — the gerund form is also a nominalisation)	VC2E9LA04
16	D · MC	A — <i>They</i> is reference: a pointing word that ties the two sentences together	VC2E9LA04

Why the keys are right — brief notes

Q1. In-group language includes shared references that only members fully understand (1A). “The flat one” (their deflated ball) and “last Tuesday” (a no-show both remember) do exactly that job: they signal membership and shared history. They are not official rules (A), the dialogue shows equals making plans rather than a coach and a new player (C), and nothing about them is formal or aimed at an outside reader (D).

Q2. Register is the formality dial, and switching it to suit the person, place and purpose is a skill, not two-facedness (1A). Owen raises his register because Ms Kowalski holds an official role and can grant his request (C). He has not left his friendship group (A); jargon would exclude, not include, an outsider (B); and Dialogue 2 proves formal register works in speech, so it is not writing-only (D).

Q3. The register dial in 1A runs intimate → casual → neutral → formal → very formal. Dialogue 1 carries a nickname, shortenings, jokes and shared references: the markers of **casual** speech between friends. It is not intimate (that level is for the closest, most private language), and it is far from neutral — compare the identical news-free register of Text 1 in Section C.

Q4. Each pair applies a 1A concept: “Baz” is a nickname, one of the forms of in-group language, and it marks closeness and membership; “semis” is jargon, shorthand an outsider may not know; “Good morning, Ms Kowalski” pairs a formal greeting with title + surname, the term of address that recognises the staff member’s role; “Sorry to

bother you” is formal politeness that shows respect for the other person’s time and position. The two formal pairs are distinct: one is about how the person is named, the other about how the request is softened.

Q5. Evaluation is the verdict — the reviewer’s judgement of the film itself (1B). Exactly three spans pass that test: *the most honest sports film in years*, *a quiet masterpiece* and *heart-breaking in the best way*. Plausible near-misses that do NOT qualify: *a phoenix run* is an allusion describing the shape of the plot, not a judgement of the film; *run-down* and *cracked* describe things inside the story (the club, the door), not the film; and *the verdict rests on small choices* is the reviewer announcing the case, not a verdict itself. Award 1 mark only for exactly the three key spans.

Q6. The appraisal praises a craft choice: by withholding music, the film trusts the audience to find the feeling (A). It is the opposite of criticism (B); the reviewer plainly admires the film, and the line says nothing about disliking sports films (C); and a fiction film about a character named Asha is not proved a documentary by one craft observation (D).

Q7. Allusion borrows the feelings of a known reference; evocative vocabulary builds a felt sense from concrete detail (1B). *A phoenix run* borrows the rising-from-ashes story to frame Asha’s repeated comebacks. *A borrowed racquet* evokes how little she starts with. *Until the streetlights come on* evokes effort running late into the night.

Q8. 1B’s core split: evaluation is the verdict, substantiation is the case — reasons and evidence that show the verdict stands. Option C is concrete scene evidence (what happens, where, how long), which is the case the reviewer builds. A and D are verdicts themselves; B is a figurative summary of the plot’s shape, not evidence.

Q9. A news report’s purpose is to inform quickly, and its structure serves that: the lead carries the key fact first, details follow (1C). Suspense (B) belongs to narrative; sensory scene-setting before any facts (C) is the feature’s move, as Text 2 shows; asking readers to act (D) is an appeal.

Q10. A delayed lead: the feature withholds the news (the storm, the volunteer repair) until the reader is inside the scene and cares (1C). A lead would put the news first (A); a signpost labels parts of a text (B); a flashback is a move inside a story back to earlier time, not a way of opening a feature (D).

Q11. The full news order is **R, S, Q, P**. R is the lead: who, what, when, in one sentence. S is background detail (the garden built over the holidays). Q follows because “Since the opening” points back to Monday’s opening in the lead, and P closes with what is next — “next month” locks it last. Any order that delays R fails the purpose: a news report informs quickly, so the key fact must land first.

Q12. Following the adapter’s steps: fix the new purpose (get donations), then choose the structure and opening that serve it (1C). The appeal’s signature feature is direct address — “you” — plus a named action (B). More sensory detail (A) deepens the feature’s original purpose; leading with the key fact (C) is the news report’s move; ending where the text began (D) is the circular-ending pattern from non-linear narrative, and it serves story shape, not a call to act.

Q13. Connectives do the linking job in 1D’s four jobs. *Since* gives the reason the events were cancelled; *Therefore* draws the conclusion from that reason; *If* sets the condition, answered by *then* in the same sentence; *For example* introduces an instance of the first fundraiser. *However* is the unused item: the argument never sets up a contrast. (The family membership of *moreover* is deliberately not tested anywhere in this book — see 1D’s caution.)

Q14. Nominalisation turns a verb or adjective into a noun or noun group to condense an idea (1D). In C, the clause “the hall closed” is packed into the single noun *closure*, and the sentence carries more in fewer words. A merely joins two clauses; B links with a connective but keeps the clause intact; D is a plain statement with no condensing.

Q15. *Decide* → *the decision*: the taught nominalised form (1D), so “the council’s decision to fund the repairs” makes the idea a thing the sentence can talk about. The gerund *deciding* is also a nominalisation and is accepted.

Q16. Reference words (pointing words like *it*, *this*, *they*) tie parts of a text together by pointing back (1D). *They* points back to “the volunteers”. It does not condense an idea into a noun group (B — that is nominalisation), set a condition (C) or draw a conclusion (D).

Coverage map (per-item CD codes)

CD	Items in C1
VC2E9LA01	Q1, Q2, Q3, Q4
VC2E9LA02	Q5, Q6, Q7, Q8
VC2E9LA03	Q9, Q10, Q11, Q12
VC2E9LA04	Q13, Q14, Q15, Q16

All four CDs named in TOC §7.7 for C1 are evidenced at four marks each (DJB-4: full 4-per-CD coverage). Total: 16 marks.